

Jung Notes from his *Collected Works*

C. G. Jung
Collected Works
Trans. R. F. C. Hull
Bollingen Series
Princeton University Press
1982 ed.

NOTE: 1) As a reminder, notations from *Collected Works* are based on *paragraph* numbers, **not** *page* numbers. The Index, however, uses a page reference system;

2) The below 'dis-order' of paragraph references arises from the Index's order of myth or mythology page references.

May these quotes be the spark for your further research!

Volume 1 or 2: No quotes

Volume 3: *The Psychogenesis of Mental Disease*

(CW 3: 414) "The work of the Zurich school gives careful and detailed records of the individual material. There we find countless typical formations which show obvious analogies with mythological formations."

(CW 3: 563) "The schizoid disposition is characterized by affects produced by ordinary complexes, but these affects usually have much more devastating consequences than they do in the neuroses. From a psychological point of view, it is the affective concomitants of the complex that form the symptom specific for schizophrenia. They are, as already emphasized, unsystematic, apparently chaotic and random. They are further characterized, like certain dreams, by primitive or archaic associations closely akin to mythological motifs and combinations of ideas."

(CW 3: 133) "In analyzing and interpreting the dream fabric, I have refrained from pointing out the numerous analogical connections, the similarities of imagery, the allegorical representation of phases, etc. No one who carefully examines the material can fail to observe these characteristics of mythological thinking."

(CW 3: 565) "It was this frequent reversion to archaic forms of association found in schizophrenia that first gave me the idea of an unconscious not consisting only of originally conscious contents that have got lost, but having a deeper layer of the same universal character as the mythological motifs which typify human fantasy in general. These motifs are not invented so much as discovered; they are typical forms that appear spontaneously all over the world, independently of tradition, in myths, fairy-tales, fantasies, dreams, visions, and

the delusional systems of the insane. On closer investigation they prove to be typical attitudes, modes of action—thought-processes and impulses which must be regarded as constituting the instinctive behavior typical of the human species. The term I chose for this, namely "archetype," therefore coincides with the biological concept of the "pattern of behavior."

(CW 3: 463) "For everything in the conscious mind which is of no further value and can find no suitable application becomes subliminal. Such material includes all those forgotten infantile fantasies which have ever entered the minds of men, and of which only legends and myths remain."

(CW 3: 520) "Moreover, you find most suggestive parallels in the mythology and symbolism of all races and times."

(CW 3: 549) "Unlike ordinary dreams, such a dream is highly impressive, numinous and its imagery frequently makes use of motifs analogous to or even identical with those of mythology. I call these structures archetypes because they function in a way similar to instinctual patterns of behavior." [NOTE: "such a dream" refers to 'Big Dream']

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(CW 3: 576) "This procedure naturally demands of the doctor more than merely psychiatric knowledge, for he must know about mythology, primitive psychology, etc. All this is today part of the equipment of the psychotherapist, just as it formed an essential part of medical knowledge up to the Age of Enlightenment."

Volume 4: Freud And Psychoanalysis

(CW 4: 477) "This motif is found in countless myths all over the world, and is the motif of the Bible story of Jonah. The meaning immediately lying behind it is astro-mythological: the sun is swallowed by the sea monster and is born again in the morning. Of course, the whole of astro-mythology is at bottom nothing but psychology—unconscious psychology—projected into the heavens; for myths never were and never are made consciously, they arise from man's unconscious." [NOTE: "This motif" refers to the fairytale of Little Red Ridinghood]

(CW 4: 477) "It is not possible to suppose that myths were created merely in order to explain meteorological or astronomical processes; they are, in the first instance, manifestations of unconscious impulses, comparable to dreams."

(CW 4: 520) "I have deliberately stressed certain parallels with mythology in order to indicate some of the uses to which psychoanalytic insights may be put. At the same time, I would like to point out the implications of this discovery. The marked predominance of mythological elements in the psyche of the child gives us a clear hint of the way the individual mind gradually develops out of the "collective mind" of early childhood, thus giving rise to the old theory of a state of perfect knowledge before and after individual existence."

(CW 4: 521) "The distant goal to which these investigations lead is a phylogeny of the mind, which, like the body, has attained its present form through endless transformations." [NOTE: investigations = mythological references found in children's analysis]

(CW 4: 745) "Above all, psychoanalysis in the strictly Freudian sense is not only a therapeutic method but a psychological theory, which does not confine itself in the least to the neuroses and to psychopathology in general but attempts also to bring within its province the normal phenomenon of the dream and, besides this, wide areas of the humane sciences, of literature and the creative arts, as well as biography, mythology, folklore, comparative religion, and philosophy."

(CW 4: 761) "This method did in fact yield extremely interesting results, not least because it permitted an entirely new reading of dreams and fantasies, thus making it possible to unite the otherwise incompatible and archaic tendencies of the unconscious with the conscious personality." [NOTE: "this method" = compare dreams with the symbols of from mythology and the history of religions]

(CW 4: 457) "But, from all we know at present, we may expect that psychoanalytic research into the nature of subliminal processes will be enormously enriched and deepened by a study of mythology."

(CW 4: 316) "No one with the faintest glimmering of mythology could possible fail to see the startling parallels between the unconscious fantasies brought to light by the psychoanalytic school and mythological ideas."

(CW 4: 341) "Constantly recurring in these fantasies are ideas which are variations of those found in religion and mythology. This fact is so striking that we may say we have discovered in these fantasies the forerunners of religious and mythological ideas." [NOTE: "these fantasies" = adult fantasies]

(CW 4: 494) "The tale of Sleeping Beauty has obvious connections with an ancient spring and fertility myth, and at the same time contains a problem which has a remarkably close affinity with the psychological situation of a rather precocious little girl of eleven. It belongs to a whole cycle of legends in which a virgin, guarded by a dragon, is rescued by a hero..."

...."The earth, in the form of a maiden, is held prisoner by the winter, and is covered with ice and snow. The young spring sun, the fiery hero, melts her out of her frosty prison, where she had long awaited her deliverer."

(CW 4: 738) Because man has a dim premonition of this original situation behind his individual experience, he has always tried to give it generally valid expression through the universal motif of the divine hero's fight with the mother dragon, whose purpose is to deliver man from the power of darkness. This myth has a "saving," i.e., therapeutic significance since it gives adequate expression to the dynamism underlying the individual entanglement. The myth is not to be causally explained as the consequence of a personal father-complex, but should be understood teleologically, as an attempt of the unconscious itself to rescue consciousness from the danger of regression."
[NOTE: "original situation" = boy's identification with his mother and fear of his father]

Volume 5: Symbols of Transformation

(CW 5: 611) "The reason for this lies in the fact that no part of the hero-myth is single in meaning, and that, at a pinch, all the figures are interchangeable. The only certain and reliable thing is that the myth exists and shows unmistakable analogies with other myths."

(CW 5: 611) "The hero is the ideal masculine type: leaving the mother, the source of life, behind him, he is driven by an unconscious desire to find her again, to return to her womb. Every obstacle that rises in his path and hampers his ascent wears the shadowy features of the Terrible Mother, who saps his strength with the poison of secret doubt and retrospective longing; and in every conquest he wins back again the smiling, loving and life-giving mother."

(CW 5: 611) "Modern psychology has the distinct advantage of having opened up a field of psychic phenomena which are themselves the matrix of all mythology—I mean dreams, visions, fantasies, and delusional ideas."

(CW 5: 611) "Thus, we know that dreams generally compensate the conscious situation, or supply what is lacking to it." ¹⁹⁰

¹⁹⁰ Although the unconscious is, in general, complementary to consciousness, the complementing is not of a mechanical nature that can be clearly predicted, but acts in each case purposively and intelligently, so that it is better to think of it as compensation.

(CW 5: 611) "Furthermore, investigation of the products of the unconscious yields recognizable traces of archetypal structures which coincide with the myth-motifs among them certain types which deserve the name of dominants. These are archetypes like the anima, animus, wise old man, witch, shadow, earth-mother, etc., and the organizing dominants, the self, the circle, and the quaternity, i.e., the four functions of aspects of the self (cf. pls. LVI, LX) or of consciousness."

(CW 5: 612) "The hero himself appears as a being of more than human stature. He is distinguished from the very beginning by his godlike characteristics. Since he is psychologically an archetype of the self, his divinity only confirms that the self is numinous, a sort of god, or having some share in the divine nature."

(CW 5: 42) "The Judas legend is itself a typical motif, namely that of the mischievous betrayal of the hero."

.... "This myth is moving and tragic, because the noble hero is not felled in a fair fight, but through treachery." [NOTE: "this myth" = Siegfried and Hagen, Bladur and Loki – Siegfried and Baldur were both murdered by a perfidious traitor from among their closest associates]

.... "Though the myth is extremely old it is still a subject of repetition, as it expresses the simple fact that envy does not let mankind sleep in peace. This rule can be applied to the mythological tradition in general: it does not perpetuate accounts of ordinary everyday events in the past, but only of those which express the universal and ever-renewed thoughts of mankind. Thus the lives and deeds of the culture-heroes and founders of religions are the purest condensations of typical mythological motifs, behind which the individual figures entirely disappear." [NOTE: "the myth" = hero felled not in a fair fight but in treachery: Caesar and Brutus]

(CW 5: 29) "Freud himself puts it as follows: "The study of these creations of racial psychology is in no way complete, but it seems extremely probably that myths, for example, are distorted vestiges of the wish-phantasies of whole nations—the age-long dreams of young humanity." ³⁰

³⁰ "The Poet and Day-Dreaming," p. 182

(CW 5: 343) "The religious myth is one of man's greatest and most significant achievements, giving him the security and inner strength not to be crushed by the monstrosity of the universe. Considered from the standpoint of realism, the symbol is not of course an external truth, but it is psychologically true, for it was and is the bridge to all that is best in humanity." ³⁸

³⁸ For the functional significance of the symbol, see my "On Psychic Energy," sec. III (d), on symbol-making (Swiss edn., pp. 8 off.).

(CW 5: 466) "Herein lay the vital importance of myths: they explained to the bewildered human being what was going on in his unconscious and why he was held fast. The myths told him: "This is not you, but the gods. You will never reach them, so turn back to your human avocations, holding the gods in fear and respect."

(CW 5: 251) "The finest of all symbols of the libido is the human figure, conceived as a demon or hero. Here the symbolism leaves the objective, material realm of astral and meteorological images and takes on human form, changing into a figure who passes from joy to sorrow, from sorrow to joy, and, like the sun, now stands high at the zenith and now is plunged into darkest night, only to rise again in new splendor." ¹

¹ Hence the beautiful name of the sun-hero Gilgamesh, "The Man of Joy and Sorrow," in Jensen, *Das Gilgamesch-Epos*.

(CW 5: 659) Indra, who in the form of a falcon has stolen the soma (the treasure hard to attain), is the psychopomp who delivers the souls to the wind, to the generating pneuma, the individual and universal prana (life-breath),⁴⁶ to save them from "repeated death." This line of thought summarizes the meaning of innumerable myths and is at the same time an excellent example of how far Indian philosophy is, in a certain sense, nothing more than refined and sublimated mythology.⁴⁷

⁴⁶ Symbol of Brahman (Deussen).

