

Volume 9.1: The Archetypes of the Collective Unconscious

000226 Archetypes of the collective unconscious. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 3-41).

The concept of archetypes as the mode of expression of the collective unconscious is discussed. In addition to the purely personal unconscious hypothesized by Freud, a deeper unconscious level is felt to exist. This deeper level manifests itself in universal archaic images expressed in dreams, religious beliefs, myths, and fairytales. The archetypes, as unfiltered psychic experience, appear sometimes in their most primitive and naive forms (in dreams), sometimes in a considerably more complex form due to the operation of conscious elaboration (in myths). Archetypal images expressed in religious dogma in particular are thoroughly elaborated into formalized structures which, while by expressing the unconscious in a circuitous manner, prevent direct confrontation with it. Since the Protestant Reformation rejected nearly all of the carefully constructed symbol structures, man has felt increasingly isolated and alone without his gods; at a loss to replenish his externalized symbols, he must turn to their source in the unconscious. The search into the unconscious involves confronting the shadow, man's hidden nature; the anima/animus, a hidden opposite gender in each individual; and beyond, the archetype of meaning. These are archetypes susceptible to personification; the archetypes of transformation, which express the process of individuation itself, are manifested in situations. As archetypes penetrate consciousness, they influence the perceived experience of normal and neurotic people; a too powerful archetype may totally possess the individual and cause psychosis. The therapeutic process takes the unconscious archetypes into account in two ways: they are made as fully conscious as possible, then synthesized with the conscious by recognition and acceptance. It is observed that since modern man has a highly developed ability to dissociate, simple recognition may not be followed by appropriate action; it is thus felt that moral judgment and counsel is often required in the course of treatment.

000227 The concept of the collective unconscious. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 42-53).

The definition, modes of manifestation and function of the collective unconscious are discussed. In addition to the personal unconscious generally accepted by medical psychology, the existence of a second psychic system of a universal and impersonal nature is postulated. This collective unconscious is considered to consist of preexistent thought forms, called archetypes, which give form to certain psychic material which then enters the conscious. Archetypes are likened to instinctual behavior patterns. Examples of ideas such as the concept of rebirth, which occur independently in various cultures and ages, are advanced as evidence for the collective unconscious. It is felt that there are as many archetypes as there are recurring situations in life, that when a situation occurs that corresponds to a particular archetype, the archetype presses for completion like an instinctual drive; resistance to its expression may result in neurosis. The existence of archetypes is demonstrated in the analysis of adult and childhood dreams, active imagination, psychotic delusions, and fantasies produced in the trance state. A case history of a paranoid schizophrenic is examined in terms of the manifestation of archetypes in the patient's delusional system.

000228 Concerning the archetypes, with special reference to the anima concept. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 54-72).

The formulation of the archetypes is described as an empirically derived concept, like that of the atom; it is a concept based not only on medical evidence but on observations of mythical, religious and literary

phenomena, these archetypes are considered to be primordial images, spontaneous products of the psyche which do not reflect any physical process, but are reflected in them. It is noted that while the theories of materialism would explain the psyche as an epiphenomenon of chemical states in the brain, no proof has yet been found for this hypothesis; it is considered more reasonable to view psychic production as a generating rather than a generated factor. The anima is the feminine aspect of the archetypal male/female duality whose projections in the external world can be traced through myth, philosophy and religious doctrine. This duality is often represented in mythical syzygy symbols, which are expressions of parental imagos; the singular power of this particular archetype is considered due to an unusually intense repression of unconscious material concerning the parental imagos. Archetypal images are described as preexistent, available and active from the moment of birth as possibilities of ideas which are subsequently elaborated by the individual. The anima image in particular is seen to be active in childhood, projecting superhuman qualities on the mother before sinking back into the unconscious under the influence of external reality. In a therapeutic sense, the concept of the anima is considered critical to the understanding of male psychology. 16 references.

000229 Psychological aspects of the mother archetype. 1. On the concept of the archetype. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 75-80).

In a discussion of the concept of archetypes, Plato's concept of the Idea, a primordial disposition that preforms and influences thoughts, is found to be an early formulation of the archetype hypothesis. Other investigators such as Hermann Usener are also noted to have recognized the existence of universal forms of thought. Jung's contribution is considered to be the demonstration that archetypes are disseminated not only through tradition, language, or migration, but that they can arise spontaneously without outside influence. It is emphasized that an archetype is not predetermined in content; rather it is a possibility of representation which may be actualized in various ways. In this aspect the archetype is likened to the instincts; both are predetermined in form only, and both are only demonstrable through their manifestations.

000230 Psychological aspects of the mother archetype. 2. The mother archetype. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 81-84).

Some characteristic aspects of the mother archetype are delineated including the personal mother, grandmother, stepmother and mother-in-law figures; secondly, any woman with whom such a mother like relationship exists, such as nurse; and finally, figurative aspects of mother, such as a goddess. Symbols of the mother are seen in abstractions such as the goal of redemption, objects arousing devotion or awe, such as sea, moon, woods; and items representing fertility, such as a garden. The magical protection this archetype implies is similar to that of the mandala figure. The mother archetype has two aspects: she is both loving and terrible. Positively, the mother archetype has been associated with solicitude, wisdom, sympathy, spiritual exaltation, helpful instincts, growth and fertility; the negative or evil side of the mother archetype is associated with secrets, darkness, the world of the dead, seduction and poison. Because of the power of the mother archetype, it is suggested that the traumatic effects produced by a mother upon her children are of two kinds: first, those corresponding to traits actually present in the mother, and second, those due to traits which are archetypal projections on the part of the child. It is noted that even Freud admits of the importance of infantile fantasy in the development of neurosis. Automatically explaining a child's neurosis by means of unconscious archetypes leads to errors; instead, a thorough investigation of the parents is indicated. It is felt that the task of the therapist is not to deny the archetypes, but to dissolve their projections in order to restore their contents to the individual.

000231 Psychological aspects of the mother archetype. 3. The mother-complex. 1. The mother-complex of the son. In: Jung C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed.: Princeton University Press, 1968. 451 p. (p. 85-87).

The mother archetype is described as forming the foundation of the mother complex in sons; through the early influence of the actual mother, archetypal structure develops around the mother figure, producing fantasies which disturb the mother-child relationship. Typical effects of the mother complex include homosexuality, Don Juanism and sometimes impotence. An equal role is played by the anima and mother archetype in the formation of the mother complex, since for the male child the perception of the mother is complicated by sexual forces. In addition to its pathogenic properties, the mother complex is considered to have possible benefits for the male child in developing and refining in him certain essentially feminine qualities.

000232 Psychological aspects of the mother archetype. 3. The mother-complex. 11. The mother-complex of the daughter. a. Hypertrophy of the maternal element. b. Overdevelopment of the Eros. In: Jung, C., Collected Works of C. G. Jung, Vol * 9 ' Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 87-89).

The possible effects of the mother complex in the daughter are described as the hyper-trophy of the daughter's feminine instincts or its opposite, the atrophy of the feminine instincts. The exaggeration of the feminine aspect is manifested in the intensification of all female instincts, especially the maternal instinct; the negative aspect of this hypertrophy is seen in women to whom the husband is merely an object to be looked after, aside from his procreative function. Even her own life is of secondary importance, since the woman's children are the objects of her complex identification. The conscious development of the Eros in this type of woman is described as exclusively a maternal relationship. The personal Eros remains unconscious and is expressed in a will to power; this ruthlessness may result in the annihilation of her own personality and the lives of her children. When the maternal instinct is atrophied, an overdeveloped Eros forms and generally leads to an unconscious incestuous relationship with the father; the intensified Eros causes an abnormal emphasis on the personality of others. The woman of this type is often seen to engage in sensational behavior for its own sake.

000233 Psychological aspects of the mother archetype. 3. The mother-complex. 11. The mother-complex of the daughter. c. Identity with the mother. d. Resistance to the mother. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 431 p. (p. 89-91).

Two alternatives to the overdevelopment of the Eros in the mother complex of a woman are described as identity with the mother and resistance to the mother. In the former case, the daughter projects her personality completely on the mother, loses her own feminine instincts due to feelings of inferiority, and remains devoted to the mother in an unconscious desire to control her. It is noted that the submissive vacuousness these daughters display is often very attractive to men. The resistance to the mother is described as an example of the negative mother complex, in which behavior patterns of the daughter are formed exclusively in opposition to those of the mother. This complex is seen to result in marital difficulties, indifference to family based societal organizations, and sometimes an extreme intellectual development.

000234 Psychological aspects of the mother archetype. 4. Positive aspects of the mother-complex. 1. The mother. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 92-94).

The importance of the archetypes in man's relationship to the world is emphasized; they are seen to express man's highest values, which would be lost in the unconscious if not for their projection onto the external environment. An example is the mother archetype, which expresses the ideal mother love. Although the projection of this archetype on the actual mother -- an imperfect human being -- may lead to psychological complications, the alternative of rejecting the ideal is seen as even more dangerous; the destruction of this ideal and all other irrational expression is seen as a serious impoverishment of human experience. Further, archetypes relegated exclusively to the unconscious may intensify to the point of distorting perceptive and reasoning powers. The equilibrium of rational and irrational psychic forces is thus considered essential.

