
An Introduction to Jung's Psychology: Intro

Contributed by Frieda Fordham

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Introduction

[Frieda Fordham] [Editorial Note] [Foreword by Jung]
[Acknowledgements] [Author's Note] [Preface] [Chapter I]

Additional Chapters:

[Psychological Types] [Archetypes of the Collective Unconscious]
[Religion and the Individuation Process] [Psychotherapy]
[Dreams and Their Interpretation] [Psychology and Education]
[Jung on Himself: A Biographical Sketch] [Glossary]

Frieda Fordham was born and educated in the North. When her children had grown up, her interest in education and child psychology made her study Social Science at the London School of Economics and then train as a psychiatric social worker. She then became Psychiatric Social Worker to the Leicester Education Committee's Psychological Service, and later, Psychiatric Social Worker in the Nottingham Child Guidance Center. She is now a member of the Society of Analytical Psychology - the Jungian training institute in London - and a training analyst.

Editorial Note

BY C. A. MACE
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PSYCHOLOGICAL Pelicans are of two sorts. There is a general series which may be concerned with anything whatever of psychological interest - ranging from, say, Katz's *Animals and Men* to Zweig's *The British Worker*. The other sort has a more special purpose - to present the thought of the great psychologists in accordance with the principle 'Let the man speak for himself - or at least through an accredited interpreter'. In Margaret Knight's *William James*, James speaks in the main for himself. In the present volume Carl Gustav Jung speaks through a well accredited interpreter. This is the first of several volumes devoted to that kind of psychology commonly described in publishers' catalogues and elsewhere as 'psychoanalysis'.

The term 'psychoanalyst' is currently used to cover all those facts and theories presented in the works of Freud, Jung, and Adler, together with those of their associates, disciples, and intellectual heirs. It is so used despite persistent recommendations that it should be applied only to the theory and practice of Freud and his disciples, and that the theory and practice of Jung should be designated 'Analytical Psychology', and that the theory and practice of Adler should be designated 'Individual Psychology'. It will no doubt continue to be so used until someone suggests a new convenient title for the genus as distinct from the species.

'Psychoanalysis' in this broader sense covers both a set of theories and a set of practices. The most distinctive doctrine common to all the theories so described is that the mind, psyche, or personality of man comprises unconscious as well as conscious components, and that man's behavior and his conscious states can be explained only by reference to the

unconscious sources of motivation. What is common in the practice of the psychoanalytic schools (in the same broad sense of 'psychoanalytic') is the use of special techniques for bringing these unconscious factors into daylight. The techniques, like the theories, differ, but they are all sharply opposed to techniques which rely on drugs, hypnotic suggestion, or any other device not requiring the full and free cooperation of the subject to whom the technique is applied. The practice of psychoanalysis has grown out of, but is not restricted to, the treatment of mental illness, and it is probably common ground to all the schools that the success of the treatment depends in the last resort upon the patient's own (assisted) self-diagnosis and his own (assisted) self rehabilitation.

In one sense, the practice is prior to the theories, since the theories first emerged from facts brought to light in the therapeutic practice. These theories have, however, been extended and enriched by material derived from field anthropology, the study of mythologies and many other sources. As in all matters in which great human issues are involved controversy has been acute. There have been times when the sympathetic observer from outside might have experienced some anxiety lest scientific discussion should degenerate into a paltry sectarian squabble. But this danger, if it has not already passed, is quickly passing. In some respects both the theories and the practices of the schools continue to diverge, but there has also been a growth in tolerance and mutual understanding.

The different theories of the different schools meet different needs. A count of heads might well shew that the proportion of Jungians, Freudians, Adlerians, &c. would significantly vary in different sections of the educated public. A guess might be hazarded that those who found most enlightenment in the works of Jung were themselves largely of a certain caste or type of mind - a non-sectarian type of mind, a type disposed to those scientific studies which have a more intimate bearing on the larger humanities, and having a special interest in the most curious of curiosities of the Human mind - symbolism, mythology, and religion - and yet not prone to dismiss their 'curiosities' as merely curious, and not disposed to catalogue all the literature of religion under the simple rubric of 'human illusions'. Such a finding would not be surprising, for Jung himself combines such a non-sectarian disposition with far ranging curiosities and far ranging sympathies. He, at any rate, bears no responsibility for sectarian squabbles. With characteristic modesty and characteristic tolerance, he is content to attribute much that is distinctive of his point of view not to innately superior insight, but to the influence of his own type and caste of mind.