⁴⁷ If mythological symbolism is for Silberer ("Über die Symbolbildung," III, pp. 664ff.) a cognitional process on the mythological level, then there is complete agreement between his view and mine.

(CW 5: 312) "But the rule in mythology is that the typical parts of a myth can be fitted together in every conceivable variation, which makes it extraordinarily difficult to interpret one myth without a knowledge of all the others."

(CW 5: 659) "His sacrificial death brings to mind the whole category of animal-sacrifices in mythology. The animal-sacrifice, where it has lost its original

meaning as an offered gift and has taken on a higher religious significance, has an inner relationship to the hero or god. The animal represents the god himself; thus the bull represents Dionysus Zagreus and Mithras, the lamb Christ, etc.⁴⁸ The sacrifice of the animal means, therefore, the sacrifice of the animal nature, the instinctual libido."

⁴⁸ The following interesting Sumerian-Assyrian fragment (Gressmann, *Altorientalische Texte*, I, p. 101) comes from the library of Assurbanipal: "to the wise man he said: A lamb is a substitute for a man. He gives the lamb for his life, he gives the head of a lamb for the head of a man."

(CW 5: 334) "To be born of water simply means to be born of the mother's womb; to be born of the Spirit means to be born of the fructifying breath of the wind..."

(CW 5: 335) [to previous reference (CW 5: 334)] "This symbolism arose from the same need as that which produced the Egyptian legend of the vultures: they were female only and were fertilized by the wind. The basis of these mythological statements is an ethical demand which can be formulated thus: you should not say that your mother is impregnated by a man in the ordinary way, but is impregnated in some extraordinary way by a spiritual being. As this stands in complete contrast to the empirical truth, the myth bridges over the difficulty by analogy: the son is said to have been a hero who died, was born again in a remarkable manner, and thus attained to immortality."
[Personal NOTE: excellent section to read]

[also a footnote from a different paragraph: CW 5: 150, (pg. 100) —
⁴⁷ "According to ancient superstition, the mares of Lusitania and the Egyptian vultures were fertilized by the wind.]

(CW 5: 329) "We take mythological symbols much too concretely and are puzzled at every turn by the endless contradictions of myths. But we always forget that it is the unconscious creative force which wraps itself in images. When, therefore, we read: "His mother was a wicked witch," we must translate it as: the son is unable to detach his libido from the mother-imago, he suffers from resistances because he is tied to the mother."

(CW 5: 198) "Numerous mythological and philosophical attempts have been made to formulate and visualize the creative force which man knows only by subjective experience. To give but a few examples, I would remind the reader of the cosmogonic significance of Eros in Hesiod,¹³ and also of the Orphic figure of Phanes (pl. XII), The Shining One, the First-Created, the "Father of Eros." Orphically, too, he has the significance of Priapus; he is bisexual and equated with the Theban Dionysus Lysius.¹⁴ The Orphic significance of Phanes is akin to that of the Indian Kama, the god of love, who is likewise a cosmogonic principle. To the Neoplatonist Plotinus, the world-soul is the energy of the

intellect. ¹⁵ He compares the One, the primordial creative principle, with light, the intellect with the sun, and the world-soul with the moon. Or again, he compares the One with the Father and the intellect with the Son.¹⁶ The One, designated as Uranos, is transcendent; the Son (Kronos) has dominion over the visible world; and the world-soul (Zeus) is subordinate to him."

¹³ *Theogony*, 120.

¹⁴ Cf. Roscher, *Lexikon*, III, II, 2248ff.

¹⁵ Drews, *Plotin*, p. 127.

¹⁶ *Ibid*, p. 132.

(CW 5: 282 ^{32f})

^{32f} "The "two-horned." According to the commentators this refers to Alexander the Great, who in Arabian legend plays the same kind of role as Dietrich of Bern. The two-horned refers to the strength of the sun-bull. Alexander is often found on coins with the horns of Jupiter Ammon. (Pl. XXa.) This is one of the identifications of the legendary ruler with the spring sun in the sign of the Ram. There can be no doubt that mankind felt a great need to eliminate everything personal and human from its heroes so as to make them equal to the sun, i.e., absolute libido-symbols, through a kind of metastasis. If we think like Schopenhauer, we shall say "libido-symbol"; but if we think like Goethe, we say "sun." We exist because the sun sees us.

(CW 5: 223) "There was a time when the utterances of mythology were entirely original, when they were numinous experiences, and anyone who takes the trouble can observe these subjective experiences even today."

(CW 5: 421) "Chiwantopel appears on horseback. This fact seems to be of some importance because, as the next act of the drama will show, the horse does not play a neutral role, but suffers the same death as the hero, who even calls him his "faithful brother." This points to a curious similarity between horse and rider. There seems to be an intimate connection between the two which leads them to the same fate. We have already seen that the libido directed towards the mother actually symbolizes her as a horse.¹ The mother-*imago* is a libido-symbol and so is the horse; at some points the meaning of the two symbols overlaps. But the factor common to both is the libido. In the present context, therefore, the hero and his horse seem to symbolize the idea of man and the subordinate sphere of animal instinct. Parallel representations would be Agni on the ram (pl. XIIb), Wotan on Sleipnir (fig. 28), Ahura-Mazda on Angramainyu,² Christ on the ass,³ Mithras on the bull, accompanied by his symbolic animals, the lion and the snake (pl.XL). Men on the human-

footed horse, Frey on the boar with golden bristles, and so on. The steeds of mythology are always invested with great significance and very often appear anthropomorphized. Thus Men's horse has human forelegs, Balaam's ass human speech, and the bull upon whose back Mithras springs to deliver the death blow (taurokathapsis:⁴ cf. pl. XL) is a life-giving deity.

¹The goddess of the underworld, Hecate, is sometimes represented with a horse's head. Demeter and Philyra, wishing to escape the attentions of Kronos or Poseidon, change themselves into mares. Witches can easily change into horses, hence the nail-marks of the horseshoe may be seen on their hands. The devil rides on the witch's horse (fig. 29), and priests' housekeepers are changed after death into horses. (Negelein, "*Das Pferd im Seelenglauben und Totenkult*," XI, pp. 406ff.)

² In the same way the legendary king Tahurath rides on Ahriman, the devil.

³ The she-ass and her foal might derive from astrology, since the zodiacal sign Cancer, which rules at the summer solstice, was known in antiquity as the ass and its young. Cf. Robertson, *Christianity and Mythology*, p. 368.

⁴ The image is probably taken from the Roman circus. The Spanish matador still has an(sic) heroic significance. Cf. Suetonius, *Opera*, trans. by Rolfe, II, pp. 40-43: "They drive wild bulls all over the arena, leaping upon them when they are tired out and throwing them to the ground by the horns."

(CW 5: 30) "It might be objected that the mythological proclivities of children are implanted by education. This objection is futile. Has mankind ever really got away from myths? Everyone who has his eyes and wits about him can see that the world is dead, cold, and unending. Never yet has he beheld a God, or been compelled to require the existence of such a God from the evidence of his senses. On the contrary, it needed the strongest inner compulsion, which can only be explained by the irrational force of instinct, for man to invent those religious beliefs whose absurdity was long since pointed out by Tertullian. In the same way one can withhold the material content of primitive myths from a child but not take from him the need for mythology, and still less his ability to manufacture it for himself. One could almost say that if all the world's traditions were cut off at a single blow, the whole of mythology and the whole history of religion would start all over again with the next generation. Only a very few individuals succeed in throwing off mythology in epochs of exceptional intellectual exuberance—the masses never. Enlightenment avails nothing, it merely destroys a transitory manifestation but not the creative impulse."

(CW 5: 349) "Trees, as is well known, have played a large part in religion and in mythology from the remotest times. (Pl. XXXI.)

(CW 5: 671) "The annual sacrifice of a maiden to the dragon is perhaps the ideal sacrifice on a mythological level. In order to mollify the wrath of the Terrible Mother the most beautiful girl was sacrificed as a symbol of man's concupiscence. Milder forms were the sacrifice of the first-born and of various domestic animals. The alternative ideal is self-castration, of which a milder form is circumcision. Here at least only a modicum is sacrificed which amounts to replacing the sacrifice by a symbolic act.⁷² By sacrificing these valued objects of desire and possession, the instinctive drive, or libido, is given up in order that it may be regained in a new form. Through sacrifice man ransoms himself from the fear of death and is reconciled to the demands of Hades. In the late cults the hero, who in olden times conquered evil and death through his labors, has become the divine protagonist, the priestly self-sacrificer and renewer of life. Since he is now a divine figure and his sacrifice is a transcendental mystery whose meaning far exceeds the value of an ordinary sacrificial gift, this deepening of the sacrificial symbolism is a reversion to the old idea of human sacrifice, because a stronger and more total expression is needed to portray the idea of self-sacrifice.

⁷² Cf. Zipporah's words to her son after she had circumcised him (Exodus 4:25): "Surely a bloody husband art thou to me." [AV; RSV has "bridegroom of blood." —Trans.] Joshua 5: 2ff. says that Joshua reintroduced circumcision for the benefit of the children born in the wilderness. "In this way he replaced the child sacrifices, which it had been customary to offer to Yahweh in early days, by the offering of the foreskin of the male" (Drews, *The Christ Myth*, p.83).

(CW 5: 394) "In the myths the hero does not die; instead, he has to overcome the dragon of death."

(CW 5: 319) "In this passage we meet the water-symbol which we found connected with the city in the case of Ogyges. The maternal significance of water (pl. XXVI) is one of the clearest interpretations of symbols in the whole field of mythology,¹⁷ so that even the ancient Greeks could say that "the sea is the symbol of generation." From water comes life;¹⁸ hence, of the two deities who here interest us most, Christ and Mithras, the latter is represented as having been born beside a river, while Christ experienced his "rebirth" in the Jordan."

¹⁷ Cf. Freud, *The Interpretation of Dreams*, pp. 399ff., and Abraham, *Dreams and Myths*, p. 23.

¹⁸ Isaiah 48:1: "Hear ye this, O house of Jacob, which are called by the name of Israel, and are come forth out of the waters of Judah..."

(CW 5: 395) "As the reader will long since have guessed, the dragon represents the negative mother-imago and thus expresses resistance to incest, or the fear of it. Dragon and snake are symbolic representations of the fear of the

consequences of breaking the taboo and regressing to incest. It is therefore understandable that we should come over and over again upon the motif of the tree and the snake. Snakes and dragons are especially significant as guardians or defender of the treasure. The black horse Apaosha also has this meaning in the old Persian *Song of Tishtriya*, where he blocks up the sources of the rain-lake. The white horse, Tishtriya, makes two futile attempts to vanquish Apaosha; at the third attempt he succeeds with the help of Ahura-Mazda.¹²¹ Whereupon the sluices of heaven are opened and the fertilizing rain pours down upon the earth.¹²² In this symbolism we can see very clearly how libido fights against libido, instinct against instinct, how the unconscious is in conflict with itself, and how mythological man perceived the unconscious in all the adversities and contrarities of external nature without ever suspecting that he was gazing at the paradoxical background of his own consciousness."

