

9.1. Archetypes of the Collective Unconscious

Editorial Note

- The idea of the archetypes go way back to volume one;
- This volume elaborates on archetypes and unconscious; then to how these two relate in process of individuation
- Part 2 of this volume, Aion, with this part, form nucleus of Jung's work, theory of archetypes in relation to psyche
- More pictures! More color!

Editorial Note to Second Edition

- Jung painted several of the mandalas in this volume

PART I

Archetypes of the Collective Unconscious (1934)

1: difficult to accept collective unconscious, but once we do it has many applications; Carus and von Hartmann presented a philosophical view of unconscious;

2: Freud's conception of unconscious is limited, reservoir of repression and only personal;

3: yes, there is a personal unconscious, there's also a collective one

4: by its nature, unconscious can only be demonstrated indirectly; complexes are fingerprints of personal unconscious; archetypes are fingerprints of collective unconscious;

5: examples of archetypes re God;

6: myths are another fingerprint of archetypes of collective unconscious; though myths can be colored by personal unconscious and consciousness; note 9 distinguishes between archetype and archetypal idea;

7: myth studies point to external cause of myth, but there's also an internal cause, a need to make sense out of external events; note 10 on allegory, the paraphrase of conscious content, while symbol is expression of unconscious content; astrology as arbitrary due to arbitrary starting point;

8: the subjective nature of the primitive is a major clue in true origins of myth;

9: good quotation from Seni

10: esoteric nature of tribal lore, similar to our established religions; esoteric is to learn before we understand;

11: psychology used to be religion, which is why it seems youngest field when in fact it's the oldest; explanation of why westerners are drawn to east and vice versa;

9.1. Archetypes of the Collective Unconscious

12: Nicholas of Flue, Swiss saint, had vision of trinity, painted it on his wall, then reflected on it for years;

13: initial vision changed Nicholas's mien, terrified him;

14: similar to vision of Christ in revelations;

15: Klaus had other visions as well, equally unpretentious I think Jung means;

16: Jung sees connection between Klaus's mandala vision and wheel symbolism; could there be overlap here with hamlet's mill?

17: there was a lot of prep work for Nicholas to have such a vision; similar idea in paragraph 481 in volume 8;

18: two conceptions of God, good god, bad god;

19: Klaus was able to manage this conflict, hence his vision; others were unable to do it;

20: Bohme's vision of mandala saved him from dualism;

21: Catholics have less conflict because their archetypes are handed to them;

22: the Reformation made us question the archetypes of the church; we rationalized them away;

23: now we have a dearth of symbols;

24: Protestantism leaves us restless, so we seek stability of east;

25: cultural appropriation indicates archetypal unconscious;

26: esoteric knowledge only works when there's initiation;

27: we can wear a foreign garment, or we can sew our own through our own initiation;

28: let's excavate Christianity, look at it in a new way; we need to acknowledge spiritual poverty, which may make us vulnerable;

29: eastern mysticism likened to false spiritual richness;

30: Jung was interested in the Trinity during his confirmation lesson but father honestly didn't know what it meant and so how to teach it;

31: religious longing likened to an addiction;

9.1. Archetypes of the Collective Unconscious

- 32: we need to resurrect the spirit, put it next to reason at least;
- 33: without symbolism, unconscious becomes murky water;
- 34-36: dream from protestant theologian as an example: he approaches valley lake in fear; symbolism in this dream obvious, similar in Elgonyi tribe in Kenya;
- 37: similar symbolism in Gnostic hymn, boy seeks pearl at bottom of well in Egypt, first gets distracted by orgies;
- 38: Pisces symbolism, discussed in 9.2;
- 39-40: water as symbol of unconscious, water dragon of Tao; it's spirit become unconscious; theologian's dream about going through dangerous waters to reach castle on mountain;
- 41: spirit is found in the depths; avoidance is to seek it only in the heights; sympathetic system linked to unconscious, contra cerebrospinal as conscious;
- 42: unconscious looks evil when seen from conscious perspective; it looks sensual, irritable, weak, feminine; seen as "egocentric subjectivity"
- 43: water as mirror, a confrontation with the self;
- 44: shadow is in personal unconscious, it's the first test; great marketing copy for depth psychology;
- 45: we need to learn who we are to learn what we are;
- 46: to get lost in collective unconscious is to be one with the world, when the subject becomes the object of the world;
- 47: to touch the unconscious is to become unconscious, a fear of the primitive, hence his rituals;
- 48: these rituals, or propitious barrier between conscious and unconscious, that became the church; Taos pueblo Indians and how they control the sun; meaning is they think they control something they don't;
- 49: clearly we need an accurate way to decode the unconscious;
- 50: the next iteration of religion, after symbols have been rationalized away, is the religion of the unconscious;
- 51: we must all become the proverbial fisherman;
- 52: when we look into the water, we first see our image, yes, then we see foreign creatures;