000235 Psychological aspects of the mother archetype. 4. Positive aspects of the mother-complex.

11. The overdeveloped Eros. In Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 94-97).

The positive functions an overdeveloped Eros type of mother complex may fulfill are considered. This type of woman, whose behavior often develops in reaction to her own mother's instinctive and all devouring nature, tends to attract men in need of liberation from similar mothers or wives. Seen in this light, the wrecking of marriages which commonly results from such attraction has a positive aspect. Moreover, the moral conflict aroused in men who are the objects of the attraction is seen as conducive to increased self-knowledge and a higher degree of consciousness. It is suggested that even the woman with this type of mother complex may benefit from the same conflict, becoming more aware of her role of deliverer and possibly even consciously fulfilling it. I reference.

000236 Psychological aspects of the mother archetype. 4. Positive aspects of the mother-complex.

111. The "nothing-but" daughter. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part I , 2nd ed., Princeton University Press, 1968. 451 p. (p. 97-98).

The possibility for positive development on the part of a woman who is so identified with her mother that her own instincts are paralyzed is seen to depend upon her emptiness being filled by a male anima projection. Once stolen from her mother, this woman may eventually come to self-awareness through ultimate resentment of her submissive role as a wife. If she remains unconscious of her own personality, however, she is considered capable of endowing her husband with her own undeveloped talents through projection. This type of woman is described as embodying the essential feminine attribute: emptiness (the yin).

000237 Psychological aspects of the mother archetype. 4. Positive aspects of the mother-complex.

IV. The negative mothercomplex. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 98-100).

The possibility for positive development of the woman with a negative mother complex is discussed. Although as a pathological phenomenon this type of woman is an unpleasant and exacting partner in marriage, it is felt that with experience this woman may actually have the best chance to make her marriage a success during the second half of her life. First she must give up fighting her mother in the personal sense; but she will always remain hostile to the feminine qualities of darkness and ambiguity, and will choose clarity and reason. Her cool judgment and objectivity can give this type of woman understanding of the individuality of her husband that goes beyond the erotic; she may become the friend, sister and competent advisor of her husband. All this can only be achieved if the complex is faced and lived out to its fullest. The Biblical character of Lot's wife is described as an example of this type of woman, who has an unconscious reactive view of reality, dominated by the exclusively feminine aspect. When this type of woman attains greater consciousness of herself, her rare combination of womanliness and masculine understanding is beneficial in the work environment as well as in intimate personal

relationships. A man may project a positive mother complex on a woman with masculine qualities because she is easier to understand than one with another type of mother complex. Understanding this type of woman, moreover, is not seen as frightening to a man, rather it is conducive to confidence, a quality often absent in the relationship between men and women.

000238 Psychological aspects of the mother archetype. 5. Conclusion. In: Jung, C., Collected Works of C. G. Jung, Vol. 9 Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 101-110).

General observations on the mother complex and examples taken from mythology and history are used to support the concept of an unconscious origin for the mother archetype. The experience of the mother archetype is described as beginning in the state of unconscious identity in which the child first encounters the actual mother. Gradually, as the ego is differentiated from the mother, mysterious qualities originally attached to her are transferred to a female figure close to her, such as a grandmother; finally, as consciousness becomes clearer, the archetype recedes into the unconscious, assuming mythological proportions. Once the mother archetype is projected upon myth or fairytale, its opposite aspects may split apart, creating a good and an evil goddess, for example. The essential difference between the operation of the mother image in a man's psychology and in a woman's is stressed: the mother typifies a woman's own conscious life, but is an alien figure to a man, and is surrounded with imagery from the unconscious. It is noted that the mythological projection of the mother archetype, the Great Mother, often appears with her male counterpart, creating the archetype of paired opposites which is the symbol of psychic individuation. The dogma of the Assumption is proposed as a modern effort to compensate the dominance of rational and material science with its archetypal opposite, creating thereby a balanced world. It is suggested that this type of symbolic compensation and unity constitutes the only way man is able to organize and understand his role in the world. 2 references.

000239 Concerning rebirth. 1. Forms of rebirth. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 113-115).

Five different forms of rebirth are defined and described. Metempsychosis, or transmigration of souls, is described as life extended in time by passing through different bodily existences, an eternal life interrupted by different reincarnations. This concept does not require a continuity of personality, even in Buddhism where it is of particular importance, but only continuity of karma. In reincarnation, human personality is regarded as continuous; previous existences are at least potentially available to awareness, since the same ego is presumed to exist throughout the various lives. These lives are generally thought to be exclusively human. The third form of rebirth, resurrection, is defined as a reestablishment of human existence after death, with the implication of some change or transformation of the being. A different place or body may be involved in transformation; the change of body can be either in the carnal or the nonmaterial sense. Rebirth in its fourth form (renovatio) is described as rebirth within the span of individual life; this rebirth may either consist of some healing or strengthening of a part of the physical or psychological being without essential change of the whole, or of a profound basic change in the essential nature of the individual, called transmutation. Examples are offered such as the assumption of the body of the Mother of God into heaven after her death. The fifth form of rebirth is seen as an indirect one in which the individual witnesses or takes part in some rite of transformation and thereby shares a divine grace. It is exemplified by the witnessing of transubstantiation in the Mass, or the confession of the initiate in the Eleusinian mysteries. 1 reference.

000240 Concerning rebirth. 2. The psychology of rebirth. 1. Experience of the transcedence of a. Experiences induced by ritual. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 116-118).

The psychic importance of the concept of rebirth and two main types of transformation experiences are

discussed. It is felt that the rebirth concept can only be understood by examining history, since rebirth itself is a purely psychic reality transmitted only indirectly through personal statements. The affirmation of the concept of rebirth among many different peoples is taken as support for its archetypal quality. It is contended that psychology must deal with psychic events underlying the affirmations of rebirth, especially regarding the two main groups of transformation experiences: that of the transcendence of life, and that of individual transformation. The experience of the transcendence of life can be induced by ritual, in which the initiate takes part in some sacred rite revealing to him the continuity of life. The transformation does not take place within the initiate, but outside him, although he may become involved in the transformation. The experience of the Christian Mass is described as an example of this type of experience in which life is transcended in a moment of eternity. 1 reference.

000241 Concerning rebirth. 2. The psychology of rebirth. I. Experience of the transcendence of life.

b. Immediate experiences. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 118).

In addition to transcendence experienced through ritual, a second transcendence of life is described as a spontaneous, ecstatic or visionary experience of mystery without the aid of ritual. Nietzsche's Noontide Vision is discussed as a classic example of this type of transformation: in the myth of Dionysus-Zagreus, who was dismembered and returned to life, the Deity appears in the noon hour, sacred to Pan; Nietzsche's reaction is as though he had been present at a ritual. It is cautioned that these are more esthetic forms of experience, like dreams which have no lasting effect on the dreamer, and that they must be distinguished from those visions which involve permanent change in the individual. 2 references.

000242 Concerning rebirth. 2. The psychology of rebirth. 11. Subjective transformation. a.

Diminution of personality. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 119-120).

The diminution of personality as the result of a personality transformation is described as different from the changes produced by a mystical experience. It is noted that transformations of personality are already familiar to psychology, and appear in psychopathology. The primitive psychology refers to this diminution of personality as "loss of soul"; the impression that the soul has been suddenly lost is in accordance with the nature of primitive consciousness, which lacks the coherence of that of civilized man. The experience of civilized man is seen as similar to that of primitive man, but felt more as a lessening of conscious tonus; the consequent listlessness and loss of will advance to the point of disintegration, in which individual parts of personality escape from conscious control, as in the case of hysterical phenomena. This diminution of personality (*abaissement du niveau mental*) is described as resulting from physical or mental fatigue, physical illness, violent emotions, or shock, and leading to a narrowing of mental horizons and possibly to the development of a negative cast which falsifies the original personality.

000243 Concerning rebirth. 2. The psychology of rebirth. 11. Subjective transformation. b.

Enlargement of personality. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 120-122).

The transformation resulting in an enlargement of personality is described as the accretion of new experiences from without coupled with the response of some inner element to these experiences. New experiences cannot be assimilated unless the inner amplitude is equal to the incoming material; therefore, without psychic depth, an individual lacks the capacity to relate to the magnitude of experience, and a difficult task may destroy rather than benefit him. A literary example of such an enlargement is seen in Nietzsche's description of Zarathustra; religious and cultural illustrations of the process are found in the Christ figure, in Indian culture, and in the Islamic legend of Moses and Khidr. It

is noted that the enlargement of personality can occur in smaller ways, as may be illustrated by the case histories of neurotic patients. 2 references.

000244 Concerning rebirth. 2. The psychology of rebirth. If. Subjective transformation. c. Change of internal structure. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 122-125).

Changes of personality are detailed that involve structural alterations in personality rather than enlargement or diminution. The phenomenon of possession, in which some idea, content or part of personality gains mastery of the individual, is characterized as one of the most important forms of change in structure. Possession is described as identity of the ego personality with a complex, with no strict differentiation made between possession and paranoia. A common instance of possession and concomitant structural change in the personality is seen in an individual's identity with the persona, the manner the individual assumes in dealing with the world; life is then lived only as a public biography. Other examples of possession of parts of the personality are described as the possession by an "inferior function" which results in the individual's living below his own level, and possession by the anima or animus, which gives prominence in the personality characteristics of the opposite sex. In unusual cases states of possession may be observed to involve the soul of some forbear; evidence for this type of transformation is found in Leon Daudet's book "L'Heredo" and in the common importance of ancestral roles in society. 5 references.