¹²¹ A variation of the same motif can be found in a legend from Lower Saxony: There was once a young ash-tree that grew unnoticed in a wood. Each New Year's Eve, a white knight riding upon a white horse comes to cut down the young shoot. At the same time a black knight arrives and engages him in combat. After a lengthy battle the white knight overcomes the black knight and cuts down the tree. But one day the white knight will be unsuccessful, then the ash will grow, and when it is big enough for a horse to be tethered under it, a mighty king will come and a tremendous battle will begin: i.e., end of the world. (Grimm, III, p. 960).

¹²² J. E. Lehmann, in Chantepie de la Saussaye, *Lehrbuch der Religionsgeschichte*, II, p. 185.

(CW 5: 581) "What happens everywhere in language happens also in mythology: in one version of a fairytale we find God, in another the devil.¹⁵⁵ And how often has it happened in the history of religion that its rites, orgies and mysteries degenerate into vicious debauches!¹⁵⁶

¹⁵⁵ [Etymologically, 'devil' and 'divinity' are both related to Skr. Deva, 'demon.' – Trans.]

¹⁵⁶ Cf. the account of the orgies practiced by certain Russian sects in Merezhkovsky, *Peter and Alexis*. The orgiastic cult of Anahita or Anaitis, the Asiatic goddess of love, is still practiced among the Ali Illahija, the self-styled "extinguishers of the light," and the Yezidis and Dushik Kurds, who indulged nightly in religious orgies ending in a wild sexual debauch during which incestuous unions occur. (Spiegel, *Erānische Altertumskunde*, II, p.64.) Further examples in Stoll, *Das Geschlechtsleben in der Völkerpsychologie*.

(CW 5: 183) "The phallus often stands for the creative divinity, Hermes being an excellent example. It is sometimes thought of as an independent being, an idea that is found not only in antiquity but in the drawings of children and

artists of our own day. So we ought not to be surprised if certain phallic characteristics are also to be found in the seers, artists, and wonder-workers of mythology."

(CW 5: 39) "Finally, in split-off complexes there are completely unconscious fantasy-systems that have a marked tendency to constitute themselves as separate personalities.⁴¹

⁴¹ Cf. Flournoy, *From India to the Planet Mars*. Also my "On the Psychology and Pathology of So-called Occult Phenomena," "The Psychology of Dementia Praecox," and "A Review of the Complex Theory." Excellent examples are to be found in Schreber, *Memoirs of My Nervous Illness*.

(CW 5: 40) "All this shows how much the products of the unconscious have in common with mythology."

(CW 5: 681) (referring to a previous paragraph of "Priapus, with a sidelong smile, points with his finger to a snake biting his phallus" – representing contradictory libido) "A similar motif can be found in a Rubens' Last Judgment (pl. LXIV), where in the foreground, a man is being castrated by a serpent. This motif illustrates the meaning of the end of the world."⁸⁷

⁸⁷ The role played by the serpent in mythology is analogous to the end of the world. It is said in the Völuspá that the deluge would begin when the Midgard Serpent rises up for universal destruction. The name of the Serpent is Jormungandr, which means literally 'monstrous dragon' [Paul, Grudriss der germanischen Philologie—Editors] The world-destroying Fenris-Wolf likewise has connections with the sea. Fen is found in Fensalir (Meersäle), the dwelling-place of Frigga; originally it meant 'sea' (Frobenius, *Zeitalter*, p. 179). In the story of Red Riding Hood, the serpent or fish is replaced by a wolf, because he is the typical destroyer.

(CW 5: 253) "Freud sees the root complex in the incest problem, since in his view the libido that regresses to the parents produces not only symbols, but symptoms and situations that can only be regarded as incestuous. This is the source of all those incestuous relationships with which mythology swarms."

Volume 6: Psychological Types

(CW 6: 193) "We see something very similar in the fundamental ideas of Meister Eckhart and also, in some respects, of Kant, which display a quite astonishing affinity with those of the Upanishads, though there is not the faintest trace of any influence either direct or indirect. It is the same as with myths and symbols, which can arise autochthonously in every corner of the earth and yet are identical, because they are fashioned out of the same

worldwide human unconscious, whose contents are infinitely less variable than are races and individuals.

(CW 6: 355) "For the Stoics *heimarmene* had the significance of creative, primal heat, and at the same time it was a predetermined, regular process (hence its other meaning: "compulsion of the stars").¹⁰⁴ Libido as psychic energy naturally has these attributes too; the concept of energy necessarily includes the idea of a regulated process, since a process with the libido concept, which signifies nothing more than the energy of the life process. Its law are the laws of vital energy. Libido as an energy concept is a quantitative formula for the phenomena, which are naturally of varying intensity. Like physical energy, libido passes through every conceivable transformation; we find ample evidence of this in the fantasies of the unconscious and myths."

¹⁰⁴ [Cf. *Symbols of Transformation*, pars. 102, 644.—Translator.]

(CW 6: 428) "Reverence for the great mysteries of Nature, which the language of religion seeks to express in symbols hallowed by their antiquity, profound significance, and beauty, will not suffer from the extension of psychology to this domain, to which science has hitherto found no access. We only shift the symbols back a little, shedding a little light on their darker reaches, but without succumbing to the erroneous notion that we have created anything more than merely a new symbol for the same enigma that perplexed all ages before us. Our science is a language of metaphor too, but in practice it works better than the old mythological hypothesis, which used concretism as a means of expression, and not, as we do, concepts."

(CW 6: 516) "Because the contemporary scientific attitude is exclusively concretistic and empirical, it has no appreciation of the value of ideas, for facts rank higher than knowledge of the primordial forms in which the human mind conceives them. This swing towards concretism is a comparatively recent development, a relict of the Enlightenment. The results are indeed astonishing, but they have led to an accumulation of empirical material whose very immensity is productive of more confusion than clarity. The inevitable outcome is scientific separatism and specialist mythology, which spells death to universality."

(CW 6: 401 n¹⁴⁹)

¹⁴⁹ Further evidence of the pagan root of the vessel symbolism is the "magic cauldron" of Celtic mythology. Dagda, one of the benevolent gods of ancient Ireland, possesses such a cauldron, which supplies everybody with food according to his needs or merits. The Celtic god Bran likewise possesses a cauldron of renewal. It has even been suggested that the name Brons, one of the figures in the Grail legend, is derived from Bran. Alfred Nutt considers that Bran, lord of the cauldron, and Brons are steps in the transformation of

the Celtic Peredur Saga into the quest of the Holy Grail. It would seem, therefore, that Grail motifs already existed in Celtic mythology. I am indebted to Dr. Maurice Nicoll, of London, for this information."

(CW 6: 325) "This is a well-known primordial image that is practically universal; I need only mention the whole mythological complex of the dying and resurgent god and its primitive precursors all the way down to the re-charging of fetishes and churingas with magical force. It expresses a transformation of attitude by means of which a new potential, a new manifestation of life, a new fruitfulness, is created. This latter analogy explains the well-attested connection between the renewal of the god and seasonal and vegetational phenomena. One is naturally inclined to assume that seasonal, vegetational, lunar, and solar myths underlie these analogies. But that is to forget that a myth, like everything psychic, cannot be solely conditioned by external events. Anything psychic brings its own internal conditions with it, so that one might assert with equal right that the myth is purely psychological and uses meteorological or astronomical events merely as a means of expression. The whimsicality and absurdity of many primitive myths often makes the latter explanation seem far more appropriate than any other."

(CW 6: 748) "From the scientific, causal standpoint the primordial image can be conceived as a mnemonic deposit, an imprint or *engram* (Semon), which has arisen through the condensation of countless processes of a similar kind. In this respect it is a precipitate and, therefore, a typical basic form, of certain ever-recurring psychic experiences. As a mythological motif, it is a certain psychic experiences or else formulates them in an appropriate way."

(CW 6: 280) "And just as the unconscious world of mythological images speaks indirectly, through the experience of external things, to the man who surrenders wholly to the outside world, so the real world and its demands find their way indirectly to the man who has surrendered wholly to the soul; for no man can escape both realities. If he is intent only on the outer reality, he must live his myth; if he is turned only towards the inner reality, he must dream his outer, so-called real life."

(CW 6: 629) "For, as in the former case the purely empirical accumulation of facts paralyzes thought and smothers their meaning, so in the latter case introverted thinking shows a dangerous tendency to force the facts into the shape of its image, or to ignore them altogether in order to give fantasy free play. In that event it will be impossible for the finished product—the idea—to repudiate its derivation from the dim archaic image. It will have a mythological streak which one is apt to interpret as "originality" or, in more pronounced cases, as mere whimsicality, since its archaic character is not immediately apparent to specialists unfamiliar with mythological motifs."

Volume 7: Two Essays On Analytical Psychology

(CW 7: 101) "There are present in every individual, besides his personal memories, the great "primordial" images, as Jacob Burckhardt once aptly called them, the inherited powers of human imagination as it was from time immemorial. The fact of his inheritance explains the truly amazing phenomenon that certain motifs from myths and legends repeat themselves the world over in identical forms. It also explains why it is that our mental patients can reproduce exactly the same images and associations that are known to us from the old texts."

(CW 7: 479) "It is precisely the best and the strongest among men, the heroes, who give way to their regressive nostalgia and purposely expose themselves to the danger of being devoured by the monstrous primal cause. But if a man is a hero, he is a hero because, in the final reckoning, he did not let the monster devour him, but subdued it—not once but many times. It is in the achievement of victory over the collective psyche that the true value lies; and this is the meaning of the conquest of the treasure, of the invincible weapon, the magic talisman—in short, of all those desirable goods that the myths tell of. Anyone who identifies himself with the collective psyche, or, in symbolic language, lets himself be devoured by the monster and becomes absorbed in her, also attains to the treasure defended by the dragon, but he does so in spite of himself and to his own great loss."

(CW 7: 235) "To the degree that human brains are uniformly differentiated, the mental functioning thereby made possible is also collective and universal. This explains the interesting fact that the unconscious processes of the most remotely separated peoples and races show a quite remarkable correspondence, which displays itself, among other things, in the well-authenticated similarity between the themes and forms of autochthonous myths."

(CW 7: 453) "This particular circumstance explains, for example, the remarkable analogies presented by the unconscious in the most remotely separated races and peoples, an analogy manifested by the fact, for which there are already so many evidences, of an extraordinary correspondence between the themes and forms of autochthonous myths."

(CW 7: 152) "On account of their affinity with physical phenomena,⁴ the archetypes usually appear in projection; and, because projections are unconscious, they appear on persons in the immediate environment, mostly in the form of abnormal over- or under-valuations which provoke misunderstandings, quarrels, fanaticisms, and follies of every description. Thus we say, "He makes a god of so-and-so," or, "So-and-so is Mr. X's *bête noire*."

