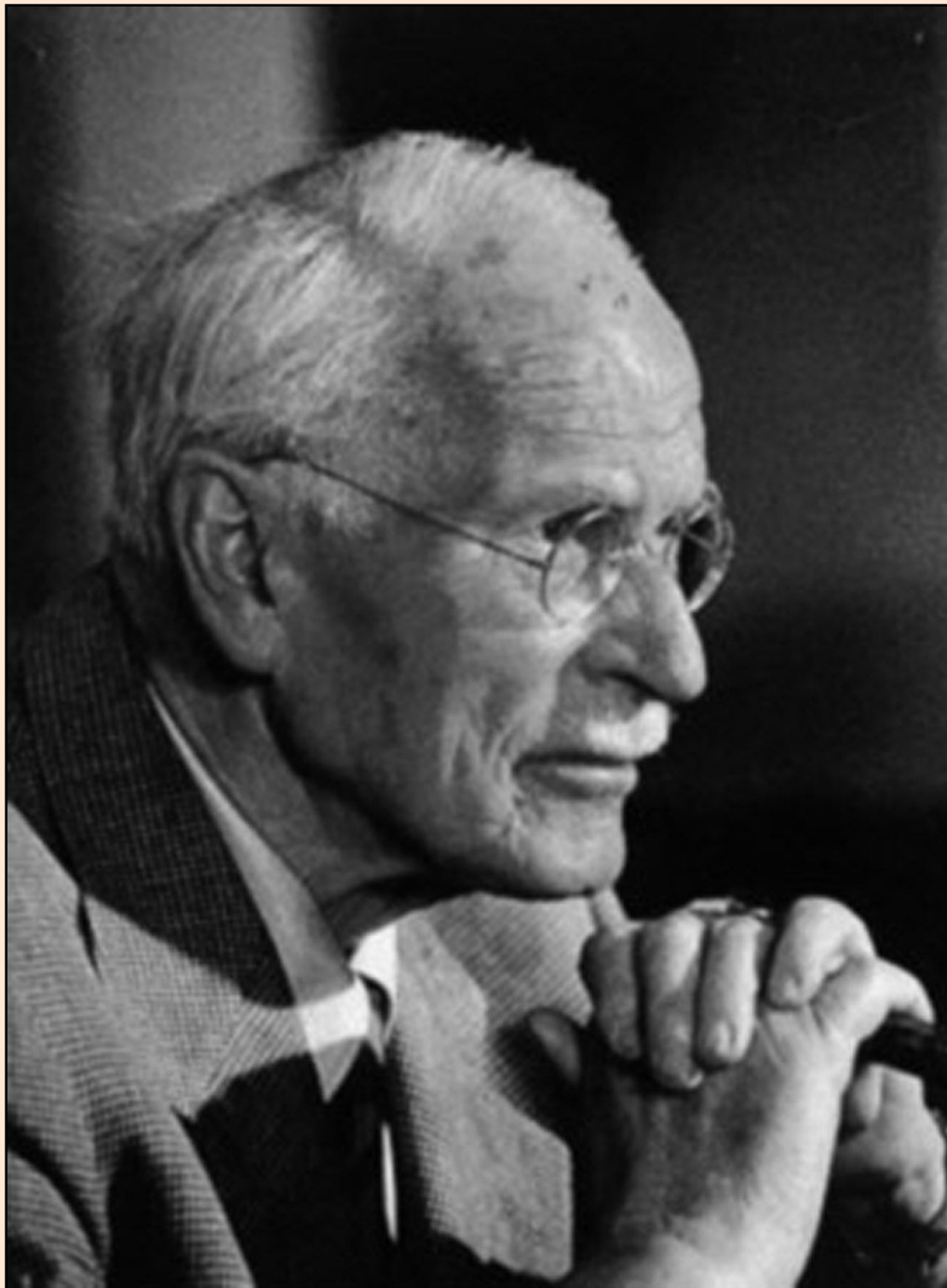




Jung's Psychological Models

Some important concepts in Jung's work:

- The archetypes and the collective unconscious
- Individuation
- Psychological types
- Astrology as the summation of the psychologies of antiquity