000245 Concerning rebirth. 2. The psychology of rebirth. II. Subjective transformation. d. Identification with a group. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 125-128).

A form of transformation experience is described which occurs when an individual identifies with a group of people who have a collective experience of transformation. This type of experience is distinguished from participation in a transformation rite, which does not necessarily depend upon, or give rise to, a group identity. Transformation as a group experience is described as taking place on a lower level of consciousness than transformation as an individual, because the total psyche emerging from a group is more like the animal psyche than the human. Although the group experience is easier to achieve, it does not cause a permanent change once the individual is removed from the group. Events in prewar Germany are cited as typifying the results of inevitable psychological regression which takes place in a group when ritual is not introduced to counteract unconscious instinctuality. Although this evaluation of mass psychology is conceded to be essentially negative, it is pointed out that the mass can also have positive effects by fostering courage and dignity; however, these gifts are considered to become dangerous if they are taken for granted and stifle personal efforts to achieve them. 4 references.

000246 Concerning rebirth. 2. The psychology of rebirth. 11. Subjective transformation. e. Identification with a cult-hero. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 128).

Identification with some god or hero who is transformed in a sacred ritual is discussed as an important form of personality transformation. The Metamorphosis of Apuleius, the Osiris cult of Egypt, and the Christian tradition are detailed as examples of this phenomenon. The latter is considered to represent a culmination of this transformation in the idea that everyone has an immortal soul and shares in the godhead; further development of this idea is seen to lead to the concept of Christ in each individual. Two forms of this indirect transformation process are described as dromenon, characteristics of the ritual of the Catholic Church, and the gospel, the Protestant preaching of the Word.

000247 Concerning rebirth. 2. The psychology of rebirth. 11. Subjective transformation. I.

Magical procedures. g. Technical transformation. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 128-130).

Two further forms of personality transformation beyond identification with a cult hero are suggested. Instead of the transformation occurring through an individual's participation in a sacred rite, the rite may be expressly utilized to effect the transformation, which takes place from the outside as an individual submits to a technique. Magical transformation techniques of primitive societies usually involve some physical procedure such as pulling a sick person through hole in the wall or through a leather cow, or a renaming, to give the individual another soul. Nonmagical techniques designed to produce psychic changes are exemplified by the practice of yoga. A fairy tale illustrates how spontaneous transformations are replaced by formalized techniques designed to reproduce the original transformation by imitating the procedure.

000248 Concerning rebirth. 2. The psychology of rebirth. 1L Subjective transformation. h.

Natural transformation (individuation). In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 130-134).

In addition to technical processes of personality transformation, a natural individuation process is described as involving a spontaneous maturing of the personality. Natural transformation is evidenced in dreams symbolizing rebirth and in the intercourse between consciousness and some inner voice; this latter phenomenon, commonly described as talking to oneself, is seen as meditation in the alchemical sense. The inner voice is generally regarded as nonsense or as the voice of God; its real nature considered to be an unconscious counterpart to the ego. It is felt that if this psychic partner is recognized by the ego consciousness, the conflict between the two can have a positive effect. In alchemy, in ancient cults and in religion this inner presence is found personified as an external being such as Mercurius or Christ. 3 references.

000249 Concerning rebirth. 3. A typical set of symbols illustrating the process of transformation.

In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 135-147).

An example of the symbolism of transformation is found in the Khidr myth of Islamic mysticism which appears in the Eighteenth Sura of the Koran. The cave which appears in this text is seen as a symbol of the unconscious; the entry into the cave is the beginning of a process of psychic transformation which may result in a substantial personality change. Moral observations which follow the legend are considered as counsel to those who will not achieve transformation and who must substitute adherence to the law for true rebirth. The ensuing story of Moses and his servant amplifies and explains the first tale; the catch and subsequent loss of the fish by Moses symbolizes an incomplete contact with the nourishing influence of the unconscious. The appearance of Khidr in the legend is used to represent the greater self which can guide the ego consciousness (Moses) toward increased wisdom. An ab initio transition follows, and a story is told by Moses concerning Khidr and his friend Dhulqarnain, although it is in fact Moses who is interacting with Khidr; this substitution is interpreted in terms of a retreat from the psychic danger of a direct confrontation of the ego consciousness with the self. An allusion to the rebuilding of walls is seen as a symbol of the protection of the self and of the individuation process. It is concluded that the Khidr figure's significance in Islamic mysticism is due to this legend's complete expression of the archetype of individuation. 12 references.

000250 The psychology of the child archetype. I. Introduction. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 151-160).

A brief history of psychological philosophy is given to explain the long obscurity in regard to the unconscious as the essential nature of the psyche. In dream analysis, the existence of typical mythologems among individuals leads to the conclusion that myth forming structural elements must be present in the unconscious psyche. The child archetype is cited as an example of such a primordial image, called archetype, which may be found in myths, fairytales and psychotic fantasies as well as in dreams. Due to the undeveloped nature of primitive man, the unconscious and its archetypes are seen to intrude spontaneously into his conscious mind; thus primitive man does not invent myth but only experience it. In modern man, products of the unconscious may be divided into two categories: fantasies of a personal nature which can be traced to repression by the individual; and fantasies of an impersonal nature, not individually acquired, which correspond to inherited collective elements of the human psyche. This second category is given the name collective unconscious. It is explained that unconscious material can enter the consciousness during a state of reduced conscious intensity such as in dream, when the control of the unconscious by the conscious mind ceases. Archetypes are described as living psychic forces which can promote human growth and which, when neglected, may cause neurotic or even psychotic disorders. The archetype of the child god appears to be widespread: examples from myth and legend, such the Christ child, the alchemical child motif, and the figure of the dwarf or elf are cited. The most significant manifestation of the child motif in psychotherapy is described as occurring in the maturation process of personality induced by analysis of the unconscious or the individuation process. Here preconscious processes gradually pass into the conscious mind through dreams or through the active imagination. 17 references.

000251 The psychology of the child archetype. 11. 1. The archetype as a link with the past. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 160-162).

The difficulty of completely explaining the meaning of an archetype, a psychic organ within every man, is acknowledged, with the warning that a poor explanation of it may result in injury to that psychic organ. It is felt that the explanation of the archetype should be such that an adequate and meaningful connection between the conscious mind and the archetypes is assured, and that the functional significance of the archetype remains unimpaired. The archetype's role in the psychic structure is described as representing or personifying certain instinctive data from the unconscious. The preoccupation of the primitive mentality with magic, cited as evidence for the importance of the connection to primitive psychic contents, is seen as the basis of modern religion. The child archetype is defined as a representation of the preconscious childhood aspect of the collective psyche.

000252 The psychology of the child archetype. 11. 2. The function of the archetype. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 162-164).

The function of the child archetype in regard to modern man is outlined. The purpose of the child archetype is seen as the compensation or correction of the inevitable onesidedness and extravagance of the conscious mind, the natural result of conscious concentration on a few contents to the exclusion of all others. Modern man's developed will is described as affording human freedom, but also the greater possibility of transgression against the instincts. Compensation through the still existing state of childhood is considered necessary to prevent the uprooting of modern man's differentiated consciousness. Symptoms of compensation, such as backwardness and regressive behavior, are evaluated negatively by modern man, whereas primitive man sees them as natural, in keeping with law and tradition. Dissociation of consciousness is seen to facilitate a separation of one part of the psyche from the rest, resulting in the falsification of the personality through the force of the separated part. Thus if the childhood state of the collective psyche is suppressed, the unconscious may inhibit or even overwhelm the conscious function.

000253 The psychology of the child archetype. H. 3. The futurity of the archetype. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 164-165).

Since the child is essentially a potential being, the child motif in the psychology of the individual signifies generally the anticipation of future, even though the motif appears to operate in a retrospective manner. In the same manner, the child in the individual is seen to pave the way for a future change of personality. The child motif is explained as a symbol that unites the opposites in one's personality, in that it anticipates the figure that comes from a synthesis of conscious and unconscious elements. The child as mediator of transformation is represented in numerous symbols, such as the circle or the quaternity; these symbols of wholeness are also identified with the self. The individuation process is concluded to exist in the child in a preconscious state, to be actualized in the adult psyche.

000254 The psychology of the child archetype. H. 4. Unity and plurality of the child motif. 5. Child god and child hero. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 165-167).

The child motif as an archetypal image is noted to manifest itself as unity or plurality. When a number of children appear with no individual characteristics, a dissociation of the personality such as is found in schizophrenia is indicated; while the appearance of the child as a unity is felt to represent a potential synthesis of the personality. The appearance of the child may be in the form of a god or hero, with the miraculous birth and early adversities common to both. The child god is seen as a symbol of the unintegrated unconscious; the child hero, combining human and supernatural qualities, is considered a symbol of the potential for individuation. The typical fates of the child figures are interpreted as symbols of psychic events which occur during the entelechy (genesis) of the self as the psyche struggles toward wholeness.

000255 The psychology of the child archetype. 111. The special phenomenology of the child archetype. 1. The abandonment of the child. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 167-170).