⁴ Cf. "The Structure of the Psyche," *Coll. Works*, Vol. 8, pars. 361ff. (or 1931, pp. 169ff.). In this way, too, there grow up modern myth-formations, i.e., fantastic rumors, suspicions, prejudices. The archetypes are therefore exceedingly important things with a powerful effect, meriting our closest attention. They must not be suppressed out of hand, but must be very carefully weighed and considered, if only because of the danger of psychic infection they carry with them. Since they usually occur as projections, and since these only attach themselves where there is a suitable hook, their evaluation and assessment is no light matter."

(*CW* 7: 261) "As I have shown elsewhere, there lies at the root of the regressive longing which Freud conceives as "infantile fixation" or the "incest wish" a special value and a special cogency. This is brought out in myths, where it is precisely the strongest and best man among the people, the hero, who gives way to the regressive longing and deliberately exposes himself to the danger of being devoured by the monster of the maternal abyss. He is, however, a hero only because in the final reckoning he does not allow himself to be devoured, but conquers the monster, not once but many times. The victory over the collective psyche alone yields the true value, the capture of the hoard, the invincible weapon, the magic talisman, or whatever it be that the myth deems most desirable. Therefore, whoever identifies with the collective psyche—or, in terms of the myth, lets himself be devoured by the monster—and vanishes in it, is near to the treasure that the dragon guards, but he is there by extreme constraint and to his own greatest harm."

(*CW* 7: 109) "I have often been asked where the archetypes or primordial images come from. It seems to me that their origin can only be explained by assuming them to be deposits of the constantly repeated experiences of humanity. One of the commonest and at the same time most impressive experiences is the apparent movement of the sun every day. We certainly cannot discover anything of the kind in the unconscious, so far as the known physical process is concerned. What we do find, on the other hand, is the myth of the sun-hero in all its countless modifications. It is this myth, and not the physical process, that forms the sun archetype. The same can be said of the phases of the moon. The archetype is a kind of readiness to produce over and over again the same or similar mythical ideas. Hence it seem as though what is impressed upon the unconscious were exclusively the subjective fantasy-ideas aroused by the physical process. Therefore we may take it that archetypes are recurrent impressions made by subjective reactions."¹¹

¹¹ "The Structure of the Psyche," *Coll. Works*, Vol. 8.

(*CW* 7: 149) [...regarding a patient] "Whenever such an unacceptable content appears, we must consider carefully whether it is a personal quality at all. "Magician" and "demon" may well represent qualities whose very names make it instantly clear that these are not human and personal qualities by

mythological ones. Magician and demon are mythological figures which express the unknown, "inhuman" feeling that swept over the patient. They are attributes not in any sense applicable to a human personality, although, as intuitive judgments not subjected to closer criticism, they are constantly being projected upon our fellow men, to the very great detriment of human relations."

(CW 7: 161) "I must now emphasize the not unimportant fact, which must also have struck the reader, that in the dream the collective unconscious appears under a very negative aspect, as something dangerous and harmful. This is because the patient has a richly developed, indeed positively luxuriant, fantasy life, possibly due to her literary gift. Her powers of fantasy are a symptom of illness in that she revels in them far too much, but allows real life to slip by. Any more mythology would be exceedingly dangerous for her, because a great chunk of external life stands before her, still un-lived. She has too little hold upon life to risk all at once a complete reversal of standpoint. The collective unconscious has fallen upon her and threatens to bear her away from a reality whose demands have not been adequately met. Accordingly, as the dream indicates, the collective unconscious had to be presented to her as something dangerous, otherwise she would have been only too ready to make it a refuge from the demands of life."

(CW 7: 178) "There are, however, impersonal relations which occasionally need unconscious compensation. In such cases collective images appear with a more or less mythological character. Moral, philosophical, and religious problems are, on account of their universal validity, the most likely to call for mythological compensation. In the aforementioned novel by H. G. Wells we find a classical type of compensation: Mr. Preemby, a midget personality, discovers that he is really a reincarnation of Sargon, King of Kings."

(H. G. Wells: *Christina Alberta's Father*, London and New York, 1925)

(CW 7: 118) "We mentioned earlier that the unconscious contains, as it were, two layers: the personal and the collective. The personal layer ends at the earliest memories of infancy, but the collective layers comprises the pre-infantile period, that is, the residues of ancestral life. Whereas the memory-images of the personal unconscious are, as it were, filled out, because they are images personally experienced by the individual, the archetypes of the collective unconscious are not filled out because they are forms not personally experienced. On the other hand, when psychic energy regresses, going ever beyond the period of early infancy, and breaks into the legacy of ancestral life, then mythological images are awakened: these are the archetypes."¹⁵

¹⁵ The reader will not find the admixture here of a new element in the idea of the archetypes, not previously mentioned. This admixture is not a piece of unintentional obscurantism, but a deliberate extension of the archetype by means of the karmic factor, which is so very important in Indian philosophy.

The karma aspect is essential to a deeper understanding of the nature of an archetype. Without entering here into a closer description of this factor, I would like at least to mention its existence. I have been severely attacked by critics for my idea of archetypes. I admit at once that it is a controversial idea and more than a little perplexing. But I have always wondered what sort of idea my critics would have used to characterize the empirical material in question.

Volume 8: The Structure and Dynamics of the Psyche

(CW 8: 325) "The collective unconscious—so far as we can say anything about it at all—appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious. We can see this most clearly if we look at the heavenly constellations, whose originally chaotic forms were organized through the projection of images. This explains the influence of the stars as asserted by astrologers. These influences are nothing but unconscious, introspective perceptions of the activity of the collective unconscious. Just as the constellations were projected into the heavens, similar figures were projected into legends and fairytales or upon historical persons. We can therefore study the collective unconscious in two ways, either in mythology or in the analysis of the individual. As I cannot make the latter material available here, I must confine myself to mythology. This is such a wide field that we can select from it only a few types. Similarly, environmental conditions are endlessly varied, so here too only a few of the more typical can be discussed."

(CW 8: 71) "Many objections have been raised against the view that myths represent psychological facts. People are very loath to give up the idea that myth is some kind of explanatory allegory of astronomical, meteorological, or vegetative processes. The coexistence of explanatory tendencies is certainly not to be denied, since there is abundant proof that myths also have an explanatory significance, but we are still faced with the question: why should myths explain things in this allegorical way? It is essential to understand where the primitive gets this explanatory material from, for it should not be forgotten that the primitive's need of causal explanations is not nearly so great as it is with us. He is far less interested in explaining things than in weaving fables. We can see almost daily in our patients how mythical fantasies arise: they are not thought up, but present themselves as images or chains of ideas that force their way out of the unconscious, and when they are recounted they often have the character of connected episodes resembling mythical dramas. That is how myths arise, and that is the reason why the fantasies from the unconscious have so much in common with the primitive myths. But in so far as the myth is nothing but a projection from the unconscious and not a conscious invention at all, it is quite understandable that we should

everywhere come upon the same myth-motifs, and that myths actually represent typical psychic phenomena."

(CW 8: 68) "The principle of progression and regression is portrayed in the myth of the whale-dragon worked out by Frobenius,⁵¹ as I have shown in detail in my book *Symbols of Transformation* (pars. 307ff.). The hero is the symbolical exponent of the movement of libido. Entry into the dragon is the regressive direction, and the journey to the East (the "night sea journey") with its attendant events symbolizes the effort to adapt to the conditions of the psychic inner world. The complete swallowing up and disappearance of the hero in the belly of the dragon represents the complete withdrawal of interest from the outer world. The overcoming of the monster from within is the achievement of adaptation to the conditions of the inner world, and the emergence ("slipping out") of the hero from the monster's belly with the help of

a bird, which happens at the moment of sunrise, symbolizes the recommencement of progression."

⁵¹ *Das Zeitalter des Sonnengottes.*

(CW 8: 69) "It is characteristic that the monster begins the night sea journey to the East, i.e., towards sunrise, while the hero is engulfed in its belly. This seems to me to indicate that regression is not necessarily a retrograde step in the sense of a backwards development or degeneration, but rather represents a necessary phase of development. The individual is, however, not consciously aware that he is developing: he feels himself to be in a compulsive situation that resembles an early infantile state or even an embryonic condition within the womb. It is only if he remains stuck in this condition that we can speak of involution or degeneration."

(CW 8: 228) "A large measure of psychic concordance between people and races separated from one another in space and time is generally regarded as flatly impossible. In actual fact, however, the most astonishing concordances can be found in the realm of so-called fantastic ideas. Every endeavor has been made to explain the concordance of myth-motifs and –symbols as due to migration and tradition: Goblet d' Almellas' *Migration of Symbols* is an excellent example of this. But this explanation, which naturally has some value, is contradicted by the fact that a mythologem can arise anywhere, at any time, without there being the slightest possibility of any such transmission. For instance, I once had under my observation an insane patient who produced, almost word for word, a long symbolic passage which can be read in a papyrus published by Dieterich a few years later.³ After I had seen a sufficient number of such cases, my original idea that such things could only happen to people belonging to the same race was shattered, and I accordingly investigated the dreams of purebred Negroes living in the southern United States. I found in

these dreams, among other things, motifs from Greek mythology, and this dispelled any doubt I had that it might be a question of racial inheritance."

³ [Cf. infra, "*The Structure of the Psyche*," pars. 317ff.-Editors.]

(CW 8: 309) "Just as some kind of analytical technique is needed to understand a dream, so a knowledge of mythology is needed in order to grasp the meaning of a content deriving from the deeper levels of the psyche."

(CW 8: 401) "I can only say that there is probably no motif in any known mythology that does not at some time appear in these configurations. If there was any conscious knowledge of mythological motifs worth mentioning in my patients, it is left far behind by the ingenuities of creative fantasy. In general, my patients had only a minimal knowledge of mythology."

[NOTE: 'these configurations' refers to the first few sentences of this paragraph, 401), beginning with: "The chaotic assortment of images that at first confronted me reduced itself in the course of the work to certain well-defined themes and formal elements, which repeated themselves in identical or analogous form with the most varied individuals. I mention, as the most salient characteristics, chaotic multiplicity and order; duality; the opposition of light and dark, upper and lower, right and left; the union of opposites in a third; the quaternity (square, cross); rotation (circle, sphere): and finally the centering process and a radial arrangement that usually followed some quaternary system. Triadic formations, apart from the *complexio oppositorum* in a third, were relatively rare and formed notable exceptions which could be explained by special conditions.¹¹⁴

¹¹⁴ The same applies to the pentadic figures.

(CW 8: 683) "We could well point to the idea of psychic reality as the most important achievement of modern psychology if it were recognized as such."....

...."Without this idea it is unavoidable that we should explain our psychic experiences in a way that does violence to a good half of them, which with it we can give its due to that side of psychic life which expresses itself in superstition and mythology, religion and philosophy."