9.1. Archetypes of the Collective Unconscious

- 53: list of anima projections; yes they are fantasies but there's meaning in the fantasy;
- 54: introjection as the unconscious adaptation to environment, opposite of projection;
- 55: soul or spirit is more alive and active as it is wonderful and immortal; root of spirit is breath, difficult to pin down;
- 56: we need soul, spirit, to keep us unstable; otherwise we regress;
- 57: we can integrate anima to some degree, but not completely;
- 58: anima is projected onto women;
- 59: anima as the serpent in Eden;
- 60: anima has predilection for Greece and Egypt; appears to famous thinkers; as both light and dark;
- 61: we first encounter the shadow to encounter the anima; sexual issues aren't cause of neurosis, but effect, Freud has it backwards; divorce rates climb as symbols vanish because we don't know what to do with our anima;
- 62: it's not enough to understand anima, shadow, archetypes intellectually;
- 63: intellectual grasp of unconscious isn't enough;
- 64: anima is chaotic, yes, but also has secret wisdom; must find meaning in anima in order for her to lose her chaotic power;
- 65: we interpret what we don't understand;
- 66: archetype of meaning lies hidden in anima, the archetype of life;
- 67: we assign meaning through archetypes;
- 68: etymology of words gives us our present meaning;
- 69: modern concepts rooted in a time when we were still on perceptual level
- 70-73: an example of how unconscious thinks via case of young theology student, his dream; guy in black was white magician, guy in white was black magician, black magician came from land where King chose tomb from ancient times in (serapeum) which a virgin had been buried, bones in tomb changed into a black horse when exposed to light, black magician pursued the horse, came upon him at end of desert, found lost keys of paradise; anima transforms into unruliness of passions, must delve into these passions to find paradise, ie individuation;

9.1. Archetypes of the Collective Unconscious

74: similar to what Jesus says in apocryphal, way to heaven is pointed out by the animals, Self likened to kingdom; black motif is descent into emotions, unruly anima;

75-76: this dream appears to be blasphemy, but it's not and it shows how good and evil can work together, which is already fleshed out in eastern philosophy; to hate god is a faster way to perfection than to love god; parable of unjust steward has similar meaning, in that it's good to be shrewd;

77-78: archetype of the wise magician, similar to Nietzsche's Zarathustra; he turned is back on Christianity but cannot escape its archetypes;

79: Hermes, Thoth, Lucifer are similar manifestations of this archetype;

80-86: three archetypes here, there are also archetypes of transformation, represent opposites; to be found in chakra system, Chinese yoga; we see these images in Western insanity; individuation as the integration of conscious and unconscious, which presents a moral problem for western man; alchemists delineated this process of individuation; check out volume 9.2 and 12 for further analysis of these archetypes and this process;

The Concept of the Collective Unconscious (lecture, 1936)

87: collective unconscious is empirical;

88-90: Definition: part of unconscious that isn't formed by personal experiences, rather forms personal experience; personal unconscious known through complexes, collective known through archetypes; what mythology calls motifs, psychology calls archetypes;

91-99: Psychological Meaning of the Collective Unconscious: we know of instincts, well archetypes are merely patters of instinctual behavior; made evident through a myriad of disparate, autochthonous revival; dual mother motif, or dual descent, twice born, first of matter then of spirit; dual mother, like all archetypes, represents a deep human need; Nazi Germany as an archetypal revival; unacknowledged archetypes can cause compulsiveness;

100-103: Method of Proof: dreams as source of archetypes; also active imagination, through amplification as opposed to free association; symbol alone isn't enough to draw parallel with myth, we must look at meaning of symbol in dream and in myth to be similar; this process is too boring for a lecture;

104-110: An Example: this example is from volume 5; paranoid schizophrenic who claimed to see sun's penis; we see similar symbolism elsewhere; this isn't to prove the sun penis is an archetype, only to indicate Jung's method of investigation

Concerning the Archetypes, with Special Reference to the Anima Concept (1936)

111: psychology went in a scientific direction in late 19th and early 20th century with Fechner and Wundt;

9.1. Archetypes of the Collective Unconscious

112: the scientific view is necessary for the field but itself is limited;

113: Jung learned holistic view of psyche from Flournoy and James's Varieties of Religious Experience;

114: all this to say, anima is empirical; complex fields like psychology call for broad abstractions to make sense of it;

115: syzygy motif introduced, signifies the conjunction of opposites; explicated more in volume 9.2;

116: we cannot say for sure whether we can know reality (Jung's Kantian influence) but we still need to take it as an assumption lest we commit fallacy of reaffirmation through denial;

117: Democritus got his theory of atoms from mythology, archetypal ideas; empiricists make their own assumptions about the psyche as well;

118: we can say the psyche is an enigma, which make concepts necessary to explain it, at least for now; introduces objective psyche and archetype;

119: because we see anima only in terms of its phenomenology makes it no less empirical;

120: anima concept crops up in various cultures, as universal as the sexes;

121: how projection works, note 17 on how awareness of projection isn't enough to stop it if the contents are meaningful;

122: parental image projected most often even though it's conscious; but contents and meaning of relationship is unconscious;

123: religious ideas associated with parental images;

124: we're more open about sex than religious in polite society; to discuss religious views is to admit neurosis;

125: if we consider ourselves non-religious, another superordinate idea takes its place;