In this Introduction, his thought is happily and appropriately presented by an interpreter who, like Jung himself, has no itch for partisan polemics, and no special interest in the less savory curiosities of the unconscious mind, but a lar ranging and quite insatiable curiosity in the varieties of human self-expression, whether such self-expression takes the form of some undatable mandala , a poem of Donne, or the latest deliverance of some contemporary mystic. The reader can enjoy all the attractive qualities of the introductory exposition with the added satisfaction of knowing that it is authentic. It has Jung's own Imprimatur and his personal commendation.

C. A. MACE

Foreword by Dr. C.G. Jung

Mrs. Frieda Fordham has undertaken the by no means easy task of producing a readable resume of all my various attempts at a better and more comprehensive understanding of the human psyche. As I cannot claim to have reached any definite theory explaining all or even the main part of the psychical complexities, my work consists of a series of different approaches, or one might call it, a circumambulation of unknown factors. This makes it rather difficult to give a clear-cut and simple account of my ideas. Moreover, I always felt a particular responsibility not to overlook the fact that the psyche does not only reveal itself in the doctor's consulting-room, but above all in the wide world, as well as in the depths of history. What the physician observes of psychical manifestations is an infinitesimal part of the psychical world, and moreover often distorted by pathological conditions. I was always convinced that a fair picture of the psyche could only be obtained by a comparative method. But the great disadvantage of such a method consists in the fact that one cannot avoid the accumulation of comparative material, with the result that the layman becomes bewildered and loses his tracks in the maze of parallels.

The author's task would have been much simpler if she had been in possession of a neat theory for a point de depart, and of well-defined case-material without digressions into the immense field of general psychology. The latter,, however,

seems to me to form the only safe basis and measure for the evaluation of pathological phenomena, as normal anatomy and physiology are an indispensable precondition for their pathological aspect. just as human anatomy has a long evolution behind it, the psychology of modern man depends upon its historical roots, and can only be judged by its ethnological variants. My works therefore offer innumerable possibilities of sidetracking the reader's attention with considerations of this sort.

Under those somewhat trying circumstances the author has nevertheless succeeded in extricating herself from all the opportunities to make mis-statements. She has delivered a fair and simple account of the main aspects of my psychological work. I am indebted to her for this admirable piece of work.

C. G. JUNG

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I AM greatly indebted to Messrs Routledge and Kegan Paul, Messrs Collins, Bollingen Foundation, and Pantheon Books for Books for giving me their generous permission to make use of extensive extracts from The Collected Works of C. G. Jung and Memories, Dreams, Reflections.

Author's Note

THE, quotations and references are given chiefly in accordance with The Collected Works of C. G. Jung, a new edition in English published since 1953 and now nearly complete. (It is abbreviated in this book as C.W.) A list of the entire contents is printed at the end of this volume, together with information on the other works of Jung's that have been cited.

Preface

SINCE my introduction to Jung's psychology was first published In 1953 a considerable amount of new material has appeared: several books of Jung's translated into English for the first time, several altogether new books on psychological topics, and a semiautobiographical work called Memories, Dreams, Reflections.

It was suggested, therefore, that I might wish to alter my introduction and bring it up to date. I was reluctant to do so for various reasons, the most important being that I had worked through the original manuscript with Professor Jung and his wife, making alterations where they thought them desirable, and that what eventually emerged had their entire approval.

It is difficult to condense and simplify without distortion, and I did not want to attempt simplification in the case of such important new books as Aion and Mysterium Coniunctionis (1) is without the possibility of Professor Jung's approval, especially as he was not particularly in favor of popularizations of his work.