(CW 8: 738) "In this sense analytical psychology offers us new possibilities. It calls our attention to the existence of fantasy-images that spring from the dark background of the psyche and throw light on the processes going on in the unconscious. The contents of the collective unconscious are, as I have pointed out, the results of the psychic functioning of our whole ancestry; in their totality, they compose a natural world-image, the condensation of millions of years of human experience. These images are mythological and therefore symbolical, for they express the harmony of the experiencing subject with the

object experienced. All mythology and all revelation come from this matrix of experience, and all our future ideas about the world and man will come from it likewise. Nevertheless, it would be a misunderstanding to suppose that the fantasy-images of the unconscious can be used directly, like a revelation. They are only the raw material, which, in order to acquire a meaning, has first to be translated into the language of the present."

(CW 8: 310) "A more certain proof would be possible only if we succeeded in finding a case where the mythological symbolism is neither a common figure of speech nor an instance of cryptomnesia—that is to say, where the dreamer had not read, seen, or heard the motif somewhere, and then forgotten it and remembered it unconsciously."

NOTE: paragraph specifically refers to "snake-motif", as common figure of speech, concretized figure of speech: "Wily as serpents", "snake of temptation" but then goes on to say the above.

Volume 9i: *The Archetypes and the Collective Unconscious*

(CW 9i: 6) "Another well-known expression of the archetypes is myth and fairytale."

(CW 9i: 7) "What the word "archetype" means in the nominal sense is clear enough, then, from its relations with myth, esoteric teachings, and fairytale. But if we try to establish what an archetype is *psychologically*, the matter becomes more complicated. So far mythologists have always helped themselves out with solar, lunar, meteorological, vegetal, and other ideas of the kind. The fact that myths are first and foremost psychic phenomena that reveal the nature of the soul is something they have absolutely refused to see until now. Primitive man is not much interested in objective explanations of the obvious, but he has an imperative need—or rather, his unconscious psyche has an irresistible urge—to assimilate all outer sense experiences to inner, psychic events."

(CW 9i: 137) "Just as the archetypes occur on the ethnological level as myths, so also they are found in every individual, and their effect is always strongest, that is, they anthropomorphize reality most, where consciousness is weakest and most restricted, and where fantasy can overrun the facts of the outer world. This condition is undoubtedly present in the child during the first years of its life."

(CW 9i: 260) "These products are never (or at least very seldom) myths with a definite form, but rather mythological components which, because of their typical nature, we can call "motifs," "primordial images," types or—as I have named them—*archetypes*." [NOTE: "These products" refers to a concept at the

end of the preceding paragraph: "myth-forming structural elements must be present in the unconscious psyche."]

(CW 9i: 261) "The primitive mentality does not *invent* myths, it *experiences* them. Myths are original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings, and anything but allegories of physical processes.⁷ Such allegories would be an idle amusement for an unscientific intellect. Myths, on the contrary, have a vital meaning. Not merely do they represent, they *are* the psychic life of the primitive tribe, which immediately falls to pieces and decays when it loses its mythological heritage, like a man who has lost his soul. A tribe's mythology is its living religion, whose loss is always and everywhere, even among the civilized, a moral catastrophe."

⁷ Cf. "*The Structure of the Psyche*," pars. 330ff.

(CW 9i: 140) "Because people have always feared that the connection with the instinctive, archetypal stage of consciousness might get lost in the course of life, the custom has long since been adopted of giving the new-born child, in addition to his bodily parents, two godparents, a "godfather" and a "godmother," who are supposed to be responsible for the spiritual welfare of their godchild. They represent the pair of gods who appear at its birth, thus illustrating the "dual birth" motif.²⁷"

²⁷ The "dual birth" refers to the motif, well known from hero mythology, which makes the hero descend from divine as well as from human parents. In most mysteries and religions it plays an important role as a baptism or rebirth motif. It was this motif that misled Freud in his study of Leonardo da Vinci. Without taking account of the fact that Leonardo was by no means the only artist to paint the motif of St. Anne, Mary, and the Christ-child, Freud tried to reduce Anne and Mary, the grandmother and mother, to the mother and stepmother of Leonardo; in other words, to assimilate the painting to his theory. But did the other painters all have stepmothers?! What prompted Freud to this violent interpretation was obviously the fantasy of dual descent suggested by Leonardo's biography. This fantasy covered up the inconvenient reality that St. Anne was the grandmother, and prevented Freud from inquiring into the biographies of other artists who also painted St. Anne. The "religious inhibition of thought" mentioned on p. 79 (1957 edn.) proved true of the author himself. Similarly, the incest theory on which he lays so much stress is based on another archetype, the well-known incest motif frequently met with in hero myths. It is logically derived from the original hermaphrodite type, which seems to go far back into prehistory. Whenever a psychological theory is forcibly applied, we have reason to suspect that an archetypal fantasy-image is trying to distort reality, thus bearing out Freud's own idea of the "religious inhibition of thought." But to explain the genesis of archetypes by means of the incest theory is about as useful as ladling water from one kettle into

another kettle standing beside it, which is connected with the first by a pipe. You cannot explain one archetype by another; that is, it is impossible to say where the archetype comes from, because there is no Archimedean point outside the a priori conditions it represents."

(CW 9i: 302) "It is a well-nigh hopeless undertaking to tear a single archetype out of the living tissue of the psyche; but despite their interwovenness they do form units of meaning that can be apprehended intuitively. Psychology, as one of the many expressions of psychic life, operates with ideas which in their turn are derived from archetypal structures and thus generate a somewhat more abstract kind of myth. Psychology therefore translates the archaic speech of myth into a modern mythologem—not yet, of course, recognized as such—which constitutes one element of the myth "science." This seemingly hopeless undertaking is a *living and lived myth*, satisfying to persons of a corresponding temperament, indeed beneficial in so far as they have been cut off from their psychic origins by neurotic dissociation."

(CW 9i: 356) "The innumerable attempts that have been made in the sphere of mythology to interpret gods and heroes in a solar, lunar, astral, or meteorological sense contribute nothing of importance to the understanding of them; on the contrary, they all put us on a false track."

(CW 9i: 110) "If the material at one's disposal has been well observed and is sufficiently ample, one can discover interesting facts about the variations undergone by a single type. Not only the type itself but its variants too can be substantiated by evidence from comparative mythology and ethnology. I have described the method of investigation elsewhere⁷ and have also furnished the necessary case material."

⁷ *Psychology and Alchemy*, Part II.

[NOTE 1: "the material" refers to a series of dreams – "say a few hundred, for typical figures, and by observing their development in the series."]

[Personal NOTE 2: to guarantee recording dreams every night, drink three to four glasses of water before bed, you'll awaken from a dream which can be recorded *before* urinating. Recording one to three a night is a certainty.]

(CW 9i: 193) "A woman can identify directly with the Earth Mother, but a man cannot (except in psychotic cases). As mythology shows, one of the peculiarities of the Great Mother is that she frequently appears paired with her male counterpart." [NOTE: Jung's syzygn motif: the paired opposite – where the One is never separated from the other, its antithesis.]

(CW 9i: 136) "It is in my view a great mistake to suppose that the psyche of a new-born child is a *tabula rasa* in the sense that there is absolutely nothing in it. In so far as the child is born with a differentiated brain that is

predetermined by heredity and therefore individualized, it meets sensory stimuli coming from outside not with *any* aptitudes, but with *specific* ones, and this necessarily results in particular, individual choice and pattern of apperception. These aptitudes can be shown to be inherited instincts and preformed patterns, the latter being the *a priori* and formal conditions of apperception that are based on instinct. Their presence gives the world of the child and the dreamer its anthropomorphic stamp. They are the archetypes, which direct all fantasy activity into its appointed paths and in this way produce, in the fantasy-images of children's dreams as well as in the delusions of schizophrenia, astonishing mythological parallels such as can be also found, though in lesser degree, in the dreams of normal persons and neurotics. It is not, therefore, a question of inherited *ideas* but of inherited *possibilities* of ideas."

(CW 9i: 287) "Since all such developments and transitions are extraordinarily difficult and dangerous, it is no wonder that figures of this kind persist for hundreds or even thousands of years. Everything that man should, and yet cannot, be or do—be it in a positive or negative sense—lives on as a mythological figure and anticipation alongside his consciousness, either as a religious projection or—what is still more dangerous—as unconscious contents which then project themselves spontaneously into incongruous objects, e.g., hygienic and other "Salvationist" doctrines or practices. All these are so many rationalized substitutes for mythology, and their unnaturalness does more harm than good."

(CW 9i: 115) "Anyone, therefore, who does not know the universal distribution and significance of the syzygy motif in the psychology of primitives,⁸ in mythology, in comparative religion, and in the history of literature, can hardly claim to say anything about the concept of the anima. His knowledge of the psychology of the neuroses may give him some idea of it, but it is only a knowledge of its general phenomenology that could open his eyes to the real meaning of what he encounters in individual cases, often in pathologically distorted form."

⁸ I am thinking especially of shamanism with its idea of the "celestial wife" (Eliade, *Shamanism*, pp. 76-81).

Volume 9ii: Aion

(CW 9ii: 66) "It was therefore something of a discovery to find that during the unconscious state of sleep intervals occur, called "dreams," which occasionally contain scenes having a not inconsiderable resemblance to the motifs of mythology. For myths are miracle tales and treat of all those things which, very often, are also objects of belief."

(CW 9ii: 278) "If we wish to understand what alchemical doctrine means, we must go back to the historical as well as the individual phenomenology of the symbols, and if we wish to gain a closer understanding of dogma, we must perforce consider first the myths of the Near and Middle East that underlie Christianity, and then the whole of mythology as the expression of a universal disposition in man. This disposition I have called the collective unconscious, the existence of which can be inferred only from individual phenomenology."

(CW 9ii: 230) "Now we know that cosmogonic myths are, at bottom, symbols for the coming of consciousness.⁹⁷"

⁹⁷ Concerning such symbols, see Neumann, *The Origins and History of Consciousness*.

(CW 9ii: 274) "We overlook the unfortunate fact that far greater demands are made on present-day man than were ever made on people living in the apostolic era: for them there was no difficulty at all in believing in the virgin birth of the hero and demigod, and Justin Martyr was still able to use this argument in his apology. Nor was the idea of a redeeming God-man anything unheard of, since practically all Asiatic potentates together with the Roman Emperor were of divine nature. But we have no further use even for the divine right of kings! The miraculous tales in the gospels, which easily convinced people in those days, would be a *petra scandali* in any modern biography and would evoke the very reverse of belief. The weird and wonderful nature of the gods was a self-evident fact in a hundred living myths and assumed a special significance in the no less credible philosophic refinements of those myths."

(CW 9ii: 280) "Myths and fairytales give expression to unconscious processes, and their retelling causes these processes to come alive again and be recollected, thereby re-establishing the connection between conscious and unconscious. What the separation of the two psychic halves means, the psychiatrist knows only too well. He knows it as dissociation of the personality, the root of all neuroses: the conscious goes to the right and the unconscious to the left."