126: we cannot trace back advent of religious to parental image: primitive man had different families, not all fantasies are indicative of a psychic content, and phenomenology of religious experience belies what we see in parental issues;

127: the idea of God is archetypal, how we view god, our relationship with him, is influenced by our projected contents;

128: if people deny the archetypal god, we know he has his own god;

9.1. Archetypes of the Collective Unconscious

129: we cannot ignore the prejudice of being human, good thought there;

130: we repress archetypes because they're powerful; we project them out as myths, visions; if a vision isn't typically archetypal, then it can be projection of personal unconscious;

131: visions of Nicholas of Flue, God appears as mother and father; the heretical image of Sophia was repressed;

132: Guillaume had similar vision, a queen next to king of heaven;

133: Edward Maitland had similar vision of feminine aspect of God;

134: recap;

135: again, parents are conscious, but their unknowns are unconscious, and that's what's projected; in childhood, when consciousness is yet to fully develop, archetypes more likely to mold experience;

136: it's not that we have inherited ideas, rather inherited patterns of behavior, which presupposes possibility of ideas; note 25 Hubert and Mauss refer to archetypes as categories to indicate Kantian influence;

137: indicates holes in boundary, where we are unformed, immature, is where archetypes and fantasy projection have most power; archetype of divine syzygy projected onto parents until we obtain true knowledge of parents, which is why learning about parents is important part of separation;

138: example of castration complex, overbearing mother first divine, then pitiable; a

139: hermaphroditic mother needed to be castrated; castration is more about projected phallic energy;

140: godfather comes from dual birth, dual parent archetype; material birth and spiritual birth; note 27 elucidates but more elucidation in volume 5;

141: once anima removed from mother, ready to be used on girlfriend, Goethe and Gretchen as example; doesn't matter whether religion is true, more a question of psychological need;

142: we see similar projections in yoga, Gnosticism, and alchemy;

143: theoretical explanations run the risk of a just-so story;

144: anima in men as emotion and affect; poorly integrated anima leads to moodiness, irritability, jealousy, vanity,

9.1. Archetypes of the Collective Unconscious

145: anima in poetry, overlap to the point of plagiarism accusations;

146: young men can drop anima for a while, it's their time to be a man; Jung doubts whether homosexuality is a perversion, more an instance of anima identification, inability to identify with one-sided sexual being;

147: though we need anima more in later life otherwise we present with a host of problems;

PART II: PSYCHOLOGICAL ASPECTS OF MOTHER ARCHETYPE (lecture, 1938)

1. The Concept of the Archetype

148: mother archetype superordinate to the great mother;

149: subtle accusation that Aristotle misinterpreted Plato, which is true; Jung doesn't concern himself with the reality of forms, only in their existence; ideas have been relegated to mere words; Jung implies Plato and Aristotle were opposites, as opposed to two sides of the same coin;

150: Kant brought back idealism; objective became more subjective because we learned how mind only perceives reality;

151: we have, at this time, some idea of trait inheritance, even if only on an idiomatic level;

152: animals can inherit patterns of behavior, so it's safe to assume man does as well;

153: cites Plato as the originator of the archetype, also Adolf Bastian, Hubert and Mauss of course;

154: indicates unconscious forms influence thoughts, feelings, actions;

155: to clarify, an archetype isn't an innate idea, but a behavior, comparable to axial system of crystal

2. The Mother Archetype

156: many aspects to the mother archetype, like grandmother, stepmother, mother-in-law, figurative mothers, Sophia; also water, vessels, hollow objects; cow (franz marc), hare;

157: positive and negative connotations to archetypes;

158: positive traits are nurturance and sympathy, dark traits connote abyss; see volume 5 for further elucidation;

9.1. Archetypes of the Collective Unconscious

159: some of these traits exist in the mother, some, both positive and negative, are a fantasy; Freud's discovery is the aetiology of neurosis may not be rooted in the mother so much as the relationship with the mother;

160: goal is to dissolve projection of archetypes, to retake their power;

3. The Mother Complex

161: can a mother complex form without a mother? Probably not

162-166: Mother Complex of the Son: homosexuality, heterosexuality tied to mother unconsciously; babe hounds seek mother in every woman; for women, mother complex either exaggerates or inhibits femininity, injures masculinity in men; man with mother complex may have more feminine qualities, which can help him in friendship and pedagogy; likewise, babe houndism can manifest as boldness, ambition;

167-171: several types of mother complex in daughters to be outlined; hypertrophy of maternal element, which is good in that a woman may want to be a mother, and a good mother, negative in that she may only want to be a mother, husband may be of less importance, tends to smother her children, power fills void left by lack of love; (b) overdevelopment of eros, or motherliness in daughter could be erased, wrecks marriages for its own sake, latch onto men who have feeble eros; (c) identity with the mother, as a covert way to tyrannize mother, enmeshment, she is a receptacle for men's projections, so she seems appealing until man realizes he married his mother-in-law; (d) resistance to the mother, identifies with nothing, only with not-mother, difficulties in marriage, marriage roles, motherhood, aim is to break mothers power via intellectualism;