Danger to and abandonment of the archetypal child figure are interpreted in psychological terms. The universal themes of the child's insignificant beginnings and miraculous birth are interpreted as psychic experiences whose object is the emergence of a new and as yet unknown content. Moments of psychic conflict from which there is no conscious means of escape are described as causing the unconscious to create a third presence of an irrational nature, which the conscious mind neither expects nor understands. One example of this unknown content is the symbolic emergence of the child figure. Since the child figure represents a moving towards psychic independence, the symbol of abandonment is a necessary precondition for the detachment of the child motif from its origins. The symbol of the child anticipates a new higher state of consciousness which may remain only a mythological projection if it is not actually integrated in the being of the individual. It is noted that the moral conflict unique to modern man, like the physical conflict of primitive times, is still a life threatening situation affording no escape, as evidenced by the numerous child figures appearing as modern culture heroes.

000256 The psychology of the child archetype. 111. The special phenomenology of the child archetype. 2. The invincibility of the child. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 170-173).

The psychological significance of the seemingly paradoxical invincibility of the child in myth is examined; although the child is often delivered into dangerous situations and is in continual danger of

extinction, he possesses supernatural powers far beyond the human. Similarly, in situations of conflict within the conscious mind, the combatant forces are described as so overwhelming that the child as an isolated content bears no relation to the conscious elements present, and may easily return to unconsciousness; yet the child personifies the most vital urge to realize the self, and as such has great power. The development of the power of the child is traced through ancient myth and alchemical symbolism; Hindu thought is noted to recognize the psychological necessity of detachment and confrontation with the unconscious to make the progress of consciousness possible. It is considered necessary for modern medicine to realize that the archetypes underlying these fantasies cannot be dismissed as unreal. They arise from the depths of the psyche, having their ultimate source in the collective unconscious, identified by Kerenyi as the world itself. 1 reference.

000257 The psychology of the child archetype. 111. The special phenomenology of the child archetype. 3. The hermaphroditism of the child. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 173-177).

The hermaphroditic nature of the child archetype and the majority of cosmogonic gods is interpreted as a symbol of the creative union of opposites, a dynamic symbol directed toward a future goal. The continuous renewal of this symbol from pagan mythology through Christian tradition is considered to support its identity as a universal primordial figure. In light of the recent development of psychology, the projection of the hermaphrodite figure is seen to symbolize the ideal psychic goal of self-realization through the unification of the psyche, which is in itself bisexual, consisting of a conscious, dominant gender and its unconscious opposite. 6 references.

000258 The psychology of the child archetype. 111. The special phenomenology of the child archetype. 4. The child as beginning and end. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 177-179).

The association of the child archetype with both the beginning and end of life is interpreted psychologically in terms of the preconscious and postconscious essence of man; the preconscious state of early childhood is seen as repeated in the return to psychic wholeness after death. The evidence for this hypothesized psychic wholeness existing beyond the life of man is found in the analogous existence and activity of the unconscious beyond the conscious mind. This preexistent psychic whole is expressed in the symbol of the child, who is helpless but powerful, initially insignificant but ultimately triumphant.

000259 The psychology of the child archetype. IV. Conclusion. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 179-181).

The study of the nature and function of the archetype is described as inexact, in that archetypal symbols form such an interpenetrating network that it is difficult to separate one from the rest; the value of considering them is seen to lie more in their presentation as a whole than in the examination of a single one. Psychology itself is seen as a mythology, a system which can provide its believers with a means of counteracting dissociation from psychic origins. The therapeutic function of archetypes is described in terms of the patient's gradual confrontation with the self through the understanding and demystification of fantasy. The differentiation of conscious and unconscious processes through objective observation leads ideally to the synthesis of the two and to a shift in the center of the personality from the ego to the self.

000260 The psychological aspects of the Kore. In: Jung, C. Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 182-203).

The result of a phenomenological study of psychic structure, consisting of the observance and description of the products of the unconscious, is described as the development of a psychological typology of situations and figures, called motifs, in the psychic processes of man. The principal types of motifs of the human figure include the shadow, the wise old man, the child, the mother as a supraordinate personality or a maiden, the anima in man and the animus in woman. One such motif is the Kore figure, belonging in man to the anima type and in woman to the supraordinate personality, or the self; like the other psychic figures, the Kore is observed to have both positive and negative manifestations. Images such as the Kore are considered to rise from an area of the personality which has an impersonal, collective nature, and to express this psychic material in the conscious. The experience of these archetypal expressions has the effect of widening the scope of consciousness. Several dream visions described by men and women are analyzed in their manifestations of the Kore symbol as supraordinate personality and anima. 1 reference.

000261 The phenomenology of the spirit in fairytales. 1. Concerning the word "spirit." In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 207-214).

A definition of the word "spirit" is proposed and a description of the historical and mythical characteristics of the spirit is presented. The great number of different definitions of the term in use today is considered to make it difficult to delimit any one concept; however, these definitions in combination are considered to provide a vivid and concrete view of the phenomenon. In the psychological sense, spirit is defined as a fundamental complex which was originally felt as an invisible but dynamic living presence; this concept is seen to precede the Christian view of the spirit as superior to nature. The contrasting materialistic view, developed under antiChristian influence, is based on the premise that the spirit is in fact determined by nature, just as the psychic functions are considered to depend on neurochemical phenomena. It is contended that while spirit and matter may eventually be revealed as identical, at present the reality of psychic contents and processes in themselves cannot be denied. The spirit is conceived as originally external to man; now, although it has been internalized in the consciousness, it is still creative rather than created, binding man and influencing him just as the external physical world does. It is seen as autonomous and therefore capable of manifesting itself spontaneously in the conscious. 1 reference.

000262 The phenomenology of the spirit in fairytales. 11. Selfrepresentation of the spirit in dreams. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 214-217).

Interpretations and implications of the psychic manifestations of the spirit in dreams are discussed. The spirit is considered to depend on the existence of an autonomous, primordial, archetypal image in the preconscious makeup of mankind. The moral character of spirits in dreams is considered impossible to establish, since the unconscious process which produces the spirit is capable of expressing both good and evil. The figure of the wise old man is observed to appear where insight is needed that the conscious is unable to supply; thus the archetype compensates for conscious spiritual deficiency. Again, this insight is considered impossible to judge morally, as it often represents an interplay of good and evil. 1 reference.

000263 The phenomenology of the spirit in fairytales. III. The spirit in fairytales. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 217-230).

The positive and negative manifestations of the archetypal figure of the wise old man are demonstrated in various myths and fairytales. The old man in fairytales, like the old man of dreams, typically appears

when the hero is in a hopeless or desparate situation from which he cannot extricate himself alone. The knowledge needed to overcome the hero's difficulties appears in the shape of a wise old man. The old men in fairytales often ask questions of the hero or heroine for the purpose of mobilizing their moral forces; another common function is to dispense some magic talisman. The old man figure is described as representing knowledge, reflection, insight, wisdom, cleverness, and intuition, as well as moral qualities such as goodwill and readiness to help, which make his spiritual character clear. Even in fairytales the old man has a clear link with the psychic unconscious, as in the case of a forest king connected with water and wood symbols, which are themselves symbols for the unconscious. The spirit archetype, like all other archetypes, is seen to have a negative as well as a positive aspect, expressed in the actions or appearance of the the wise old man figure. The manifestation of the good and evil aspects are often found combined in one fairytale, indirectly alluding to an inner relationship between the two. 14 references.

000264 The phenomenology of the spirit in fairytales. IV. Theriomorphic spirit symbolism in fairytales. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 230-242).

Descriptions, interpretations and examples of the manifestation of the spirit archetype in the form of an animal are presented. The assumption of animal form is seen as significant in that it shows the psychic contents in question to be beyond human consciousness, in the sense of the superhuman/demonic or the subhuman/bestial. Thus in many fairytales helpful animals appear with a knowledge superior to man's, or wicked ones with superior power. A detailed analysis of one fairytale demonstrates the functioning of the animal figure in terms of its relationships with other archetypal symbols such as wholeness and polarity, and the priviledged number of the quaternity. The implication for psychology of triad and quaternity symbolism is discussed in terms of the four functions of consciousness, three of which are susceptible to differentiation, while one remains connected to the unconscious and inaccessible to the will. The complex relationships among these functions and their striving toward wholeness are seen to correspond admirably to the structure of the fairytale in question; this correspondence is seen as natural, given that fairytales as a whole are unusually naive and uncontrived products of the psyche. 2 references.

000265 The phenomenology of the spirit in fairytales. V. Supplement. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 243-252).

The methodology and results of a psychological investigation of the symbolism in a particular fairytale are discussed. Rational connections among the irrational data of the fairytale are first assumed to exist; the truth of the assumption is subsequently demonstrated by the results of study based upon it. For example, in a fairytale featuring threelegged and fourlegged horses, the threeleggedness is assumed to be a significant quality in itself; it is studied as a separate concept, and relationships to the archetypal triad and tetrad structures are revealed. The interpretation of symbols in the fairytale in question is discovered to be extremely complex, involving the animas and shadows of certain characters being personified in others; the representation of the instinctual unconscious, the animas and animal figures; and most important, the tension of opposites and their eventual resolution. A final interpretation of the fairytale portrays it as a representation of the unconscious processes that compensates the conscious Christian perspective; specifically, the fairytale demonstrates the attainment of wholeness or individuation through the union of negative and positive forces. 4 references.

000266 The phenomenology of the spirit in fairytales. VI. Conclusion. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 252-254).