(CW 9ii: 281) "...., the old myth needs to be clothed anew in every renewed age if it is not to lose its therapeutic effect."

Volume 10: Civilization in Transition

(CW 10: 9) "Where do these mythological fantasies come from, if they do not spring from the personal unconscious and hence from the experiences of personal life? Indubitably they come from the brain—indeed, precisely from the brain and not from personal memory-traces, but from the inherited brain-structure itself."

(CW 10: 10) "Being a part of the inherited structure of the brain, they are the reason for the identity of symbols and myth-motifs in all parts of the earth."

(CW 10: 43) "But the full extent of these projections from the unconscious became known through analysis of those obscure and inexplicable feelings and emotions which give some intangible, magical quality to certain places, certain moods of nature, certain works of art, and also to certain ideas and certain people. This magic likewise comes from projection, but a projection of the collective unconscious. If it is inanimate objects that have the "magical" quality, often their mere statistical incidence is sufficient to prove that their significance is due to the projection of a mythological content from the collective unconscious. Mostly these contents are motifs already known to us from myths and fairytales. I would mention as an example the mysterious house where a witch or magician dwells, where some monstrous crime is being committed or has been committed, where there is a ghost, where a hidden treasure lies buried, and so on."

(CW 10: 847) "The concept of the archetype has been misunderstood so often that one can hardly mention it without having to explain it anew each time. It is derived from the repeated observation that, for instance, the myths and fairytales of world literature contain definite motifs which crop up everywhere. We meet these same motifs in the fantasies, dreams, deliriums, and delusions of individuals living today. These typical images and associations are what I call archetypal ideas. The more vivid they are, the more they will be colored by particularly strong feeling-tones. This accentuation gives them a special dynamism in our psychic life. They impress, influence, and fascinate us. They have their origin in the archetype, which in itself is an irrepresentable, unconscious, pre-existent form that seems to be part of the inherited structure of the psyche and can therefore manifest itself spontaneously anywhere, at anytime. Because of its instinctual nature, the archetype underlies the feeling-tones complexes and shares their autonomy. It is also the psychic precondition of religious assertions and is responsible for the anthropomorphism of all God-images. This fact, however, affords no ground for any metaphysical judgment, whether positive or negative."

(CW 10: 391) "The rouser of this tempest is named Wotan, and we can learn a good deal about him from the political confusion and spiritual upheaval he has caused throughout history. For a more exact investigation of his character, however, we must go back to the age of myths, which did not explain everything in terms of man and his limited capacities but sought the deeper cause in the psyche and its autonomous powers. Man's earliest intuitions personified these powers as gods, and described them in the myths with great care and circumstantiality according to their various characters. This could be done the more readily on account of the firmly established primordial types or images which are innate in the unconscious of many races and exercise a direct influence upon them."

(CW 10: 585) "Great art till now has always derived its fruitfulness from myth, from the unconscious process of symbolization which continues through the ages and, as the primordial manifestation of the human spirit, will continue to be the root of all creation in the future. The development of modern art with its seemingly nihilistic trend towards disintegration must be understood as the symptom and symbol of a mood of universal destruction and renewal that has set its mark on our age. This mood makes itself felt everywhere, politically, socially, and philosophically. We are living in what the Greeks called the *kaipós*—right moment—for a "metamorphosis of the gods," of the fundamental principles and symbols. This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing. Coming generations will have to take account of this momentous transformation if humanity is not to destroy itself through the might of its own technology and science." [NOTE: \approx *kaipós* (approximated)]

(CW 10: 836) "For the primitive psyche anything unusual or not customary causes an emotionally reaction, and the more it runs counter to the "collective representations" which almost invariably govern the prescribed mode of behavior, the more violent the reaction will be."

(CW 10: 836) "Nothing could be more mistaken than to assume that a myth is something "thought up." It comes into existence of its own accord, as can be observed in all authentic products of fantasy, and particularly in dreams. It is the hybris of consciousness to pretend that everything derives from *its* primacy, despite the fact that consciousness itself demonstrably comes from an older unconscious psyche. The unit and continuity of consciousness are such late acquisitions that there is still a fear that they might get lost again."

(CW 10: 445) "But there is one simple rule that you should bear in mind: the psychopathology of the masses is rooted in the psychology of the individual. Psychic phenomena of this class can be investigated in the individual."

(CW 10: 447) "As early as 1918, I noticed peculiar disturbances in the unconscious of my German patients which could not be ascribed to their personal psychology. Such non-personal phenomena always manifest themselves in dreams as mythological motifs that are also to be found in legends and fairytales throughout the world. I have called these mythological motifs *archetypes*: that is, typical modes or forms in which these collective phenomena are experienced. There was a disturbance of the collective unconscious in every single one of my German patients.

"..., as it easier to understand archetypes by their aim rather than by their causality."

"..., I turned my attention to the peculiar state of mind then prevailing in Germany. I could only see signs of depression and a great restlessness, but this did not allay my suspicions. In a paper which I published at the time, I suggested that the "blond beast" was stirring in an uneasy slumber and that an outburst was not impossible.²"

² Cf. "The Role of the Unconscious," above, par. 17.

..., (CW 10: 448) "Moreover, defeat and social disaster had increased the herd instinct in Germany, so that it became more and more probable that Germany would be the first victim among the Western nations—victim of a mass movement brought about by an upheaval of forces lying dormant in the unconscious, ready to break through all moral barriers."

(CW 10: 551) "But to the critical intellect it is only too obvious that myth is an integral component of all religions and therefore cannot be excluded from the assertions of faith without injuring them."

(CW 10: 614) "The UFOs themselves, however, do not appear to have been impressed; as the latest observations show, they continue their way undeterred. Be that as it may, one thing is certain: they have become a living myth. We have here a golden opportunity of seeing how a legend is formed, and how in a difficult and dark time for humanity a miraculous tale grows up of an attempted intervention by extra-terrestrial "heavenly" powers..."

(CW 10: 615) "... but the impulse to spin such fantasies, especially when they take such a serious form—witness the sputniks—springs from an underlying cause, namely a situation of distress and the vital need that goes with it."

"... The danger of catastrophe grows in proportion as the expanding populations impinge on one another. Congestion creates fear, which looks for help from extra-terrestrial sources since it cannot be found on earth."

(CW 10: 625) "A myth is essentially a product of the unconscious archetype and is therefore a symbol which requires psychological interpretation. For primitive man any object, for instance an old tin that has been thrown away, can suddenly assume the importance of a fetish. This effect is obviously not inherent in the tin, but is a psychic product."

(CW 10: 521) "The danger that a mythology understood too literally, and as taught by the Church, will suddenly be repudiated lock, stock and barrel is today greater than ever."

(CW 10: 700) "The Middle Ages, antiquity, and prehistory have not died out, as the "enlightened" suppose, but live on merrily in large sections of the population. Mythology and magic flourish as ever in our midst and are

unknown only to those whose rationalistic education has alienated them from their roots.¹⁷"

¹⁷ Cf. Aniela Jaffe's *Apparitions and Precognition*, which investigates strange occurrences among modern people for their mythological content."

Volume 11: Psychology and Religion: West and East

(CW 11: 698) Reference to the surety of John of the Apocalypse that God has no "shadow-side": "Under these circumstances a counterposition is bound to grow up in the unconscious, which can then irrupt into consciousness in the form of a revelation. If this happens, the revelation will take the form of a more or less subjective myth, because, among other things, it compensates the one-sidedness of an individual's consciousness."

(CW 11: 944) "Modern psychology knows that the personal unconscious is only the top layer, resting on a foundation of a wholly different nature which we call the collective unconscious. The reason for this designation is the circumstance that, unlike the personal unconscious and its purely personal contents, the images in the deeper unconscious have a distinctly mythological character. That is to say, in form and content they coincide with those widespread primordial ideas which underlie the myths. They are no longer of a personal but of a purely supra-personal nature and are therefore common to all men. For this reason they are to be found in the myths and legends of all peoples and all times, as well as in individuals who have not the slightest knowledge of mythology."

(CW 11: 450) "The likeness between certain dream-motifs and mythologems is so striking that they may be regarded not merely as similar but even as identical. This recognition not only raises the dream to a higher level and places it in the wider context of the mythologem, but, at the same time, the problems posed by mythology are brought into connection with the psychic life of the individual. From the mythologem to the religious statement is only a step. But whereas the mythological figures appear as pale phantoms and relics of the long past life that has become strange to us, the religious statement represents an immediate "numinous" experience. It is a living *mythologem*."

(CW 11: 451) "The so-called religious statement is still numinous, a quality which the myth has already lost to a great extent. The empiricist knows that rites and figures once "sacred" have become obsolete and that new figures have become "numinous"."

(CW 11: 287) "As the medical lore of the ancient Egyptians shows, myths as well as rites have a psychotherapeutic value, and they still have today."

(CW 11: 647) "What is the use of a religion without a mythos, since religion means, if anything at all, precisely that function which links us back to the eternal myth?"

(CW 11: 648) "But myth is not fiction: it consists of facts that are continually repeated and can be observed over and over again. It is something that happens to man, and men have mythical fates just as much as the Greek heroes do. The fact that the life of Christ is largely myth does absolutely nothing to disprove its factual truth—quite the contrary. I would even go so far as to say that the mythical character of a life is just what expresses its universal human validity. It is perfectly possible, psychologically, for the unconscious or an archetype to take complete possession of a man and to determine his fate down to the smallest detail. At the same time objective, non-psychic parallel phenomena can occur which also represent the archetype. It not only sees so, it simply is so, that the archetype fulfils itself not only psychically in the individual, but objectively outside the individual."

(CW 11: 291) "The Lucifer legend is in no sense an absurd fairytale; like the story of the serpent in the Garden of Eden, it is a "therapeutic" myth. We naturally boggle at the thought that good and evil are contained in God, and we think God could not possibly want such a thing. We should be careful, though, not to pare down God's omnipotence to the level of our human opinion; but that is just how we do think, despite everything."

.... "Evil is a relative thing, partly avoidable, partly fate—just as virtue is, and often one does not know which is worse. Think of the fate of a woman married to a recognized saint! What sins must not the children commit in order to feel their lives their own under the overwhelming influence of such a father!

.... "One of the toughest roots of all evil is unconsciousness, and I could wish that the saying of Jesus, "Man, if thou knowest what thou doest, thou art blessed, but if thou knowest not, thou are accursed, and a transgressor of the law,"⁹ were still in the gospels, even though it has only one authentic source. It might well be the motto for a new morality."

⁹ Cf. James, *The Apocryphal New Testament*, p. 33.

(CW 11: 292) "One cannot individuate with mere words and convenient self-deceptions, because there are too many destructive possibilities in the offing. One almost unavoidable danger is that of getting stuck in the conflict and hence in the neurotic dissociation. Here the therapeutic myth has a helpful and loosening effect, even when the patient shows not a trace of conscious understanding. The felt presence of the archetype is enough; it only fails to work when the possibility of conscious understanding is there, within the patient's reach. In those circumstances it is positively deleterious for him to remain unconscious, though this happens frequently enough in our Christian

civilization today. So much of what Christian symbolism taught has gone by the board for large numbers of people, without their ever having understood what they have lost. Civilization does not consist in progress as such and in mindless destruction of the old values, but in developing and refining the good that has been won."