4. Positive Aspects of the Mother Complex

172-175: The Mother: she's the comfort of unconditional love; perhaps we have a godmother so as not to deify our own mother; be careful of cult of reason in the management of mother issues, otherwise we fall victim to what we want reality to be as opposed to what it is; no need to discuss mother archetype in man since it's wrapped up in anima projection;

176-181: the Overdeveloped Eros: this type has positive aspects as well, but daughter needs consciousness to guide it; Jung admits this is ridiculously general;

182-183: the Nothing-But Daughter: she needs to be rescued from mother by man, but can bestow great power on man to achieve more than he would have otherwise; the true secret of the feminine is in her emptiness;

184-186: the Negative Mother Complex: her masculine aspirations may make her a more stable wife, more of a business partner; the guy chick, who wussies love;

5. Conclusion

187: this is clearly issue of the unconscious; mother is form, father is energy;

188: grandmother and grandfather significance;

189: splitting occurs with mother figures the more conscious and unconscious separate, similar to how Yahweh become a good God in Christianity, man became responsible for all darkness and evil;

190: this renders us unable to appreciate purpose of religion because we don't get how unconscious affects us and what we need to do to propitiate it; this is why we seek deliverance; example from hypochondriasis;

191: we all get on some level the mother is an archetype;

192: mother image more recognizable for women, more alien to men; men idealize mothers more since we must feel the power she has in our lives so we defend against it;

193: mothers are more heavenly to men, more chthonic to women; chthonic and heavenly mothers have their own correspondence in children; emerald tablet quotation, a favorite of Hancock;

194: combination of such opposites is individuation, or necessary for it; Apuleius indicates this paradox with heavenly Venus who strikes terror with mournful sounds;

195-198: now, 12 years later, notes the assumption of Mary, like Semele, who was mortal who became parent of a god; the assumption is unification of matter and spirit; this is only when the assumption is understood symbolically, then we see wisdom of yin and yang; to the alchemists, tree symbolized union of opposites, strong yet continual growth;

PART III: CONCERNING REBIRTH (1939, lecture)

1. Forms of Rebirth

199: first part is exposition, then psychology of rebirth, then example from Koran;

200-205: five forms of rebirth (1) Metempsychosis, transmigration of souls, or soul passes from one body to another; (2) Reincarnation, implies continuity of personality, able to remember past lives; (3) Resurrection, re-establishment of existence after death, here a transformation occurs, from a corruptible to incorruptible body; (4) Rebirth in the strict sense, in the span of a life, could imply change in essential nature; (5) Participation, as a form of ritual like Mass, in pagan rituals this could be to secure immortal grace;

2. The Psychology of Rebirth

206: rebirth is real in the psychic sense, which elevates it in Jung's eyes;

207: rebirth is an affirmation of life, experienced as one of two groups, the transcendence of life and transformation;

Experience of the Transcendence of Life

208-209: a. Experiences induced by ritual: helps to see life in a new way to perpetuate it; again Mass as an example of this, hey let's look at life in a different way;

210-211: b. Immediate Experiences: of you can have a vision like Nietzsche;

ii. Subjective Transformation

212: change of personality happens;

213-214: a. Diminution of Personality: loss of soul in primitive psychology, or to western civilization, the "lowering of the mental level," like depression, more of a melancholia;

215-219: b. Enlargement of Personality: there can be increase from without, but also from within; we need inner preparation first; examples of Nietzsche meets Zarathustra, Paul meets his vision of Christ; Nietzsche and the tightrope walker, or the ability to balance between nihilism and dogmatism;

220-224: c. Change of Internal Structure: possession, by convictions, idiosyncrasies, plans; an example of this is identity with persona, or could be external validation, cash rewards for it; an inferior function may take possession of individual; possession of anima or animus, which presents with the dark aspects of each; also there's identification with ancestral soul, DNA memory, which Jung believes is true;

225-228: d. Identification with a Group: Jung doubts the purity of the group experience, which occurs on a lower level of consciousness; crowd allows us to feel neither responsibility nor fear; identity with group is fleeting; groups can also bestow on us courage at times, but this too is transient, begets communism, the absolute monarchy with serfs;

229-230: e. Identification with a Cult Hero: create an idealized image to help us change;

231: f. Magical Procedures: man as more passive in these techniques, something done to him;

232-233: g. Technical Transformation: yoga in the east or retreats in the west; action required by initiate; story of a sorcerer queer type who began to draw mandalas;

234-239: h. Natural Transformation (Individuation): less likely to happen in a world of distraction; occurs when we listen to an inner voice; Hugo, "to speak out loud when alone is to

9.1. Archetypes of the Collective Unconscious

talk with the divinity within;" examples of this, with Hermes as the divinity; to ride the coattails of the pharaoh;

3. A Typical Set of Symbols Illustrating the Process of Transformation

240: Khidr, the verdant one, in 18th sura, the Cave; other examples of cave as a place of rebirth;

241: the cave is an inner darkness;

242: sacred numbers explicated, connected to number of planets;

243-245: from the Koran, Moses is on a quest with his servant or shadow, indications Joshua the servant comes from depths of waters; the middle place is the Suez peninsula; then Moses loses his libido, his lowering of the mental level,