The picture of the spirit that appears in dreams and fairytales is distinguished from the conscious idea of

spirit. Originally the spirit was conceived as a demon which came upon man from the outside; those demon have been partially transformed into voluntary acts by the expansion of consciousness, which has begun to transform formerly unconscious areas of the psyche. It is felt that superhuman positive and negative qualities that the primitive man assigned to the demons are now being ascribed to reason, but that the historical events of modern times, such as war, point to a lack of reason. It is suggested that the human spirit is unaware of the demonism that still clings to him. The advanced technology and science of modern man is described as placing mankind in danger of possession. It is felt that mankind must escape from possession by the unconscious through a better understanding of it. Although Christianity is credited with the understanding that man's inner nature is of prime importance, this understanding is not considered to have penetrated deeply enough. 2 references.

000267 On the psychology of the trickster-figure. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 255-272).

A definition and history of the trickster figure as he appears in myth and in emotional disturbance are illustrated by examples of it in American Indian myth, alchemy, the Bible, and parapsychology. In his clearest manifestations the trickster figure is described as a faithful representation of the absolutely undifferentiated human psyche which has hardly left the animal level. In psychopathology the trickster figure is manifested in the split personality, in which a collective personification of traits which may be better or worse than the ego becomes active in the psyche. The trickster figure is represented in normal man by countertendencies in the unconscious that appear whenever a man feels himself at the mercy of apparently malicious accidents; this character component is the shadow. The myth of the trickster is explained to have been preserved and developed for its therapeutic effect: the earlier low intellectual and moral level is held before the consciousness of the more highly developed individual to remind him of the past. The trickster is defined as a parallel to the individual shadow, and the same trend toward meaning seen in the trickster figure is felt to exist for the shadow. Although the shadow appears negative, sometimes traits and associations arising from it can suggest a positive resolution to conflict. 5 references.

000268 Conscious, unconscious, and individuation. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 275-289).

Descriptions of the workings of the conscious, the unconscious and the individuation process, and their relationships to one another are discussed. Individuation denotes the process by which a person becomes a psychological unity or whole through conflict between the two fundamental psychic aspects, the conscious and the unconscious. This process is described as corresponding to alchemical symbols, especially the unity symbol. It is explained that many persons regard consciousness as the whole psychological individual, but that investigation of multiple personality has proved the existence of an unconscious area of personality in addition to the conscious area. There does not appear to be a ruling principle analogous to the ego in the unconscious, as unconscious phenomena are manifested in unsystematic ways. The conscious and unconscious may appear separate in that the conscious is unaware of the contents of the unconscious; yet cases are presented to demonstrate that it is possible for the unconscious to swamp the ego, or that under the influence of strong emotion, the ego and the unconscious may change places as the unconscious becomes autonomous. The unconscious contains not only elements of a primitive world of the past, but is directed toward the future as well. The conscious mind is easily influenced by the unconscious, as in the case of intuition which is defined as perception via the unconscious. Elements which exist in the unconscious are described as the anima, that feminine personality hidden in a man, and the animus, the masculine personality hidden in a woman; the shadow, which personifies everything the subject does not wish to face in himself; the hero; and the wise old man. These elements are seen to exist in deep levels of the unconscious and bring into mankind's personality a strange psychic life from the remote past. The desired goal of harmony between conscious and

unconscious comes about through the process of individuation, an irrational life experience also commonly expressed in symbols. The task of the analyst is defined as aiding in the interpretation of the symbols, in order to achieve a transcendent union of the opposites. The goal of psychotherapy is described as the development of the personality into a whole. 2 references.

000269 A study in the process of individuation. Introductory. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 290-292).

Biographical data are presented on a patient who achieved individuation through art therapy. In 1928 at the age of fifty-five, the woman referred to as Miss X came to Europe to continue her studies under the guidance of Jung. She is described as the daughter of an exceptional father, cultured, and with a lively turn of mind. She is unmarried, but living with an active animus, considered typical of women with an academic education. This development of the animus was based on a positive father complex, which did not allow a good relationship with her mother. Finding herself at an impasse, she felt she might travel to Europe as a way out of her difficulties; her decision to go to Europe was also based on a desire to expose herself to her mother's Scandinavian heritage. Before coming to Zurich to see Jung, Miss X had visited Denmark, her mother's country. Surprisingly, the landscape filled her with the desire to paint, and she enjoyed her attempts at water color. On the day before she visited for the first time, Miss X was beginning a landscape from memory when a fantasy image intruded: she saw herself buried to the waist in dirt in a region by the sea filled with boulders. Jung appeared in the fantasy in the guise of a medieval sorcerer, touched the rock with a magic wand and she escaped unharmed. This painting was subsequent'; shown to Jung. 1 reference.

000270 A study in the process of individuation. Picture 1. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 292-294).

The first painting of a series, submitted by a female patient during the initial stage of individuation in an art therapy program, is discussed. It is noted that drawing the picture was extremely difficult for the patient, and as it often happens with beginners at art, it was easy for her to allow the unconscious to intrude into awareness. Psychologically, the picture is seen to show the patient caught in the unconscious; it is suggested that her inadequate relationship with her mother left her with psyche elements in need of development. It is emphasized that the way of liberation is an individual one and that, since the patient had discovered the method of the active imagination independently, it remained for the therapist only to advise her to continue on this path. The significance of various aspects of the picture is interpreted in terms of the process of individuation. The only advice given the patient was to use her imagination to circumvent technical difficulties, in order to introduce as much fantasy as possible into the pictures, and not to fear bright colors, for the unconscious is felt to be attracted to them.

000271 A study in the process of individuation. Picture 2. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 294-305).

A description and interpretation of the second of a series of paintings submitted by a female patient in the psychic individuation process of an art therapy program is given. In contrast to the first picture, the boulders are still present, but they have become abstracted into round circles; one of the forms has been blasted by a flash of lightning, and the magician who was Jung no longer enters into the picture. The picture is showing an impersonal natural process: the circles are seen as a rediscovery of the philosophical egg. Considerable historical and mythological associations are noted for the flash of lightning, which is interpreted to signify a sudden, unexpected and overpowering change of psychic condition. The work of Bohme in particular is examined for its psychic and alchemical connections with lightning. Although a Freudian explanation of the picture would involve the concept of repression, it is suggested that a coming wholeness is marked by the function of intuition, which seems to be the

inferior, redeeming function of the patients, whereas sensation is the superior function. The circle is interpreted as a mandala, the psychological expression of the totality of the self; other eggs appear as other selves with whom the patient feels intimate. The pyramids found in the first picture as rocks are seen again, but with their tops gilded with light; these boulders are interpreted as contents of the unconscious pushing upward for release in a positive sense. 16 references.

000272 A study in the process of individuation. Picture 3. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 305-313).

The third picture in a series, painted by a female patient in the process of psychic individuation as part of an art therapy program, is analyzed. The primary distinguishing characteristic of the third picture is its use of light colors. A dark blue sphere is seen floating in space among clouds; around the middle of the sphere runs a wavy silver band which, the patient explains, is keeping the sphere balanced by equal and opposite forces. To the right above the sphere floats a snake with golden rings, its head pointed at the sphere. In the middle of the band around the planet is the number twelve. Two dreams felt by the patient to be influencing the painting are detailed and interpreted as being of archetypal significance. The increase of light in the picture symbolizes conscious realization; it is explained that the liberation concept has become integrated into consciousness. The floating sphere represents the total personality, but at this time it is felt that Miss X does not know of the relation of the ego to the total personality. The number contained in the picture is discussed in terms of its connections to the concept of male and female in astrology and myth. An analysis of the symbol of Mercury in the picture is also made various symbolic significances of the colors used together in the picture are proposed. 8 references.

000273 A study in the process of individuation. Picture 4. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 313-319).

The fourth picture of a series, painted by a female patient in the process of psychic individuation as part of an art therapy program, is described as showing a significant change. The sphere has divided into an outer membrane and an inner nucleus, the outer membrane is flesh colored, and a differentiated inner structure of a ternary character is seen. Lines of force run through the whole nuclear body, indicating that excitation has reached the inner-most psychic core. The picture is interpreted sexually to show the female organ in the act of fecundation, with the sperm penetrating the nuclear membrane. The position of the snake on top of the picture is interpreted as representing the typical danger emanating from the spiritual sphere, personified by the animus; for a man, the danger is described as coming from the anima projected into the world. Picture four is described by the patient as the most difficult of the series to execute, and that it seemed to denote a turning point of the whole process. It is at this stage that the ego is temporarily set aside, giving the unconscious the opportunity to manifest its oppositions clearly. It is noted that later the will must protect itself in the midst of these opposites, so that they be reconciled. 4 references.

000274 A study in the process of individuation. Picture 5. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (319-323).

The fifth picture of a series, painted by a female patient during the process of psychic individuation as part of an art therapy program, is described by the patient as progressing naturally from picture four. The snake is sinking downward and seems to have lost its threatening power; the sphere has increased in size and blossoms in color. The division of the nucleus of the sphere falls into four parts; this division is interpreted by the patient as the division of consciousness into the four functions: thinking, feeling, sensation and intuition. A vortex is formed by the four divisions, apparently turning to the left, a phenomenon interpreted as a movement towards the unconscious. The colors of the picture are discussed in their mythological and alchemical significance. The snake is felt to represent the shadow, which can

be compared with the principle of evil; the position of the snake is said to reflect the common view of evil as an external force. It is contended, however, that evil is the necessary counterpart of good within the psyche's dynamic structure. 3 references.