(CW 11: 441) "We have only to disregard the dependence of dream language on environment and substitute "eagle" for "airplane," "dragon" for "automobile" or "train," "snake-bite" for "injection," and so forth, in order to arrive at the more universal and more fundamental language of mythology. This gives us access to the primordial images that underlie all thinking and have a considerable influence even on our scientific ideas.⁵⁶"

⁵⁶ Cf. Pauli, "*The Influence of Archetypal Ideas on Kepler's Scientific Theories.*" (CW 11: 899) "The unconscious is the matrix of all metaphysical statement, of all mythology, of all philosophy (so far as this is not merely critical), and of all expressions of life that are based on psychological premises."

Volume 12: Psychology and Alchemy

(CW 12: 28) "Myth is the primordial language natural to these psychic processes, and no intellectual formulation comes anywhere near the richness and expressiveness of mythical imagery."

(CW 12: 30) "But as soon as the unconscious begins to manifest itself they split asunder, as at the Creation; for every act of dawning consciousness is a creative act, and it is from this psychological experience that all our cosmogonic symbols are derived."

(CW 12: 38) "The history of religion in its widest sense (including therefore mythology, folklore, and primitive psychology) is a treasure-house of archetypal forms from which the doctor can draw helpful parallels and enlightening comparisons for the purpose of calming and clarifying a consciousness that is all at sea. It is absolutely necessary to supply these fantastic images that rise up so strange and threatening before the mind's eye with some kind of context so as to make them more intelligible. Experience has shown that the best way to do this is by means of comparative mythological material."

(CW 12: 15) "We simply do not know the ultimate derivation of the archetype any more than we know the origin of the psyche."

(CW 12: 416) "The ideology of this mysterium is anticipated in the myths of Osiris, Orpheus, Dionysus, and Hercules, and in the conception of the Messiah among the Hebrew prophets.³⁶ These anticipations go back to the primitive hero myths where the conquest of death is already an important factor.³⁷ The projections upon Attis and Mithras, more or less contemporary with the

Christian one, are also worth mentioning. The Christian projection differs from all these manifestations of the mystery of redemption and transformation by reason of the historical and personal figure of Jesus. The mythical event incarnates itself in him and so enters the realm of world history as a unique historical and mystical phenomenology."

³⁶ The main points of resemblance are: in Osiris, his God-man nature, which guarantees human immortality, his corn characteristics, his dismemberment and resurrection; in Orpheus, the taming of the passions, the fisherman, the good Shepard, the teacher of wisdom, the dismemberment; in Dionysus, his wine characteristics, the ecstatic revelations, the fish symbolism, the dismemberment and resurrection; in Hercules, his subjection to Eurystheus and Omphale, his labors (mainly to redeem suffering humanity from various evils), the cross formed by his journeys (labors 7-10 lead South-North-East-West, while labors 11-12 lead upwards; cf. St. Paul" Eph. 3:18), his self-cremation and sublimation culminating in divinity.

³⁷ Cf. for instance, the Polynesian myth of Maui (Hambruch, *Südseemärchen*, p. 289). Further material in Frobenius, *Das Zeitalter des Sonnengottes*.

(CW 12: 439) "The dread and resistance which every natural human being experiences when it comes to delving too deeply into himself is, at bottom, the fear of the journey to Hades."

Volume 13: Alchemical Studies

(CW 13: 395) "Whenever we have to do with mythologems it is advisable to assume that they mean more than what they appear to say. Just as dreams do not conceal something already known, or express it under a disguise, but try rather to formulate an as yet unconscious fact as clearly as possible, so myths and alchemical symbols are not euhemeristic allegories that hide artificial secrets. On the contrary, they seek to translate natural secrets into the language of consciousness and to declare the truth that is the common property of mankind. By becoming conscious, the individual is threatened more and more with isolation, which is nevertheless the *sine qua non* of conscious differentiation. The greater this threat, the more it is compensated by the production of collective and archetypal symbols which are common to all men."

(CW 13: 478) "The great psychic systems of healing, the religions, likewise consist of universal myth motifs whose origin and content are collective and not personal; hence Levy-Bruhl rightly called such motifs *représentations collectives*. The conscious psyche is certainly of a personal nature, but it is by no means the whole of the psyche."

(CW 13: 90) "Moreover, the symbolism of alchemy has a great deal to do with the structure of the unconscious, as I have shown in my book *Psychology and Alchemy*. These things are not just rare curiosities, and anyone who wishes to understand the symbolism of dreams cannot close his eyes to the fact that the dreams of modern men and women often contain the very images and metaphors that we find in the medieval treatises.¹³

¹³ It has often been objected that symbols of this sort do not occur in dreams at all. Naturally they do not occur in all dreams or in just any dreams, but only in special ones. The differences between dreams are as great as those between individuals. A particular constellation of the unconscious is needed to produce such dreams, i.e., archetypal dreams containing mythological motifs. (Examples in *Psychology and Alchemy*, Part II). But they cannot be recognized without a knowledge of mythology, which not all psychologists possess.

(CW 13: 195) "One can be perfectly scientific about mythology, for it is just as good a natural product as plants, animals or chemical elements."

Volume 14: *Mysterium Coniunctionis*

(CW 14: 751) "Historical and scientific criteria do not lend themselves to a recognition of mythological truth; it can be grasped only by the intuitions of faith or by psychology, and in the latter case although there may be insight it remains ineffective unless it is backed by experience."

(CW 14: 751) "In myths the hero is the one who conquers the dragon, not the one who is devoured by it. And yet both have to deal with the same dragon. Also, he is no hero who never met the dragon, or who, if he once saw it, declared afterwards that he saw nothing. Equally, only one who has risked the fight with the dragon and is not overcome by it wins the hoard, the "treasure hard to attain." He alone has a genuine claim to self-confidence, for he has faced the dark ground of his self and thereby has gained himself."

(CW 14: 401) "The displacement and overlapping of images are as great in alchemy as in mythology and folklore. As these archetypal images are produced directly by the unconscious, it is not surprising that they exhibit its contamination of content¹⁴⁹ to a very high degree."

¹⁴⁹ The best instances of this interconnection of everything with everything else can be found in dreams, which are very much nearer to the unconscious even than myths.

(CW 14: 349) "Because the kind in general represents a superior personality exalted above the ordinary, he has become the carrier of a myth, that is to say, of the statements of the collective unconscious. The outward paraphernalia of kingship show this very clearly. The crown symbolizes his relation to the sun,

sending forth its rays; his bejeweled mantle is the starry firmament; the orb is a replica of the world; the lofty throne exalts him above the crowd; the address "Majesty" approximates him to the gods. The further we go back in history the more evident does the king's divinity become."

(CW 14: 474) "In order to understand the phoenix myth it is important to know that in Christian hermeneutics the phoenix is made allegory of Christ, which amounts to a reinterpretation of the myth.²⁹⁷"

²⁹⁷ The fact that the myth was assimilated into Christianity by interpretation is proof, first of all, of the myth's vitality; but it also proves the vitality of Christianity, which was able to interpret and assimilate so many myths. The importance of hermeneutics should not be under-estimated: it has a beneficial effect on the psyche by consciously linking the distant past, the ancestral heritage which is still alive in the unconscious, with the present, thus establishing the vitally important connection between a consciousness oriented to the present moment only and the historical psyche which extends over infinitely long periods of time. As the most conservative of all products of the human mind, religions are in themselves the bridges to the ever-living past, which they make alive and present for us. A religion that can no longer assimilate myths is forgetting its proper function. But its spiritual vitality depends on the continuity of myth, and this can be reserved only if each age translates the myth into its own language and makes it an essential content of this view of the world. The *Sapientia Dei* which reveals itself through the archetype always ensures that the wildest deviations shall return to the middle position. Thus the fascination of philosophical alchemy comes very largely from the fact that it was able to give new expression to nearly all the most important archetypes. Indeed, as we have seen already, it even tried to assimilate Christianity."

(CW 14: 277) "In mythology the unconscious is portrayed as a great animal, for instance Leviathan, or as a whale, wolf, or dragon. We know from the myth of the sun-hero that it is so hot in the belly of the whale that his hair falls out."

Volume 15: *The Spirit in Man, Art, and Literature*

(CW 15: 151) "It is therefore to be expected that the poet will turn to mythological figures in order to give suitable expression to his experience. Nothing would be more mistaken than to suppose that he is working with second-hand material. On the contrary, the primordial experience is the source of his creativeness, but it is so dark and amorphous that it requires the related mythological imagery to give it form. In itself it is wordless and imageless, for it is a vision seen "as in a glass, darkly."

(CW 15: 152) "According to phylogenetic law, the psychic structure must, like the anatomical, show traces of the earlier stages of evolution it has passed

through. This is in fact so in the case of the unconscious, for in dreams and mental disturbances psychic products come to the surface which show all the traits of primitive levels of development, not only in their form but also in their content and meaning, so that we might easily take them for fragments of esoteric doctrines. Mythological motifs frequently appear, but clothed in modern dress; for instance, instead of the eagle of Zeus, or the great roc, there is an airplane; the fight with the dragon is a railway smash; the dragon-slaying hero is an operatic tenor; the Earth Mother is a stout lady selling vegetables; the Pluto who abducts Persephone is a reckless chauffeur, and so on."

Volume 16: *The Practice of Psychotherapy*

(CW 16: 254) "I do not imagine for a moment that I can stand above or beyond the psyche, so that it would be possible to judge it, as it were, from some transcendental Archimedean point "outside." I am fully aware that I am entrapped in the psyche and that I cannot do anything except describe the experiences that there befall me. When, for instance, one examines the world of fairytales, one can hardly avoid the impression that one is meeting certain figures again and again, albeit in altered guise. Such comparisons lead on to what the student of folklore calls the investigation of motifs. The psychologist of the unconscious proceeds no differently in regard to the psychic figures which appear in dreams, fantasies, visions, and manic ideas, as in legends, fairytales, myth, and religion. Over the whole of this psychic realm there reign certain motifs, certain typical figures which we can follow far back into history, and even into prehistory, and which may therefore legitimately be described as "archetypes."⁸ They seem to me to be built into the very structure of man's unconscious, for in no other way can I explain why it is that they occur universally and in identical form, whether the redeemer-figure be a fish, a hare, a lamb, a snake, or a human being. It is the same redeemer-figure in a variety of accidental disguises. From numerous experiences of this kind I have come to the conclusion that the most individual thing about man is surely his consciousness, but that his shadow, by which I mean the uppermost layer of his unconscious, is far less individualized, the reason being that a man is distinguished from his fellows more by his virtues than by his negative qualities."