246-249: similar symbolism in alchemy; Khidr associated with fish, new life from the fish or water depths; Khidr as symbol of self, likened to Elijah, Osiris; more instances of rebirth into Self, when this occurs a post-rational function develops, also immortality, or at least the feeling of it;

250-254: Jung meets man in East Africa, speaks of Khidr as though he's a real man; another passage from sura 18, when Moses tells of what happens to him, he speaks of Dhulquarnein, the two-horned one, to make story impersonal, which renders it alchemical, or happening to the other;

255-258: Jung wants to mention the rampart against Gog and Magog, refers to revelations; symbolizes the Self as a threat to collectivism, as a threat to nature itself;

PART IV

The Psychology of the Child Archetype (1940)

i. Introduction

259-270: a lot of review here; psychology used to be metaphysics, then it became restricted to conscious mind via Wundt, then Carus formally reintroduced it; myths as autochthonous; to the primitive, something thinks in him; this may be similar to what occurs in childhood; myths are psyche, not just a representation; could be explained via cryptomnesia or inherited ideas, though we know they're not literal ideas; indicates collective unconscious; when we limit conscious mind (dreams, delirium, reveries, visions), the unconscious contents spring forth; this reduced consciousness is similar to Janet's lowering of the mental level; this is similar to the psychic state of childhood, so yes he took it in this direction; archetypes expressed as metaphors, symbols; archetype of the child god to rescue the past, various examples of the child god; it appears as that which unifies, like a mandala or egg;

9.1. Archetypes of the Collective Unconscious

ii. The Psychology of the Child Archetype

271-275: The Archetype as a Link with the Past: archetype as a psychic organ, expression of archetypes is essence of religion; child archetype represents preconscious aspect of collective unconscious; ritual is way to keep child archetype in conscious mind;

276-277: Function of the Archetype: childhood archetype, and unconscious in general, as a way to compensate for progress; if unconscious is ignored it will make us psychologically incontinent; with every two steps forward, we need a step back;

278: The Futurity of the Archetype: child has potential; has visions of his future wholeness;

279-280: Unity and Plurality of the Child Motif: various child symbols represents dissociation, fragmentation of the psyche;

281-284: Child God and Child Hero: yes, child as potential; virgin birth is symbolic of how creation feels; symbolism of the tragic flaw, paradox of individuation; light as consciousness, dark as unconsciousness; child deeds symbolize light over dark;

iii. The Special Phenomenology of the Child Archetype

285-288: The Abandonment of the Child: intuitive urges know when reason doesn't; comes from union of conscious and unconscious; unity symbols are ipso facto redemptive; without this redemptive child, we futz about health and hygiene, workout neurosis; recounts tribe on Mount Elgon, how night and day affected consciousness;

289-291: The Invincibility of the Child: with great danger comes great invincibility; shows power of individuation, it will happen no matter what; consciousness needs unconsciousness, symbolism of this in alchemy; further examples; fantasies say a lot about us; consciousness needs the body like a crystal needs a lattice; humans have layers of both commonality and differentiation;

292-297: The Hermaphroditic Nature of the Child: children are androgynous, or course, like Jesus and other main gods; hermaphroditic symbols persist, shows their necessity, the necessity of opposite unity; symbolism of conscious male, unconscious female; more instances of the hermaphrodite symbolism;

298-300: The Child as Beginning and End: joy of infancy regained as part of hero's journey, usually comes after seize the sword, indicates psychic wholeness;

iv. Conclusion

301: archetypes take on many forms;

302: myths more beneficial as we become more so-called depressive;

9.1. Archetypes of the Collective Unconscious

303: child archetype is the link back;

304: knowledge isn't enough, we need to go through the process; incorporate the unconscious y'all;

305: the motifs discussed help to create an image of the child, which symbolizes this process;

The Psychological Aspects of the Kore (1940)

306: Kore (Persephone) as anima; she needs to be integrated to create a self;

307: we need to look at psychological concepts in context to fully grasp them;

308: method uber alles;

309: motifs are common themes in dreams, these are archetypes;

310: yeah so Kore is the anima in man;

311: various iterations of the Kore, the unknown young girl; note four on the relation between women and blood;

312: earth mother as unconscious in women, chthonic;

313: maiden as mysterious, earth mother as divine; both related with the dark;

114: unconscious is collective, expressed personally; we are possessed by it;

115: ego as different than the Self, which is all-encompassing; self expressed as abstractions, symbols

316: Demeter and Kore are mother and daughter; we see ourselves as part of a lineage to give context on our problems, or a new frame of reference;

317: such an Eleusinian ritual is restorative;

318: we cannot treat man unless we know what man is; gain knowledge through mythology and religion;

319: it's difficult to demonstrate the archetypes with examples; what he did in volume 5; let's look at case histories regardless, from dreams and visions;

320: three examples to follow are from middle-aged women;

9.1. Archetypes of the Collective Unconscious

321-339: Case X (spontaneous visual impressions in chronological order): visions of first Demeter, then the maiden, then the dreamer as maiden; youth symbolizes animus; Jung relates his own dream, how it's similar to the writings of an 15th century alchemist, Dorn;