I did in fact have access to some of the unpublished work while writing my original introduction and though not specifically referred to it influenced what I wrote. In addition, several of the later books are short - Answer to Job, (2) Synchronicity, (3) Flying Saucers, (4) and The Undiscovered Self (5) - and quite accessible to the intelligent reader. The autobiography presented something altogether new, however, which could be referred to with less caution. It also threw light on the meaning and purpose of Jung's work and why it came to develop as it did. In this way it made comprehensible what had been obscure and difficult for many to follow: for instance, why did Jung spend so much time studying an outmoded subject like alchemy? What on earth did he see in it?

I therefore decided to replace my original biographical note, using the new material for this purpose as well as my own knowledge of Professor Jung. Not everyone will agree with my choice of material and the picture that emerges. Jung's personality had many facets, and those who knew him discovered different aspects, as well as having their own favorite image.

I found that, even though he had been dead for five years, it was quite difficult to produce a sufficient sense of distance to write about him with reasonable objectivity. My final picture of necessity

1.C.W..9,i.

2.C.W. 11.

3-C.W. 8.

4-C.W. 10.

5.C.W. 10.leaves out Much, especially the more earthy side of his nature. The qualities he described in his mother (which I have touched on in my new chapter) could with only slight modification be taken as a characteristic of the earthy side of himself - humor, hospitality, love of good food and wine, and a fund of fascinating conversation. His love of tradition and his ability to be almost mystically one with the countryside were also engaging features of his personality.

I have accepted Jung's view that he and his work were indivisible. 'My life is what I have done, my scientific work; the one is inseparable from the other. The work is the expression of my inner development'(1) I have also tried to show (as he himself did) that it began in childhood; it was, as he would say, prefigured there.

We all owe Frau Aniela Jaffe a debt for having done so much to further the production of' the autobiography. I am sure that as well as the practical help she gave, the quality of her interest was an important factor in evoking the necessary energy and interest for Jung to produce his memoirs.

F.F.

April 1966

1. Memories, Dreams. Reflections, P. 211 (U.S. edn, P. 222).

Chapter I

Introduction

IN this chapter an attempt is made to give a simple outline of the psychology of C. G. Jung. To make such a simplification seems rather like drawing a map of the world on a sheet of paper: one conveys as little of the true nature of the psychology as of the seas and continents that make our globe. All the same, the map is a beginning, a framework in which later discoveries can be placed; if the outline seems blurred or confused, perhaps a later stage of the journey will make it clearer; and it is suggested that this first chapter shall be read in this light and returned to, if necessary, as the reader proceeds.

Jung's psychology is based firstly on his own experience with human beings, normal, neurotic, and psychotic. It is not a kind of psycho pathology, though it takes the empirical material of pathology into account, but his theories are in his own words 'suggestions and attempts at the formulation of a new scientific psychology based in the first place upon immediate experience with human beings'.(1) There is no simple formula to which this experience can be reduced; to focus on one point leads to a gain in clarity, but the network of relationships in which psychic activity consists is lost sight of. The search for precision in defining mental experience robs it of much that by nature belongs to it.

1. Jung's foreword to Jolande Jacobi, *The Psychology of C. G. Jung* (rev. edn, New Haven and London, 1962). In speaking of mind and mental activity Jung has chosen the terms, psyche and psychic, rather than mind and mental, since the latter are associated primarily with consciousness, whereas psyche and psychic consciousness and the unconscious. So-called unconscious phenomena are usually unrecognized by the one affected by them and have no connection with the ego. If they do obtrude into consciousness - say, for instance, in the form of an emotional outburst that is out of proportion to its apparent cause - they are largely inexplicable to anyone who is unaware of the nature of unconscious motivation. 'I don't know what came over me', we say. Unconscious manifestations are not limited to the pathological, for normal people are continually acting from motives of which they are utterly unaware.'(1)

The unconscious aspect of the psyche is different from, but compensatory to the conscious. In Jung's view the conscious mind 'grows out of an unconscious psyche which is older than it, and which goes on functioning together with it or even in spite of it'.(2) Furthermore, in contrast to those who look on mind as secondary manifestation, an epiphenomenon, 'a ghost in the machine', Jung insists on the reality of the psyche - it is no less real than the physical, has its own structure, and is subject to its own laws.