000275 A study in the process of individuation. picture 6. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 323-326).

An analysis is made of the sixth picture in a series of paintings done by a female patient during the process of psychic individuation as part of an art therapy program. This picture shows a mandala in bright colors against a grey background. Wings of Mercury reappear along with a striking swastika which is wheeling to the right. The mandala is interpreted as an attempt to unite the opposites red and blue, outside and inside; the rightward movement is explained as an attempt to bring material into consciousness. The black snake has disappeared, but the darkness of the background may have been caused by it. The picture is associated with a dream the patient had several days before, in which a tree was found in the middle of the room where she worked. Maternal significance is attributed to the tree; the painted mandala is given significance not only as a symbol of the self, but also as a God image. A brief discussion is offered of the mandala as it is manifested in religious practices from ancient Egypt onward. 11 references.

000276 A study in the process of individuation. Picture 7. In: Jung, C., Collected Works of C.G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 326-335).

In the seventh picture of a series, painted by a female patient during the process of psychic individuation as part of an art therapy program, the entire background against which the mandala is painted is black, with all light in the picture concentrated within the sphere. The colors are less bright but more intense, and the blackness of the exterior has penetrated into the center of the mandala. This manifestation is interpreted as the penetration of the black snake from previous paintings of the series into the nucleus. The swastika of the previous picture has been replaced by an equal armed cross formed by the golden rays; four hooks suggest a rightward rotation, which appears to have come to an end with the attainment of absolute blackness penetrating the center of the mandala. The wings of Mercury are seen as having undergone extensive transformation, so that the sphere has the power to remain afloat without sinking into total darkness. The golden rays forming the cross produce an inner bond of consolidation as a defense against destructive influences. The picture is interpreted as portraying a mood of suffering and painful suspension over an abyss of inner loneliness. Alchemical symbols and biblical quotations are discussed in relation to the picture to demonstrate the universal nature of the ideas generated by the patient. After painting this picture, the patient is reported as feeling a disturbing association with the color red, associated with the analyst, which leads to a feeling of self pity over not having had any children. Only when she had recovered from these feelings could the patient paint again. It is explained that real liberation does not come from glossing over or repressing painful states of feeling, but only by experiencing them fully. 16 references.

000277 A study in the process of individuation. Picture 8. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 335-337).

The eighth picture of a series, painted by a female patient as part of an art therapy program, is considered to represent an advance in the psychic individuation process. Most of the interior of the picture is filled with darkness; the blue-green of the water has condensed to a dark blue quaternity, and the golden light in the center is turning counterclockwise. The mandala is interpreted as moving towards the chthonic depths, coming close to the darkness. An inner undifferentiated quaternity is seen to be balanced by an outer, differentiated one, equated with the four functions of consciousness. The colors assigned to each function are: yellow, intuition; light blue, thinking; flesh pink, feeling; and brown,

sensation. Each quarter is again divided into three, producing the number twelve. The previous rejection of the tree as a symbol of the mother is now accepted and placed in the middle of the mandala. The cortices expand into the darkness as golden rings, interpreted as a far reaching effect on the environment coming from the self. A dream reported by the patient integrates her concepts and progressive development regarding her animus, with which she no longer identifies. The mandala is further described and interpreted as symbolizing the eye of God and having the purifying effect of consciousness. It is concluded from this painting that the patient has accepted her own psychic darkness. 6 references.

000278 A study in the process of individuation. Picture 9. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 338-342).

In an analysis of the ninth picture of a series, painted by a female patient during a final stage of the psychic individuation process of an art therapy program, the appearance is noted of a blue soul flower on a red background. In the center a golden light in the form of a lamp is found. The cortices are pronounced, consisting of light in the upper half of the mandala radiating outward. In the lower half of the mandala are rings of brown earth. Above are three white birds, symbolizing the Trinity; below the center a goat is rising, accompanied by two ravens and twining snakes. The black sky behind the three birds and the goat against the orange background are interpreted as indicating that there can be no white without black, and no holiness without the devil. The patient is deliberately stressing a connection with the East, painting into the mandala four hexagrams from the I-Ching. The sign in the left top half, -Yu, Enthusiasm," is interpreted as indicating a movement coming from the unconscious, the second hexagram at the top is "sun, decrease" which is taken to indicate the patient's insight into the conditional quality of all relationships, the relativity of all values, and the transience of all things. The sign in the bottom right is "Sheng, pushing upward"; this hexagram is interpreted to mean there is no development unless the shadow is accepted. The final hexagram is "ting, the cauldron," which is taken to mean that through constant selfabnegation the personality becomes differentiated. The union of opposites achieved by the patient is seen to be manifested in the use of firm and yielding lines in the hexagrams. 2 references.

000279 A study in the process of individuation. Picture 10. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (342-344).

The tenth picture of a series, painted by a female patient during the process of psychic individuation in an art therapy program, is divided into two parts, as is the ninth picture. The soul flower in the center still exists but is surrounded on all sides by a dark blue night sky, in which four phases of the moon appear. The three birds seen in picture nine have become two, and their plumage is darkened; the goat has become two semihuman creatures with horns and light faces, and only two of the four snakes remain. Two crabs appear in the lower chthonic hemisphere which represents the body. The symbol of the crab in myth and astrological functioning is discussed; its particular relevance to the patient appears to be that she was born in the first degrees of Cancer and wished to integrate her individual sign into the painting of her psychic self. The dualities that run through the picture are always seen to be inwardly balanced, so that they lose their incompatibility. The duplication motif is noted and explained as a phenomenon which occurs when unconscious contents are about to become conscious and differentiated. They are then split into two halves, representing the conscious and the still unconscious aspects of the material involved. 7 references.

000280 A study in the process of individuation. Picture 11. Pictures 12-24. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 345-348).

An analysis of paintings 11 through 24, the last in a series submitted by a female patient in art therapy,

is presented, as the final phase in a psychic individuation process. Many of these, done after therapy ended, reveal the theme of psychic penetration by, and defence against, disrupting external elements. This struggle is seen to be resolved in an enantiodromia which restores equilibrium. Pictures 19 through 24 are not commented on due to lack of knowledge of the time and circumstances of their production.

000281 A study in the process of individuation. Conclusion. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 348-354).

The individuation process evidenced by a series of paintings submitted by a female patient in art therapy is discussed. The development of fantasy through painting in her case viewed as the renewal of contact with the unconscious and of a consciousness that has far outdistanced it. The whole of civilization is felt to be faced with the same task, due to a too rapid advance of technology and the inhibition of individual development. The initial paintings in the series illustrate the psychic processes set in motion when attention is given to a neglected area of the psyche. When contact is established, symbols of the self appear, representing the whole personality and exposing the individual to the archaic and alien situations which underlie faith and knowledge. The therapist's task is described as helping the patient to reach an adequate understanding of the new psychic material and to avoid dangerous misinterpretations. Caution is advised in the excessive consolidation of psychic forces, lest the patient identify completely with them at the expense of his ego. The spontaneous production of mandala symbols by individuals and cultures is stressed as evidence that they are not created by man, but preexistent. 7 references.

000282 Concerning mandala symbolism. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451. p. (p. 355-384).

The symbol of the mandala is described and numerous examples of mandalas from various parts of the world are offered. The Sanskrit word mandala, meaning "circle," is identified as the Indian term for the circle drawn in religious rituals. The function of the mandala is described as a narrowing down of the psychic field of vision as an aid to intensification of concentration. The goal of the Yogi in contemplating the processes depicted in the mandala is to become inwardly aware of the deity; through contemplation, the practitioner may realize himself as God, and return from the illusion of individual existence into the universal totality of the divine. The basic psychological motif of the mandala is of a center of personality to which everything is related, by which everything is arranged, and which itself is a source of energy. The energy of the central point is manifested in the compulsion to become what one is, this desired presence may be called the self. The self is surrounded in the mandala by an area containing the paired opposites that make up personality; the totality of the mandala contains consciousness, a personal unconscious, and an indefinitely large area of collective unconscious whose archetypes are common to all mankind. Some of these archetypes are within the scope of personality and may acquire an individual stamp, such as the anima, the animus, and the shadow. Other religious mandalas and mandalas spontaneously produced by patients during the course of analysis are discussed. The production of mandalas in a therapeutic context is felt to occur in states of chaos or panic as a rearranging of the personality toward a new center. Patients are said to appreciate the soothing effects of these pictures, which emphasize wholeness, order and balance. It is noted that the reality of the collective unconscious is often first impressed upon a patient by means of his mandala productions. Numerous mandalas drawn by patients are reproduced and described. 11 references.

000283 Appendix: mandalas. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 1. 2nd ed., Princeton University Press, 1968. 451 p. (p. 385-390).

The meaning and function of the mandala is briefly described. The Sanskrit word mandala is defined as meaning "circle"; in religious practice and psychology the word refers to circular images which are

drawn, painted, or danced. As psychological phenomena they appear spontaneously in dreams, certain states of mental conflict, and in schizophrenia. Often the mandala contains some figure in a multiple of four in the form of a cross or square. The mandala in Tibetan Buddhism is called a Yantra and aids in meditation and concentration; in alchemy, it represents the synthesis of the four elements which tend to fall apart. In psychology, the severe order imposed by a circular image of this kind compensates the disorder and confusion of the psychic state of the individual; this process is described as a natural and instinctive attempt at self-healing. Since the material expressed in them is essentially archetypal, there is fundamental similarity of mandalas regardless of origin; the mandala commonly represents psychic wholeness through the squaring of the circle. The object of individual mandalas is described as locating the self, which can be distinguished from the ego. Whereas the ego is described as the point of reference for consciousness, the self is at the midpoint of personality, and for this reason many mandalas show a dark and light half representing the conscious and unconscious divisions of personality. The therapeutic effect of mandalas is felt to consist in their spontaneous production; no therapeutic value is thought possible for the imitation or repetition of such images.