340-357: Case Y (dreams): concern Cybele-Artemis as mother image; moons and bears as mothers, divine and earth mothers; animus presents as some kind of painter or projector; to man, anima appears as both maiden and mother, plus many representations of each; this depends on the age or psychology of the man;

358-383: Case Z: anima appears as animals; indicates paradoxical nature or anima, ability to change shape, partially human; fascinating nature; what men imagine women to be, what they see, not necessarily what she is; the allure of Gilmore Girls for men;

PART V

The Phenomenology of the Spirit in Fairytales (1945)

384: scientific psychology is impossible at this point (it still is) so we must render psychology a philosophy, which is to treat the ideas and concepts and integrations as the raw material we observe; we need atomic physics to make psychology into a science, or I would say nanobots;

385-395: Concerning the Word Spirit: our western mind-body dichotomy has rendered spirit separate from life and nature; various restrictions and definitions of the concept spirit; spirit linked with breath and wind; Christmas spirit ie booze joke; spirit became more general; it may be helpful to consider spirit as a reality in itself, of course a psychic reality; spirit is something we step into, we are mere receivers for spirit; that's "mind" caught in the embrace of "nature"; God as spirit in Christianity, though there are various forms of this spirit; the spirit itself may have a mind of its own;

396-399: Self-Representation of the Spirit in Dreams: wise old men and boy as spiritual pair; evil spirits necessary to lead us to good, and vice versa; note 11 on how Indians view spirit as quite real; the white and black magician dream from paragraph 70-73, signifies the interplay between good and evil, how we need both to find right path, the razor's edge;

400-418: The Spirit in Fairytales: dreams are too idiosyncratic, so let's turn to folklore for encapsulations of the individuation process; old man as spirit, appears when hero needs spirit, example from Estonian fairytale; boy gives anamnesis, which is necessary for spiritual insight, as in Brothers Karamazov; boy goes on seven year quest to mountain, symbolic of adult personality; old man as spirit keeps focus on the hero, mucho symbolism there; old man offers slight but helpful suggestions, nudges; so old man has spiritual qualities, also unconscious qualities, or he's of the earth; he appears as both large and small perhaps because unconscious has no reference for size; Jung finds it interesting how seemingly small causes can have huge effects, both in psyche as well as physics; old man related with sun, spirit as fiery, god appears as fire in old testament, the Pentecostal miracle has fiery element; the old man likened to or perhaps mistaken for god, with examples; dark side of spirit/old man archetype, lost eye, goat jockey,

9.1. Archetypes of the Collective Unconscious

decrepit-ness as examples; he's suspicious in some way, etymologically how poison is antidote, then several examples of this motif;

419-435: Theriomorphic Spirit Symbolism in Fairytales: spirit shows up in animal form as well, which indicates trans-human ken, a conscious representation of an antimony; old man has already indicated a sense of being transhuman, and animal is in a way beyond man as it's not yet hindered by consciousness; example of German fairytale, the princess and the tree, wolf has both light and dark aspects; subjects changed to horses, represents spirits, to possess and ride, symbolism of three and four, three indicates chthonic, four the mandala; not sure there needs to be number symbolism in this fairytale, simply the four-legged horse is complete because that's the nature of the horse, could represent a complete spirit from that perspective, Occam's razor and the so forth; though good take on raven as symbolism, in forbidden room of princess's castle, crucified but non-integrated; not sure the forbidden room is like the tree in Eden, but yes a man needed to unlock this chthonic spirit of woman, then help her manage it in a healthier way; three becomes four, or confronts four, is symbol of unconscious integration, yeah maybe, something about number symbolism feels BS-y to me, but I could be wrong; though Jung offers helpful elaboration in 433, and indicates how myth can have basis in both celestial observation and psychic projection, because whenever there's a 12 it's zodiac if not precession; but in sum, hero releases evil through lack of guile, so must integrate his inferior function, the hunter, to integrate it; reference to similar Russian story, similar transformation, 12 chains, symbolism of animals larger in scope;

436-453: Supplement: will explicate the three and four legged-ness here, which will get technical, references to alchemy follow; three is feminine number but odd so also masculine, denotes unconscious masculine in females; princess is anima, got it; three-legged mare is shadow of princess, yup, possessed by masculine triad that is a horse, yet still a mare; hero must integrate the hunter; hero and princess on unconscious horses, sounds like a fun date; as compensation with horse, prince must also be some kind of demigod; hero begins in low profession, evil spirit compels him to climb life tree; as indication of how deeply Jung is embedded in culture, what at the time may have seemed like an odd interpretation now seems obvious, or maybe that's just me, especially when we consider this fairytale as an exploration of individuation; to destroy national socialism, we must become like the hunter, turn state against itself, instead of preach dogmatism and platitudes;

454-455: Conclusion: spirit as this layer of consciousness that we step into; the Star Trek dilemma, intelligence versus wisdom; we have such a dilemma is a sign to step into the spirit, to explicate what Christianity has said;

On the Psychology of the Trickster Figure (1954)