All that I experience is psychic. Even physical pain is a psychic image which I experience; my sense-impressions - for all that they force upon me a world of impenetrable objects occupying space are psychic images, and these alone constitute my immediate experience, for they alone are the immediate objects of my consciousness. My own psyche even transforms and falsifies reality, and it does this to such a degree that I must resort to artificial means to determine what things are like apart from myself. Then I discover that a sound is a vibration of air of such and such a frequency, or that a color is a wave of light of such and such a length. We are in truth so wrapped about by psychic images that we cannot penetrate at all to the essence of things external to ourselves. All our knowledge consists of the stuff of the psyche which, because it alone is immediate, is superlatively real. Here, then, is a reality to which the psychologist can appeal - namely, psychic reality.(3)

1. The evidence for the existence of the unconscious is now extensive; it is based on the study of the results of association tests, the psychoanalytic technique of free association, material derived from hypnosis, narcosis, dream analysis, &c., the study of such phenomena as dual personality, the functional disturbances, and the dissociation of mental and nervous disorders. It has not been thought necessary to include it here, but readers who are interested are referred to Jung's 'On the Nature of the Psyche' (C.W., 8).

2. 'Conscious, Unconscious, and Individuation' (C.W., 9, 1), par. 502.

3. 'Basic Postulates of Analytical Psychology' (C.W., 8), par. 680. To this one may add that psychic reality forces itself upon us in many ways; there are even psychically produced illnesses which have all the appearance of being a purely physical', and yet call be proved to have no organic cause, from the dramatic hysterical paralysis and blindness to headaches, stomach troubles, and a host of other minor ailments. Furthermore, everything made by man had its beginnings in the psyche, was something he just thought of, or perhaps saw in a dream or as a vision. Our own hopes and fears may be grounded in 'realities' that are recognizable to others, or they may be 'purely imaginary', but the joy or anxiety they bring is the same in either case -- what we experience is real to us, if not to other people, and has its own validity, equal to, though different from, the reality that is acknowledged.

This attitude towards the reality of the psyche contrasts strikingly with that to which Jung often refers as 'a nothing but attitude'. Those who hold this point of view continually belittle psychic manifestations, especially cannot easily be connected with outside events, and refer to them disparagingly as 'nothing but imagination', merely 'subjective'; Jung, on the other hand, gives the inner or psychic process a value equal to the outer or environmental one.

Jung's conception of the psyche is of a system which is dynamic, in constant movement, and at the same time self-regulating; he calls the general psychic energy, libido.(1) The concept of libido must not be thought of as implying a force as such, any more than does the concept of energy in physics; it is simply a convenient way of describing the observed phenomena.

1. The Latin word libido has by no means an exclusively sexual meaning (though it is frequently used in this way) but has the general sense of desire, longing, urge. The libido flows between two opposing poles - an analogy might be drawn here with the diastole and systole of the heart, or a comparison made between the positive and negative poles of an electric circuit. Jung usually refers to the opposing poles as 'the opposites'. The greater the tension between the pairs of opposites the greater the energy; without opposition there is no manifest energy. Many opposites at varying levels can be enumerated; for instance, progression, the forward movement of energy, and regression, the backward, consciousness and unconsciousness, extroversion and introversion, thinking and feeling, &c. The opposites have a regulating function (as Heraclitus discovered many hundred years ago), and when one extreme is reached libido passes over into its opposite.(1) A simple example of this is to be found in the way that an attitude carried to one extreme will gradually change into something quite different: violent rage is succeeded by calm, and hatred not infrequently turns in the end to liking. To Jung the regulatory function of the opposites is inherent in human nature and essential to an understanding of psychic functioning.