Volume 9.2: AION: Researches into the Phenomenology of the Self

000284 The ego. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 3-7).

The concepts of self and unconscious as related to the ego are described. The somatic and psychic bases of the ego are said to contain both conscious and unconscious factors. Three levels of content are posited in the unconscious: that which can be produced voluntarily (memory); that which cannot be produced voluntarily but can be produced involuntarily; and that which can never be produced. From earlier discussions it is inferred that the ego is the center of consciousness but not the center of the personality, since it is but a part of the personality and so contained within it. The center of the personality is more properly labeled as "the self." The ego is viewed as arising from the continuous interplay of the person's inner and outer experiences. Its characteristics are unique to each individual, but its elements are common to all individuals. Its ability to change and develop in each person over a period of time is discussed. Finally, the notion of the collective unconscious is introduced and described as a subdivision of the extraconscious content of the psyche.

000285 The shadow. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 8-10).

From the contents of the collective unconscious, present from the beginning of life, the most accessible of the archetypes, the shadow, is examined and contrasted with the archetypes of the animus and the anima. The shadow is described as composed of the dark elements of the personality, having an emotional and primitive nature which resists moral control. The most resistant elements are usually associated with certain emotionally toned projections; since projections are attached to external objects, it is unlikely that the individual involved in them will recognize their source within his own unconscious. In extreme cases of projection, the individual may become completely cut off from his environment and will live in a selfperpetuating world of illusion. It is noted, however, that the most intense projections arise not from the shadow, but from the animus in a woman or the anima in a man. Since these archetypes are of a gender opposite that of the conscious individual their projections are even more difficult to recognize than those of the shadow, which represents primarily the personal unconscious.

000286 The syzygy: anima and animus. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2.

2nd ed., Princeton University Press, 1968. 333 p. (p. 11-22).

The nature of the animus/anima archetypes and of the projections arising from them are described. These archetypes from the collective unconscious, reincarnated in each child, are seen to combine with the early experience of the child with the opposite gender parent to create the mother imago in boys and the father imago in girls. Because of the opposite sex nature of animus/anima projections, they are almost impossible to recognize as emanating from one's own psyche, whereas the shadow's same sex projections are considered to be more easily identified. The difficulty of dissolving such projections is seen to reside in the nature of archetypes as elements of the collective unconscious; although the contents of the animus/anima can be integrated into the conscious, they themselves remain separate as constituents of basic psychic structure. It is noted that the realization of the shadow, which makes possible a recognition of the animus or anima, is the first stage of the analytic process; recognition is only considered possible through an individual's relation to a partner and the formation of the quaternal marriage structure. This quaternion formed in the male of himself, his female partner, the transcendent anima, and the Wise Old Man archetype, and in the woman of herself, her male partner, the animus and the Chthonic Mother archetype, is noted to be the scheme for the structure of the self and for the structure of primitive society. 3 references.

000287 The self. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 23-35).

The self is defined in its relationship to the ego and the instincts, and the self's striving for wholeness is related to the parallel striving of the collective unconscious for wholeness as typified in the mandala symbols and ultimately in the figure of Christ. It is explained that the self is motivated by the unconscious, whereas the ego exists in the conscious; as long as the two are in equilibrium, the personality is functioning normally. However, when the self is assimilated by the ego or the ego by the self, the result is inflation of either the unconscious or the conscious to the detriment of the total personality. The striving of these forces is seen in individuals as instincts or natural forces; the need for equilibrium between them is felt as a need for wholeness. This conflict is seen to be represented throughout history by the quaternity or mandala symbols which are valued because of their similarity to the God image, the ultimate unity; understanding of the mandala is felt to grow from experiential rather than intellectual processes. The self is the basis of all theories of unity, which are part of all religions. Insofar as Christian symbols no longer express what is now welling up from the unconscious, the value of Christianity in the modern world is seen to be meaningless and hollow. 2 references.

000288 Christ, a symbol of the self. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968 333 p. (p. 36-71).

The archetype of the self as expressed in the image of Christ, including their respective opposites of shadow and Antichrist, is discussed in a critical review of Scripture and of the writing of the Gnostics. Christ is seen as a symbol of the archetypal God image, whose descent to hell and resurrection have psychological equivalents in the integration of the collective unconscious, which plays an essential part in the psychic individuation process. However, while the original Christian God image appears to have included even the dark animal side of man, the Christ symbol lacks wholeness because of the exclusion of this "inferior" aspect of the personality and its externalization in the form of the Antichrist. Christ, then, is an incomplete symbol of the self; to be whole the archetype must express both good and evil, the conscious as well as the unconscious. It is noted that in a pre-Manichaean Gnostic/Christian text dating from about A.D. 150, the equality of good and evil was recognized, and in fact creation as a whole was viewed as a structure of paired opposites (syzygies). A schema of the transcendental nature of Christ and the self is based upon a quaternion composed of opposites paired which apply to both; a similar quaternion illustrates the unity/opposition of good and evil, spiritual and material. Further analogies to

the structure of Christian symbolism are found in alchemical texts and in psychological theory, particularly in regard to the impurity of the body and the opposing purity of the spirit. The distinction between the metaphysical and the psychological perspective in the study of the Christ image is emphasized. The psychological view is phenomenological; it is concerned with the description and analysis of archetypal images, not with their truth or falsehood as expressions of religious faith. It is in the psychological sense that Christ and the alchemical symbol of the lapis philosophorum may be identified as like symbolic expressions of the ideal wholeness of the self; the Christian concept of redemption is not devalued by this association, rather it is reinforced as an expression of the psychological imperative of reunion of opposites. It is felt that if this process is not realized by the individual and by civilization as a whole, world conflict will be the inevitable result. 31 references.

000289 The sign of the fishes. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 72-94).

Similarities between astrological and Christian symbolism are explored, with particular attention given to the historical evolution of the dual symbol of the fishes. The fish symbol is widely distributed throughout the mythologies and religions of ancient civilizations, especially in the Near and Middle East; however, suddenness of its activation in early Christian history is seen to have a more specific source in astrological symbolism. Christ was born under the sign of the Fishes, with the Sun in the sign of the Twins; the dual nature of both symbols is discussed as it relates to the Gnostic Clivist/Antichrist myth. Other significant points in astrological chronology are explored in terms of their associations with the Christian movement. In particular, the dates of conjunction of opposing planets, events associated with new beginnings, are seen to correspond to the founding of new and historically influential religious orders. These new religious movements are in turn examined for the psychological impulses underlying their beliefs ; the monastic Holy Ghost movement headed by Joachim, for example, is felt to be an expression of the vitalizing archetype of the spirit. This movement influenced some of the greatest religious and scientific theorists, but was elsewhere degraded and distorted by revolutionaries and anarchists in the antichristian era. The analysis of fish symbolism is resumed and related to the change in outlook which began with the Renaissance. In the astrological sense, whereas the age of the fishes is ruled by the conflict of opposite forces, the Aquarian age which follows it brings about the union of these opposites. The first fish is Christ, the second Antichrist, and the contact between them occurs at the time of the Renaissance; this contact of opposites (enantiodromia) is considered to have formed the spirit of the modern era. The Aquarian era of unification is yet to come in the third millennium. 24 references.

000290 The prophecies of Nostradamus. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 95-102).

The astrological prophecies made by Nostradamus in 1558 are considered in light of the accuracy in general of astrological prediction of historical and religious events. Nostradamus set the renovation of the age for the year 1792, which was in fact the year of the inception of the French Revolution's new calendar. The French Revolution is seen as the culmination of the spiritual and social enantiodromia (contact of opposing forces) which began with the Renaissance, parallelling the dynamic relationship of Christ and Antichrist, and of the two fishes in astrological symbolism. Nostradamus' identification of the evil forces as coming from the North and the good as existing in the South is associated with the symbolism of earlier Christian texts, and with the fact that Luther, who was commonly seen as the Antichrist, came from Northern Europe. For his prediction of future revolution and reformation, Nostradamus is considered the foremost spokesman of the antichristian age. 1 reference.

000291 The historical significance of the fish. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 103-117).

The history of the astrological fish and ram symbols are compared to Christian symbolism and examined in terms of their associations with psychological premises. The dualism of the fish symbol in particular corresponds to the dual nature of Christ as the God image; as the God image is an archetype of the dual self, any imbalance in its expression, such as the suppression of the concept of evil in late Christianity, results in a profound uneasiness in the psyche. The destruction of the God image in the modern world has thus set in motion the destruction of the human personality. A comparison is made between the Christian and astrological interpretations of the fishes. Fishes of astrology are seen as Christ and the Virgin Mother, for in the astrological legend one fish becomes two, representing a mother/son relationship. In the astrological myth, the mother is a danger to her son; this destructive interpretation is related to the dangers in Christ's own childhood and the other Christian symbols and parables. The astrological characteristics of the fish are seen to contain the essential components of the Christian myth; however, no proof exists that Christian fish symbolism was derived from the zodiac, nor that the Christ/Antichrist polarity is causally related to the dualism of the Fishes. A more likely prototype for the Christ/fish symbol structure is considered to lie in pagan cults and myths. 8 references.