456-464: carnival reverses status, like feast of fools in Notre Dame, hints fool will be savior, or approximate savior, like He-Man; wounded healer in shaman is also trickster; discusses festivals, Feast of Circumcision, and indicates feast of fools; again, this is a pagan heritage; church allowed fools holiday; another holiday co-opted by this trickster spirit; hymn from this festival; became more ridiculous, so more fun, but couldn't get too blasphemous; Christ perhaps indicated as an ass; lewdness an aspect of such festivals;

9.1. Archetypes of the Collective Unconscious

465: this indicates the myth image of the trickster, reflects undifferentiated consciousness, psyche at animal level;

466: this must be important to us, vital to our human nature;

467: Winnebagos, or Ho-Chunk, the trickster is natural part of life, like European and the Christmas tree, the trickster cycle may represent earlier stage of development;

468: trickster character is a compensation;

469: it's not only a historical remnant, otherwise it wouldn't persist, indicates collective unconscious and so shadow;

470: we look back from civilization on earlier times with contempt, which indicates need for trickster;

471: there's also an idealization of the past, with Atlantis; both condemnation and idealization indicate a complex, also indicates subhuman and superhuman nature of trickster;

472: creation as an unconscious stumble, and we must be unconscious to stumble;

473: defects are with unformed human nature, though, not with the unconscious;

474: again, if trickster was merely a vestige, it would die out; instead there's therapeutic value in myth repetition, like a collective anamnesis; obscenity for its own sake does, however, become a vestige;

475: keep the shadow conscious through continual recognition, the point of ritual;

476: now let's turn to myths and fairytales to flesh out the trickster figure;

477: there is of course some consciousness in the trickster; when the unconscious regresses, the conscious is fine until it's in a precarious situation, then unconscious projects or befuddles;

478: so when we don't make the trickster conscious, it plays tricks on us;

479: when unconscious is repressed, ethics is replaced with dogmatism or what's allowed;

480: trickster keeps us green; though we don't need to know consciously what a ritual is for it to work;

481: Mount Elgon native denies he made ghost trap, as we deny our superstition;

482: notes Strudel;

9.1. Archetypes of the Collective Unconscious

483: the psyche affects us, we always discuss the psyche, though infinite regress problem here;

484: why archetypes work, helps us manage the personal in a seemingly impersonal way, ie helps us overcome resistance;

485: we need to process shadow to uncover anima, process personal unconscious to tap into collective unconscious; management of anima is perpetual;

486: shadow, manage it;

487: confrontation with shadow requires savior, we need relationships, connection to bring us out of unconsciousness;

488: shadow required for transformation;

PART VI:

Conscious, Unconscious, and Individuation (1939)

489: the conscious and unconscious relationship indicates individuation, which arises later in analytical process; let's look at individuation;

490: in-dividual, ie a whole unity; if we are unconscious, we cannot be an individual; presents as psychological incontinence;

491: untenable to think ego-consciousness is all of consciousness, otherwise we would simply do what we want to do and psychology wouldn't be a field;

492-495: there is no ego of the unconscious, no evidence for it plus it would beg the question; elaboration of previous point;

496: stress triggers the unconscious issue;

497: emotions as irrational, but only unconscious emotions;

498: unconscious holds the possibility of future development; also indicates past of course;

499: historically, dreams have been considered to be anticipations of the future; whether the unconscious is an effect or aim is moot because the aim is in the effect;

500: evolutionary explanation for unconscious;

501: childhood development akin to development of mankind;

502: Freud dis, ie unconscious isn't only the remnants of consciousness;

9.1. Archetypes of the Collective Unconscious

503-506: consciousness succumbs to unconsciousness,

507: the unconscious can be represented symbolically as personality; these are often complexes, not a center ego of the unconscious;

508: personality doesn't presuppose consciousness;

509: whether dormant or hidden personalities are possible, not sure this matters so much as long as we recognize a split in the psyche can create a seemingly separate personality;

510: this cannot be proven either way, but again not sure it matters;

511-515: introduce anima and animus; explained through female genes and male genes, yeah okay; shadow review; two other archetypes are hero and the wise old man;

516: these figures are spontaneous, plagiarism charges because of this, even when we rule out cryptomnesia;

517-519: dreams of patients reflect mythology; fantasies and hypnagogic visions as in volume 5, evolutionary psychology explanation for this, analogous parts and such; schizophrenia as a kind of uncontrolled therapy;

520-524: back to individuation, in India, they have one view of it that doesn't fit with our western zeitgeist, a kind of acceptance of unconsciousness; in the west we're more reality focused, perhaps because of a colder climate we need to be, so we necessitate open collaboration between ego-consciousness and the unconscious, and this collaboration is individuation; uniting re reconciling symbols help with this; this union is the transcendent function, goal of any therapy that is more than mere symptom relief;

A Study in the Process of Individuation (1934, 1950 revised)

525: Introduction: Jung mentors educated American woman, good relationship with father, poor relationship with mother, no overdeveloped animus because of her intelligence; got back to her roots of mother in Denmark, felt urge to paint landscapes there; then visited Jung, continued to paint from memory; then had fantasy image of her with rocks at the sea, Jung touches one of the rocks with a magic wand;