1. 'Old Heraclitus, who was indeed a very great sage, discovered the most marvelous of all psychological laws: the

regulative function of opposites ... a running contrariwise, by which he meant that sooner or later everything runs into its opposite.' *Two Essays on Analytical Psychology*, (C.W., 7) par. 111. The natural movement of the libido is forwards and backwards - one could almost think of it as the movement of the tides. Jung calls the forward movement which satisfies the demands of the conscious, progression, the backward movement, satisfying the demands of the unconscious, regression. Progression is concerned with the active adaptation to one's environment, and regression with the adaptation to one's inner needs. Regression therefore (contrary to some points of view) is just as normal a counterpole to progression as sleeping is to waking, so long as the libido is functioning in an unhindered manner, i.e. according to the law of enantiodromia, when it must eventually turn over into a progressive movement. Regression may mean, among other things, a return to a dream, state after a period of concentrated and directed mental activity, or it may mean a return to an earlier stage of development; but these are not necessarily wrong', rather can they be looked on as restorative phases 'reculer pour mieux sauter'. If there is an attempt to force the libido into a rigid channel, or repression has created a barrier, or for one reason or another the conscious adjustment has failed (perhaps because outer circumstances became too difficult), the natural forward movement becomes impossible. The libido then flows back into the unconscious, which will eventually become over-charged with energy seeking to find some outlet. Perhaps the unconscious will then leak through into consciousness as fantasy, or as some neurotic symptom, perhaps it will manifest itself in infantile or even animal behavior. It may even overwhelm consciousness so that there is a violent outburst, or a psychosis develops; when this happens it is as if a dam had burst and all the land was flooded. In extreme cases, where there is a complete failure of the libido to find an outlet, there is a withdrawal from life, as in some psychotic states; this is a pathological regression, and is unlike normal regression, which is a necessity of life. A man is not a machine who can continually and steadily adapt himself to his environment; he must also be in harmony with himself, i.e. adapt to his own inner world; 'Conversely, he can only adapt to his inner world and achieve harmony with himself when he is adapted to the environmental conditions.(1)

Libido is natural energy, and first and foremost serves the purposes of life, but a certain amount in excess of what is needed for instinctive ends can be converted into productive work and used for cultural purposes. This direction of energy becomes initially possible by transferring it to something similar in nature to the object of instinctive interest. The transfer cannot, however, be made by a simple act of will, but is achieved in a roundabout way. After a period of gestation in the unconscious a symbol is produced which can attract the libido, and also serve as a channel diverting its natural flow. The symbol is never thought out consciously, but comes usually as a revelation or intuition, often appearing in a dream.

1. 'On Psychic Energy' (C.W., 8), par. 75. As an example of this transfer of energy from an instinctive to a cultural purpose, Jung cites the spring ceremonial of the primitive Watschendis, who dig a hole in the earth, surround it with bushes in imitation of the female genitals, and dance round it holding their spears in front to simulate an erect penis. 'As they dance round, they thrust their spears into the hole, shouting: " Pulli nira, pulli nira, wataka! " (Not a pit, not a pit, but a c !). During the ceremony none of the participants is allowed to look at a woman.(1) The dance, which takes place in the spring, is charged with extraordinary significance. The dancers, through their movements and shouting, arouse themselves to an ecstasy; they are sharing in a magical act, the fertilization of the Earth woman, and other women are kept out of the way so that the libido shall not flow into ordinary sexuality. The hole in the earth is not just a substitute for female genitals, but a symbol representing the idea of the Earth woman who is to be fertilized, and is the symbol which transmutes the libido.

We should note here that throughout his work Jung uses the word 'symbol' in a definite way, making a distinction between 'symbol' and 'sign': a sign is a substitute for, or representation of the real thing, while a symbol carries a wider meaning and expresses a psychic fact which cannot be formulated more exactly. The Watschendis' hole in the earth can be looked on as a representation of a woman's genitals, but it also carries a deeper meaning; it is more than a sign, it is also a symbol.

1. 'On Psychic Energy', par. 83. There is a very close association between sexuality and the tilling of the earth among primitive people, while many other great undertakings, such as hunting, fishing, making war, &c., are prepared for with dances and magical ceremonies which clearly have the aim of leading the libido over into the necessary activity. The detail with which such ceremonies are carried out shows how much is needed to divert the natural energy from its course. This transmutation of libido through symbols, says Jung, has been going on since the dawn of civilization, and is due to something very deeply rooted in human nature. In the course of time we have succeeded in detaching a certain proportion of energy from instinct and have also developed the will, but it is less powerful than we like to believe, and we still have need of the transmuting power of the symbol. Jung sometimes calls this the 'transcendent function'.