000292 The ambivalence of the fish symbol. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 118-125).

The dual symbol of the fish in astrological and Christian tradition is examined in its correspondences with psychic structure. The splitting of the monster who opposes God in early Jewish tradition into the two monsters Leviathan and Behemoth is compared to the doubling of the shadow figure in dreams: it is explained that in each case one of the forces in conflict -- the God image or the conscious ego personality -- is incomplete, necessitating that the dual symbol of the fish appears as well in ancient Middle Eastern symbolism, and is even found as an explicit symbol of the soul in Egyptian mythology. Another dual symbol, that of the North as source of evil and birthplace of God, traced through Arab, Babylonian and Mithraic texts, is discovered in Ezekiel's vision of God. This symbolic coincidence of opposites, with the similar dualism of the fish and other symbols, is discussed in terms of the incongruity of late Christianity's radical separation of the devil from God; the paradoxical symbolism of alchemy is seen as a more or less conscious compensation for this imbalance in the expression of the archetypal God image. 4 references.

000293 The fish in alchemy. 1. The medusa. In: Jung, C., Colleered Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 126-137).

The associations of the fish in alchemical, Christian and psychological symbolism are discussed. The fish in alchemical texts prior to the 11th century is found to be identified with the lapis philosophorum, considered psychologically as a complex symbol of the self. Numerous references appear to the fish glowing from an inner fire of a dual nature represented both as the light of divine grace and as the fires of hell. This type of dualism is noted to have occurred frequently in medieval symbolism, but without any apparent awareness of the unity of opposing forces such a dual nature implies. An investigation of the complex network of archetypal symbols in alchemy reveals its close correspondence with the structure of the psyche; in particular, the unity of hell and God as the source of the world is seen to be parallel to the unified source of all disparate psychic operations, whether they are creative or destructive.

000294 The fish in alchemy. 2. The fish. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 137-145).

A distinction is drawn between the jelly fish in medieval symbolism and the alchemic cinedian fish with its relation to the lapis. Several texts concerning the nature of the fish are examined, the influence of the writings of Pliny is discussed, and the Messianic role attributed to it by Sir George Ripley is mentioned. To the alchemists the fish was a real fish of ancient times; it had legs and contained a dragon's stone, a

white gem that acts as a alexipharmac. Its dual nature is emphasized; sometimes it was represented as white and sometimes as black, and from this union of opposites its magical powers were derived. The fish supposedly lived in the center of the ocean, or the center of the spirit of the world. For the alchemists the ocean was a symbol for the unconscious, hence the fish can be seen as a symbol of the self and, therefore, also of God. The power of the fish is defined as giving to the one who ate it the knowledge of all things. In this sense, it is compared to the eucharist. 2 references.

000295 The fish in alchemy. 3. The fish symbol of the Cathars. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (145-153).

In the writings of the Cathars, the symbol of the fish was used in conjunction with beliefs about creation, power and the devil. These beliefs are examined and related to astrological, alchemical and Christian interpretations surrounding the fish. The interpretations are seen as figures representing the birth of consciousness under the control of the fish. A comparison is made between St. Augustine's interpretation of the multiplication of the loaves and fishes and the Cathars' perception of the fish; the former interpreted the fishes as symbolizing Christ's kingly and priestly power; the Cathars as the two ruling powers of Christ and devil. To the Cathars, it also meant that God knew and intended the enantiodromia of the world. The reappearance of the symbol of the fish in dreams, shown by means of a case study, illustrates the the unconscious "knowledge" of the individuation process and its historical symbolism.

000296 The alchemical interpretation of the fish. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 154-172).

The alchemical belief that the magical fish can be captured and used as a magnetic attraction to the prima materia is viewed as a secret doctrine rather than a chemical process. Since this doctrine could be taught, the alchemical symbols for the process represent two things: the chemical substance itself and the doctrine or theory of preparation. Analogies with the Holy Ghost archetype are discussed. From the writings of the alchemist Dorn, it is deduced that the arcane substance was the same whether it came from inside or outside of the seeker; hence it can be concluded that Dom recognized selfknowledge as the source of all other knowledge. The discussion turns to man's limited knowledge of himself, explained by showing that the majority of man's processes reside in the unconscious. The importance of Freud's and Adler's discoveries in this context are mentioned. It is felt that Freud delineated the elementary and Adler the final proof of these unconscious causal factors which are each person's individual potential. As is evident from this study, for the alchemists and for the modern psychologists, the self is not part of the ego but part of the unconscious. Alchemy, then, is credited with being the foundation for modern scientific thinking.

000297 Background to the psychology of Christian alchemical symbolism. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 173-183).

The widening chasm between faith and knowledge is discussed and related to modern man's reluctance to accept anything not based on objective fact. Scientific stress on objectivity and its neglect of the psyche until recently is contrasted with the Gnostic and alchemic recognition of the importance of the psyche and experiential knowledge. Modern man is perceived as scoffing at dogma which is based on faith and is subjective. It is noted that only a short time ago most of the world was pagan, and that Christianity has little power left, since modern man does not accept such notions as the Virgin birth as easily as did man at the time of Christ. The danger inherent in destroying tradition and myths is explained, and its importance is emphasized; since myths are part of the unconscious, they act as a bridge between the conscious and unconscious. Christ, as a combination of God and man archetypes, is part of this bridge. The fish symbol supports the importance of dogma and subjective experience or acts

as an antidote for the fractionalizing tendencies of the modern mind. The psychological concept of human wholeness or individualization is seen as a modern replacement for the symbol of the fish. I reference.

000298 Gnostic symbols of the self. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 184-221).

The concept of the fish caught by magnetic attraction is extended to the image of Christ, who exerts a magnetic attraction on the divine nature of man. Three symbols of the magnetic agent -- water, the serpent, and the Logos -- found in Gnostic texts are considered symbols of assimilation corresponding to the assimilation of the ego psyche and the supraordinate self (individuation) which is the ultimate goal of the psychotherapeutic process. This process of individuation is related to the practices of the Gnostics and the alchemists, in which their awareness of the unconscious was formulated to suit the character of the age in which they lived. Meister Eckhart likened changes in the God image to changes in human consciousness, since God represented for him the ideal wholeness of man. The unconscious was expressed by the Gnostics in symbols of the universal ground as the beginning or source of perfection. Symbols found in dreams and visions are compared with the Gnostic association of sexual symbolism with Christ; the interpretation of the vision of John (John 3:12), which incorporates typical dream symbols of the mountain, Christ, woman figure and copulation is presented. The marriage quatemion and the figure of the perfect man in Naassene symbolism are found to parallel early Christian symbolism; both are seen to be closely connected with psychic realities. Two specific examples of second century formulations of the psychological nature of the self, conceived under the influence of Christian thought, are found in the conception of the perfect and complete man, the Monad, in Monoimos, and in the description by Plotinus of the soul as a dynamic process of circling around a central point. The latter concept is related to the similar structure of the mandala image, and to the alchemical image of the arcane substance as the invisible point which is the center of all things. The assimilation of Christ to similar symbols, such as the mustard seed or the hidden treasure, is not seen as a devaluation of Christ's personality, but the desirable integration of Christ into the human psyche, and the resultant expansion of personality and consciousness. It is felt that the onesided rationalism of the modern world threatens this integration. 10 references.

000299 The structure and dynamics of the self. In: Jung, C., Collected Works of C. G. Jung, Vol. 9, Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 222-265).

A series of quaternions in ascending and descending arrangements are presented to show how similar symbols have been arranged by various philosophies and religions. Citing the Gnostics as among the first seekers of self-knowledge, and therefore as early psychologists, the idea of the importance of self-knowledge is traced historically. As self-knowledge seekers, the Gnostics were forerunners not only of psychological theory, but also of modern physiology and evolutionary theories. The symbols used to represent self-knowledge have varied but, as Freud has pointed out, the phallus as symbol becomes more important as sexuality is less valued. The snake and Paradise symbols, among many others, are discussed in their relationship to the structure of the self and the organization of symbols into circle and quaternion figures, the main quaternions being those of Anthropos and the shadow. Another quaternion is formed by the union of the four elements, producing the alchemical lapis. The numerous and varied arrangements of symbols used by the alchemists are listed: quaternions, pyramids, double pyramids, uroboros, and finally the rotundum. The beauty of such perfect geometric formulations graphically demonstrates the harmony of all existence. 13 references.

000300 Researches into the phenomenology of the self. Conclusion. In: Jung, C., Collected Works of C. G. Jung, Vol. 91 Part 2. 2nd ed., Princeton University Press, 1968. 333 p. (p. 266-269).

The purpose of the book, an exploration of the archetype of the self, is reiterated and its contents are summarized. An overview of the contents shows that the work began with an examination of the other archetypes that most affect the self, namely the shadow, the anima and the animus. A discussion of the positive and negative qualities of these archetypes follows. It is concluded that good and bad are relative and only meaningful when considered within the human sphere. The self is defined as the result of the union of these opposites and represents psychic totality. This unity is represented by the God image in religion. The Gnostics are credited with being among the first to seek systematically the symbols of the self, since they were ruled by their natural inner experiences.