526-530: Picture 1: when the painting is difficult, unconscious arises (due to stress); boulders looked like eggs, pyramids; indicates she's still not yet liberated from mother ie mother earth; Jung encouraged her to paint further on this liberation theme;

531-544: Picture 2: eggs are now circles, lighting breaks them apart; soul has round form, indicates perfection, theme of many-eyed will return; magic wand becomes lighting, symbolizes sudden change; flash becomes heart at center of mandala, the creative center, which will be theme throughout subjects subsequent pictures; cinnabar as the ore for mercury, represents final

9.1. Archetypes of the Collective Unconscious

stage of alchemical process, to be like water eg; more alchemical symbolism here, check volume 12 for further elucidation, seems more complicated than it is, but thrust is alchemists note psychological states correspond to physical properties; sphere replaced her, liberation from imprisonment in unconscious; she wanted consciously to paint the melting of the rock, or freeing of rock through sunlight; the regression is a natural process, it's how we develop, not always dictated by ego-consciousness (the return to the mother); the inferior function as the *dues ex machine*; pyramids as unconscious contents as they come into consciousness; the next picture was impetus for Jung to study alchemy;

545-555: Picture 3: the band keeps sphere in balance, mercury symbolized; this painting reminded X of her two big ie archetypal dreams, one a grey globe with silver band, zones of high and low frequency, the other dream of a golden snake in the sky that demanded sacrifice of a young man, then of her, so this picture is an amalgamation of the two; symbolism here is now rising sphere, lighter background, snake as Mercury, number finagled; unconscious sees spirit and matter as identical, represented;

556-563: Picture 4: detailed sphere, mercury on inside, penetrated by snake; similar image with Jung's patient emerged from depression; stylized anatomy of internal plumbing; women receive enlightenment from above, men from below;

564-568: Picture 5: unconscious mitosis; leftward spiral, could indicate spiritual rise; left swastika indicates fall into unconscious, right indicates rise out of it; snake outside self indicates naïve yearn to turn away from evil;

569-573: Picture 6: similar but lighter colors; right spiral of swastika now; unification of red and blue, inside and outside; mandala as Self and God; volume 13 for further wheel/mandala symbolism;

574-587: Picture 7: now darker, more intense colors since incorporation of snake; swastika as a consolidated mandala; we have a well-formed mandala, mixed with isolation and depression; clear symbolism there with that juxtaposition; with lack of chthonic connection, we don't have children, regret over this, but feeling this is vital of course to individuation;

588-595: Picture 8: more identification with chthonic elements; green as sensation; mandala as the eye;

596-603: Picture 9: conscious eastern influence, a yin-yang with western symbolism;

604-608: Picture 10: further chthonic symbolism with goats, Cancer, water;

609: Picture 11: more importance placed on outside world;

610-616: Pictures 12-24: symbol of self defends against external elements; Jung hasn't enough context to comment on 20-24, especially 22;

9.1. Archetypes of the Collective Unconscious

617-626: Conclusion: dilemma here is development of conscious in lieu of the unconscious, the Star Trek conflict of how technology outpaces wisdom; without this unconscious development, we identify with the archetype, possessed by it; mandala symbolism is omnipresent for obvious reasons, dream from girl indicates this; symbolism of Noah's ark with Origen quotation, these are affects;

Concerning Mandala Symbolism (1950)

627: mandalas from active imagination; will provide only a surface explanation here; mandala means circle in Sanskrit;

630-639: Figure 1: purpose is to aid concentration; shows union of opposites;

640-643: Figure 2: symbolism here, emanations from the creative center; unsure which came first, Chinese or Indian; Wilhelm thinks Chinese came first indirectly, but mandalas are autochthonic so doesn't matter;

644: Figure 3: recurring themes here will be 12, 3, wheel held by God of death;

645: next mandalas will be from patients in psychoanalysis, have a way to bring order from chaos; mandalas are both subjective (reflect patient's condition) and objective (reflect collective unconscious);

646: mandala symbolism; circle, perhaps lotus or rose; center with sun, star, or cross; four, eight, or twelve rays; a circle in rotation is the swastika; snake coiled about center, square of the circle; city, castle of course representative of self;

647-651: Figure 4: by middle-aged woman, more subjective than objective;

Figure 5: by middle-aged woman, rose as western lotus;

654-712: main points from this section: the goal of yoga is to contemplate processes represented by mandala that lead to the center, or the deity within; this is the process of hero's journey, in a sense, from a modern (not post-modern) story; mandala is arrangement of the Self; individuation would be the propensity, an inner propensity, to become unified, to become in-dividual; this is a unification of ego-consciousness, personal unconsciousness, and of course the collective unconscious; Jung notes the soothing effect of mandalas, and I would agree here; mandalas as the foray into collective unconscious acceptance; see volume 13 for further explication of these themes;

APPENDIX: MANDALAS (1955)

713-718: mandalas crop up everywhere; ameliorate an inner chaos; angels as personification of mandala; this section a helpful summary;