Jung's view of the unconscious is more positive than that which merely sees it as the repository of everything objectionable, everything infantile - even animal - in ourselves, all that we want to forget. These things, it is true, have become unconscious, and much that emerges into consciousness is chaotic and unformed, but the unconscious is the matrix of consciousness, and in it are to be found the germs of new possibilities of life. The conscious aspect of the psyche might be compared to an island rising from the sea - we only see the part above the water, but a much vaster unknown realm spreads below, and this could be likened to the unconscious.

The island is the ego, the knowing, willing 'I', the centre of consciousness. But what belongs to consciousness, what I know about myself and the world, and can direct and control, is not fully conscious all the time. I forget, or I repress what I do not like, or what is not socially acceptable. (Repression means a more or less deliberate and continuous withdrawal of attention, so that the thought, feeling, event, which is to be repressed is at last expelled from consciousness, and we are unable to recall it. Suppression - which is sometimes confused with repression - is the necessary withdrawal of attention from some things so that we can attend to others, but in this case they can be recalled at will.) I also have sense-perceptions of insufficient strength to reach consciousness, and I experience much that is only partly comprehended or of which I do not become fully aware. These subliminal perceptions, together with the repressed or forgotten memories, make a kind of shadow land stretching between the ego and the unconscious which could - in fact should - belong to the ego; or, to use our other metaphor, it is a land which has not always been covered by the sea, and can be reclaimed. Jung calls this shadow land the personal unconscious, to distinguish it from the collective unconscious, which is how he designates that aspect of the psyche which is unconscious in the fullest sense.

The personal unconscious belongs to the individual; it is formed from his repressed infantile impulses and wishes, subliminal perceptions, and countless forgotten experiences; it belongs to him alone.

The memories of the personal unconscious, though not entirely under the control of the will, can, when repression weakens (as for instance in sleep), be recalled; sometimes they return of their own accord; sometimes a chance association or shock will bring them to light; sometimes they appear somewhat disguised in dreams and fantasies; sometimes, especially if they are causing disturbances as in a neurosis, they need to be 'dug out'. Jung's method of arriving at these memories is analytic, and will be discussed later in some detail.

In the early stages of his work he also used what are known as 'association tests' to reach these memories. The association tests (1) revealed a peculiarity of the psychic structure, namely the tendency of ideas to become associated round certain basic nuclei; these associated ideas - which are effectively toned - Jung named complexes. The nucleus is a kind

1. 'The Psychological Foundations of Belief in Spirits' (CM., 8), par. 592: '[The existence of] complexes can easily be demonstrated by means of the association experiment. The procedure is simple. The experimenter calls out a word to the test-person, and the test-person reacts as quickly as possible with the first word that comes into his mind. The reaction time is measured by a stopwatch. One would expect all simple words to be answered with roughly the same speed, and that only "difficult" words would be followed by a prolonged reaction time. But actually this is not so. There are unexpectedly prolonged reaction times after very simple words, whereas difficult words may be answered quite quickly. Closer investigation shows that prolonged reaction times generally occur when the stimulus-word hits a content with a strong feeling-tone.... The feeling-toned contents generally have to do with things which the test-person would like to keep secret - painful things which he has repressed, some of them being unknown even to ... himself.'of psychological magnet; it has energid value, and automatically attracts ideas to itself in proportion to its energy. The nucleus of a complex has two components, the dispositional and the environmental - i.e. it is determined not only by experience, but also by the individual's way of reacting to that experience.

A complex may be conscious, that is to say we know about it-, or it may be partly conscious, in which case we know something of it, but are not fully aware of its nature; or it may be unconscious, in which case we are not aware of its existence at all. In both the latter cases, and especially when the complex is unconscious, it seems to behave like an independent person, and the ideas and affects centered around it will pass in and out of consciousness in an uncontrollable manner. Though it is somewhat artificial to make any sharp distinction when describing psychic contents, we can say that there are complexes which belong to the personal unconscious, and others which belong to the collective unconscious, a realm of the psyche that is common to all mankind.'(1)