⁸ The concept of the archetype is a specifically psychological instance of the "pattern of behavior" in biology. Hence it has nothing whatever to do with inherited ideas, but with the modes of behavior.

(CW 16: 538) "The *theoria* of alchemy, as I think I have shown, is for the most part a projection of unconscious contents, of those archetypal forms which are characteristic of all pure fantasy-products, such as are to be met with in myths and fairytales, or in the dreams, visions, and the delusional systems of individual men and women."

(CW 16: 247) "Now it is a well-known fact that the factors composing the "super-ego" correspond to the "collective representations" which Levy-Bruhl posited as basic to the psychology of primitive man. The latter are general ideas and value-categories which have their origin in the primordial motifs of mythology, and they govern the psychic and social life of the primitive in much the same way as our lives are governed and molded by the general beliefs, views, and ethical values in accordance with which we are brought up and by which we make our way in the world."

(CW 16: 340) "But primitive people, who, like the ancients, make the freest use of phallic symbols, would never dream of confusing the phallus, as a ritualistic symbol, with the penis. The phallus always means the creative mana, the power of healing and fertility, the "extraordinarily potent," to us Lehmann's expression, whose equivalents in mythology and in dreams are the bull, the ass, the pomegranate, the yoni, the he-goat, the lightning, the horse's hoof, the dance, the magic cohabitation in the furrow, and the menstrual fluid, to mention only a few of the thousand other analogies. That which underlies all the analogies, and sexuality itself, is an archetypal image whose character is hard to define, but whose nearest psychological equivalent is perhaps the primitive mana-symbol."

(CW 16: 344) "Mother" is an archetype and refers to the place of origin, to nature, to that which passively creates, hence to substance and matter, to materiality, the womb, the vegetative functions. It also means the unconscious, our natural and instinctive life, the physiological realm, the body in which we dwell or are contained; for the "mother" is also the matrix, the hollow form, the vessel that carries and nourishes, and it thus stands psychologically for the foundations of consciousness."

(CW 16: 351) "It is only through comparative studies in mythology, folklore, religion, and philology that we can evaluate their nature scientifically. The evolutionary stratification of the psyche is more clearly discernible in the dream than in the conscious mind. In the dream, the psyche speaks in images, and gives expression to instincts, which derive from the most primitive levels of nature."

(CW 16: 479) "Intellectual or supposedly scientific theories are not adequate to the nature of the unconscious, because they make use of a terminology which has not the slightest affinity with its pregnant symbolism. The waters must be drawn together and held fast by the one water, by the *forma ignea verae aquae*. The kind of approach that makes this possible must therefore be plastic and symbolical, and itself the outcome of personal experience with unconscious contents. It should not stray too far in the direction of abstract intellectualism; hence we are best advised to remain within the framework of traditional mythology, which has already proved comprehensive enough for all practical purposes."

Volume 17: The Development of Personality

(CW 17: 44) "Fairytale seem to be the myths of childhood and they therefore contain among other things the mythology which children weave for themselves concerning sexual processes. The poetry of fairytale, whose magic is felt even by the adult, rests not least upon the fact that some of the old theories are still alive in our unconscious. We experience a strange and mysterious feeling whenever a fragment of our remotest youth stirs into life again, not actually reaching consciousness, but merely shedding a reflection of its emotional intensity on the conscious mind."

(CW 17: 79) "It is assuredly no accident that primitive peoples, even in adult life, make the most fantastic assertions about well-known sexual processes, as for instance that coitus has nothing to do with pregnancy.¹⁰ From this it has been concluded that these people do not even know there is such a connections. But more accurate investigation has shown that they know very well that with animals copulation is followed by pregnancy. Only for human being is it denied—not *not known*, but flatly *denied*—that this is so, for the simple reason that they prefer a mythological explanation which has freed itself from the trammels of concretism. It is not hard to see that in these facts, so frequently observed among primitives, there lie the beginnings of abstraction, which is so very important for culture."

¹⁰ [Cf. Bronislaw Malinowski, *The Sexual Life of Savages* (3rd edn., London and New York, 1932). – Editors.]

(CW 17: 209) "In many dreams and in certain psychoses we frequently come across archetypal material, i.e., ideas and associations whose exact equivalents can be found in mythology. From these parallels I have drawn the conclusion that there is a layer of the unconscious which functions in exactly the same way as the archaic psyche that produced the myths."

(CW 17: 318) "The inner voice is the voice of a fuller life, of a wider, more comprehensive consciousness. That is why, in mythology, the birth of the hero or the symbolic rebirth coincides with sunrise, for the growth of personality is synonymous with an increase of self-consciousness. For the same reason most heroes are characterized by solar attributes, and the moment of birth of their greater personality is known as illumination."

(CW 17: 94) "The child's psyche, prior to the stage of ego-consciousness, is very far from being empty and devoid of content. Scarcely has speech developed when, in next to no time, consciousness is present; and this, with its momentary contents and its memories, exercises an intensive check upon the previous collective contents. That such contents exist in the child who has not yet attained to ego-consciousness is a well-attested fact. The most important

evidence in this respect is the dreams of three- and four-year old children, among which there are some so strikingly mythological and so fraught with meaning that one would take them at once for the dreams of drown-ups, did one not know who the dream was. They are the last vestiges of a dwindling collective psyche which dreamingly reiterates the perennial contents of the human soul. From this phase there spring many childish fears and dim, unchildlike premonitions which, rediscovered in later phases of life, form the basis of the belief in reincarnation. But from this sphere also spring those flashes of insight and lucidity which give rise to the proverb: Children and fools speak the truth."

Volume 18: *The Symbolic Life*

(CW 18: 80) "These collective patterns I have called archetypes, using an expression of St. Augustine's.¹ An archetype means a typos [imprint], a definite grouping of archaic character containing, in form as well as in meaning, mythological motifs. Mythological motifs appear in pure form in fairytales, myths, legends, and folklore. Some of the well-known motifs are: the figures of the Hero, the Redeemer, the Dragon (always connected with the Hero, who has to overcome him), the Whale or the Monster who swallows the Hero². Another variation of the motif of the Hero and the Dragon is the Katabasis, the Descent into the Cave, the Nekyia. You remember in the Odyssey where Ulysses descends *ad inferos* to consult Tiresias, the seer. This motif of the Nekyia is found everywhere in antiquity and practically all over the world. It expresses the psychological mechanism of introversion of the conscious mind into the deeper layers of the unconscious psyche. From these layers derive the contents of an impersonal, mythological character, in other words, the archetypes, and I call then therefore the impersonal or collective unconscious."

¹ [Cf. *The Archetypes and the Collective Unconscious* (C.W., vol. 9, i), par. 5]

² See *Psychology of the Unconscious* [or *Symbols of Transformation* (C. W., vol. 5), index, s.v.].

(CW 18: 80) "Many of our inventions came from mythological anticipations and primordial images."

(CW 18: 1164) "The facts and relationships unearthed by the analysis of the unconscious offer so many parallels to the phenomenology of myths, for example, that their psychological elucidation may also shed light on the mythological figures and their symbols. At all events, we must gratefully acknowledge the invaluable support psychology has received from students of myths and fairy-tales, as well as from comparative religion, even if they on their part have not yet learnt how to make use of its insights."

(CW 18: 547) "And just as the products of personal complexes can be understood as compensations of onesided or faulty attitudes of consciousness, so myths of a religious nature can be interpreted as a sort of mental therapy for the sufferings of mankind, such as hunger, war, disease, old age, and death."

(CW 18: 523) "The archetype is, on the contrary, an inherited tendency of the human mind to form representations of mythological motifs—representations that vary a great deal without losing their basic pattern."

(CW 18: 1224) "Whereas for Freud the unconscious is essentially a function of consciousness, the author holds the unconscious to be an independent psychic function prior to consciousness and opposed to it. According to this view the unconscious may be divided into a *personal* and a *collective* unconscious. The latter is a psychic propensity to a regular functioning, independent of time and race. Its products may be compared with "mythological motifs." Despite the autochthonous origin of the former, the two are analogous in principle, which may be taken as an indication of their conforming to psychological law."

(CW 18: 1362) "For it is one of the typical qualities of a myth to fabulate, to assert the unusual, the extraordinary, and even the impossible. In the face of this tendency, it is quite inappropriate to trot out one's elementary-school knowledge. This sort of criticism does nothing to abolish the mythologizing factor."

.... "But no one has any idea of what the myth is really saying. It expresses psychic facts and situations, just as a normal dream does or the delusion of a schizophrenic. It describes, in figurative form, psychic facts whose existence can never be dispelled by mere explanation. We have lost our superstitious fear of evil spirits and things that go bump in the night, but, instead, are seized with terror of people who, possessed by demons, perpetrate the frightful deeds of darkness. That the doers of such deeds think of themselves not as possessed, but as "supermen," does not alter the fact of their possession."

(CW 18: 1665) "A myth remains a myth even if certain people believe it to be the literal revelation of an eternal truth, but it becomes moribund if the living truth it contains ceases to be an object of belief. It is therefore necessary to renew its life from time to time through a new interpretation. This means re-adapting it to the changing spirit of the times."

(CW 18: 568) "Myths, however, consist of symbols that were not invented but happened."

.... "Myths go back to primitive story-tellers and their dreams, to men moved by the stirrings of their fantasies, who were not very different from poets and philosophers in later times. Primitive story-tellers never worried about the

origin of their fantasies; it was only much later that people began to wonder where the story came from."

(CW 18: 193) "Strangely enough, in mythology, the dragon is the mother. You meet that motif all over the world, and the monster is called the mother dragon.⁷ The mother dragon eats the child again, she sucks him in after having given birth to him. The "terrible mother," as she is also called, is waiting with wide-open mouth on the Western Seas, and when a man approaches that mouth it closes on him and he is finished. That monstrous figure is the mother sarcophagi, the flesh-eater; it is, in another form, Matuta, the mother of the dead. It is the goddess of death."

⁷ [E.g., *Symbols of Transformation*, Part II, ch. V, especially par. 395.]

(CW 18: 195) "But in certain myths you find the interesting fact that the hero is not connected with the dragon only by his fight. There are, on the contrary, indications that the hero is himself the dragon. In Scandinavian mythology the hero is recognized by the fact that he has snake eyes. He has snake's eyes because he is a snake. There are many other myths and legends which contain the same idea. Cecrops, the founder of Athens, was a man above and a serpent below. The souls of heroes often appear after death in the form of serpents."

(CW 18: 787) "An integral component of any nocturnal, numinous experience is the dimming of consciousness, the feeling that one is in the grip of something greater than oneself, the impossibility of exercising criticism, and the paralysis of the will. Under the impact of the experience reason evaporates and another power spontaneously takes control—a most singular feeling which one willy-nilly hoards up as a secret treasure no matter how much one's reason may protest. That, indeed, is the uncomprehended purpose of the experience—to make us feel the overpowering presence of a mystery."

END

May all your research be numinous...

Warm regards
Dennis R~ Archambault
Fall 2004, E Group, Myth, PhD track