The collective unconscious is a deeper stratum of the unconscious than the personal unconscious; it is the unknown material from which our consciousness emerges. We can deduce its existence in part from observation of instinctive behavior - instincts being defined as impulses to action without conscious motivation (2) or more precisely - since there are many unconsciously motivated actions which are entirely personal and scarcely merit the term instinctive - an instinctive action is inherited and unconscious and occurs 'uniformly and regularly'.(3) Instincts are generally recognized; but not so the fact that, just as we are compelled to certain broad lines of action in specific circumstances, so also we apprehend and experience life in a way that

1. To be strictly accurate some complexes belong to both realms. A mother complex for instance is personal insofar as it relates to our personal mother and collective in its relation to the archetypal mother.

2. 'Instinct and the Unconscious' (C.W., 8), par. 265.

3. Ibid., par. 273.has been determined by our history. Jung does not mean to imply by this that experience as such is

inherited, but rather that the brain itself has been shaped and influenced by the remote experiences of mankind. But 'Although our inheritance consists in physiological paths, it was nevertheless mental processes in our ancestors that traced these paths. If they came to consciousness again in the individual, they can do so only in the form of other mental processes; and although these processes can become conscious only through individual experience and consequently appear as individual acquisitions, they are nevertheless pre-existent traces which are merely "filled out" by the individual experience. Probably every "impressive" experience is just such a break-through into an old, previously unconscious riverbed.'(1)

This tendency, one might say this necessity, to apprehend and experience life in a manner conditioned by the past history of mankind Jung calls archetypal, and archetypes are the 'a priori, inborn forms of "intuition" . . . of perception and apprehension just as his instincts compel man to a specifically human mode of existence, so the archetypes force his ways of perception and apprehension into specifically human patterns.' (2)

Archetypes are unconscious, and can therefore only be postulated, but we become aware of them through certain typical images which recur in the psyche. Jung at one time spoke of these as 'primordial images' (an expression taken from Jacob Burckhardt), but later came to use the term archetype comprehensively to cover both the conscious and the unconscious aspects.

1. 'On Psychic Energy', par. 100.

2. 'Instinct and the Unconscious', par. 270. We may hazard a guess that the primordial images, or archetypes, formed themselves during the thousands of years when the human brain and human consciousness were emerging from an animal state but their representations, i.e. the archetypal images, while having a primordial quality, are modified or altered according to the era in which they appear. Some, especially those indicative of an important change in psychic economy, appear in an abstract or geometric form such as a square, circle, or wheel, either by themselves or combined in a more or a less elaborate way to form a typical and particularly important symbol. This will be discussed at length in a later chapter. Others present themselves as human or semi-human forms, gods and goddesses, dwarfs and giants, or they appear as real or fantastic animals and plants of which there are countless examples in mythology.

The archetypes are experienced as emotions as well as images and their effect is particularly noticeable in typical and significant human situations such as birth and death triumph over natural obstacles, transitional stages of life like adolescence, extreme danger, or awe-inspiring experience. In these circumstances an archetypal image that might have been drawn in the caves of Auvergne will often appear in the dreams of the most modern of men.

The large question of dreams and dream interpretation will be dealt with in a later chapter, so that it must suffice to say here that Jung holds dreams to be natural and spontaneous products of the psyche, worth taking seriously, and producing an effect of their own, even if this is neither realized nor understood. Dream language is symbolic and makes constant use of analogies, hence its frequently obscure or apparently meaningless character.

The existence of the collective unconscious can be inferred in the normal man from the obvious traces of mythological images in his dreams - images of which he had no previous conscious knowledge. It is sometimes difficult to prove that no such knowledge ever existed (one can always say there was the possibility of cryptomnesia (1), but in certain kinds of mental disorder there is an astonishing development of mythological imagery which could never be accounted for by the individual's own experience.

1. Cryptomnesia - something read, seen, or heard is forgotten and then later unconsciously reproduced. Jung gives as one example of this the case of a patient in a mental hospital, in whom he was interested in the year 1906. The man was insane and was at times much disturbed but in his quiet periods he described peculiar visions and produced very unusual symbolic images and ideas. It was not until 1910 that any light was thrown on these symbols, when Jung came across a Greek papyrus which had recently been deciphered and which dealt with similar material. The patient had been committed to a mental hospital some years before the text of the papyrus had appeared, which rules out the possibility of cryptomnesia.(1)

Jung has spent much time in studying myths, for he considers them to be fundamental expressions of human nature. When a myth is formed and expressed in words, consciousness, it is true, has shaped it, but the spirit of the myth - the creative urge it represents, the feelings it expresses and evokes, and even in large part its subject-matter - come from the collective unconscious. Myths, it is true, often seem like attempts to explain natural events, such as sunrise and sunset, or the coming of spring with all its new life and fertility, but in Jung's view they are far more than this, they are the expression of how man experiences these things. The rising of the sun then becomes the birth of the Godhero from the sea. He drives his chariot across the sky, and in the west a great mother dragon waits to devour him in the evening. In the belly of the dragon he travels the depths of the sea, and after a frightful combat with the serpent of the night he is born again in the morning. This is a mythical explanation of the physical process of the sun's rise and descent, but its

emotional content makes it more than this. Primitive people do not differentiate sharply between themselves and their environment, they live in what Levy-Bruhl calls participation mystique, which means that what happens without also happens within, and vice versa. The myth therefore is an expression of what is happening in them as the sun rises, travels across the sky, and is lost to sight at

1. 'The Structure of the Psyche' (C.W., 8), par. 319.nightfall, as well as the reflection and explanation of these events.'(1)

Because myths are a direct expression of the collective unconscious, they are found in similar forms among all peoples and in all ages, and when man loses the capacity for myth-making, he loses touch with the creative forces of his being. Religion, poetry, folk-lore, and fairy-tales, depend also on this same capacity. The central figures in all religions are archetypal in character, but as in the myth, consciousness has had a share in shaping the material. In primitive cults this is much less than in the higher and more developed religions, so that their archetypal nature is clearer. The most direct expression of the collective unconscious is to be found when the archetypes, as primordial images, appear in dreams, unusual states of mind, or psychotic fantasies. These images seem then to possess a power and energy of their own - they move and speak, they perceive and have purposes - they fascinate us and drive us to action which is entirely against our conscious intention. They inspire both creation and destruction, a work of art or an outburst of mob frenzy, for they are 'the hidden treasure upon which mankind ever and anon has drawn, and from which it has raised up its gods and demons, and all those potent and mighty thoughts without which man ceases to be man'.(2) The unconscious therefore, in Jung's view, is not merely a cellar where man dumps his rubbish, but the source of consciousness and of the creative and destructive spirit of mankind.

1. For a development of this idea, and for examples of what participation mystique may mean in actual practice, the reader is referred to *Before Philosophy* by Henri Frankfort and others (Pelican Books, 1949).

2. *Two Essays on Analytical Psychology*, par. 105. To attempt to define the collective unconscious is to attempt the impossible, for we can have no knowledge either of its boundaries or its true nature; all that we can do is to observe its manifestations, describe them, and try to understand them so far as is possible, and a large part of Jung's work has been devoted to this task. Of the archetypes he says, 'Indeed, not even our thought can clearly grasp them, because it never invented them'.(1) Nevertheless it has been possible to isolate various figures, which recur in dreams and fantasy series, which appear to have a typical significance for human beings, and which can be correlated with historical parallels and myths from all over the world; these Jung, after much careful research work, has described as some of the principal archetypes affecting human thought and behavior, and has named the persona, the shadow, the anima and animus, the old wise man, the earth mother, and the self. Here again we need to remember, when speaking of archetypes of the collective unconscious, that there are no watertight compartments in the mind, and that even the archetypes can have a personal aspect. The anima image, for instance, is conditioned both by the age-long experience men had of woman, and the actual personal experience a man has with a woman or women. Some archetypes are, however, more collective than personal, and others, like the persona and the shadow, have a larger personal element. This will become clearer when these archetypes are described in more detail, but first we must say something of Jung's work on the structure of the conscious mind.

1. *Ibid.*, par. 119. For a more comprehensive discussion of archetypes and the collective unconscious the reader is referred to C.W., 9.i.

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