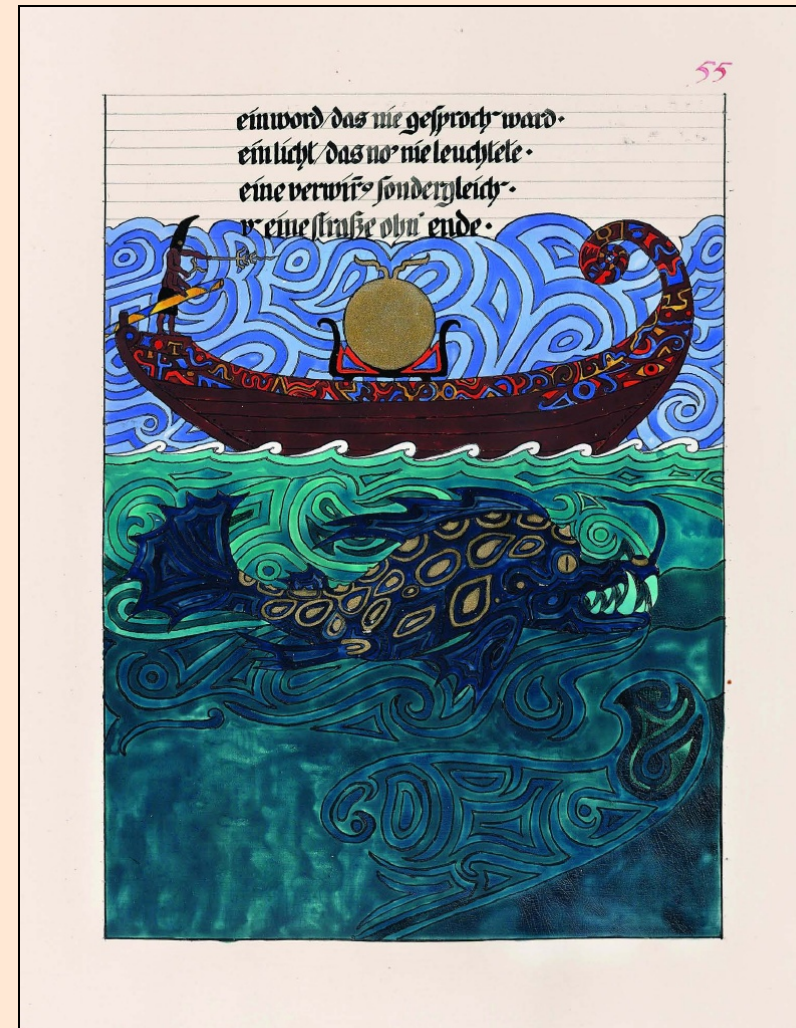
Things worth remembering when studying Jung:

- Jung had a long life, and his ideas changed and developed over time. Like Plato and other creative thinkers writing over many decades, Jung often contradicts himself, and the arrangement of his edited work (*Collected Works*) means that older and newer essays are often included in the same volume, sometimes disagreeing with each other.
- Jung needs to be viewed in his cultural context. Of Swiss-German background, his perceptions of many spheres of life – including religion as well as male-female relationships – were strongly coloured by his personal experiences and by his environment (e.g. Swiss and wider European social expectations, structures, and conflicts from the late 19th through the mid-20th century, including two World Wars).
- Jung is viewed by some cultural historians as 'religionist', an esotericist rather than the creator of a scientifically valid psychological system. Dealing with this dilemma involves the problem of defining psychology, including what constitute 'valid' and 'invalid' psychologies, as well as the question of whether esoteric or religious anthropological models are any less 'psychological' than models couched in modern linguistic terminologies.
- Jung suffered greatly from the conflict between his rational intellect and his intuitive, visionary nature. Having seen what happened to Freud, he was in perpetual fear of being chastised by the scientific community to which he belonged. This is most evident in his private diary, *Liber Novus*. His work reflects this conflict in many ways.

The Collective Unconscious

‘A more or less superficial layer of the unconscious is undoubtedly personal. I call it the *personal unconscious*. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the *collective unconscious*... This part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals... The contents of the personal unconscious are chiefly the *feeling-toned complexes*... they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand, are known as *archetypes*.’

– Jung, *The Archetypes of the Collective Unconscious*, CW9i, ¶3



Jung, *The Red Book*, p. 55 and p. 284, where Sonu Shamdasani, the editor and co-translator, relates this image to the Egyptian solar barge: the Sun God struggles against the monster Aphophis, who attempts to swallow the solar barge as it traverses the heavens each day. This narrative is understood as a symbol of the dynamic relationship between the individual psyche and the collective unconscious.

- The collective unconscious reflects earlier ideas about the living unity of, and chains of sympathies or correspondences within, the cosmos, such as the alchemical *unus mundus* in which the alchemical metals in the earth correspond to the planets in the heavens; the Platonic *anima mundi* or World-soul in which every human soul is related to a star and everything in the manifest universe reflects and embodies a divine Idea; and the Stoic concept of the unity of spirit and matter within one living organism, which forms the basis of the idea of *heimarmenê* or astral fate.
- The collective unconscious suggests a pantheistic or panentheistic perception of the nature of life: spirit inhabits matter or matter is a dimension of spirit, and they cannot be separated. In psychological terms, body and psyche cannot be separated.
- Jung used the term **psychoid** to describe the unity of physical and psychic expressions of the archetypes of the collective unconscious.

‘It is the decisive factors in the unconscious psyche, the archetypes, which constitute the **structure** of the collective unconscious. The latter represents a psyche that is identical in all individuals. It cannot be directly perceived or “represented”, in contrast to the perceptible psychic phenomena, and on account of its “irrepresentable” nature I have called it “psychoid”.

– Jung, *The Structure and Dynamics of the Psyche*, CW8, ¶1840

- The psychoid nature of the collective unconscious is reflected in what Jung called **synchronicity**: the meaningful and acausal coincidence of physical and psychic events. His understanding of astrology rests on this idea of an ‘objective’ psyche (collective unconscious) which is perceived or experienced simultaneously on both physical and psychic levels, individually and collectively, the different levels being connected through meaning rather than through causality. [For Jung’s papers on synchronicity, see Jung, CW8, Part VII.]

The archetypes

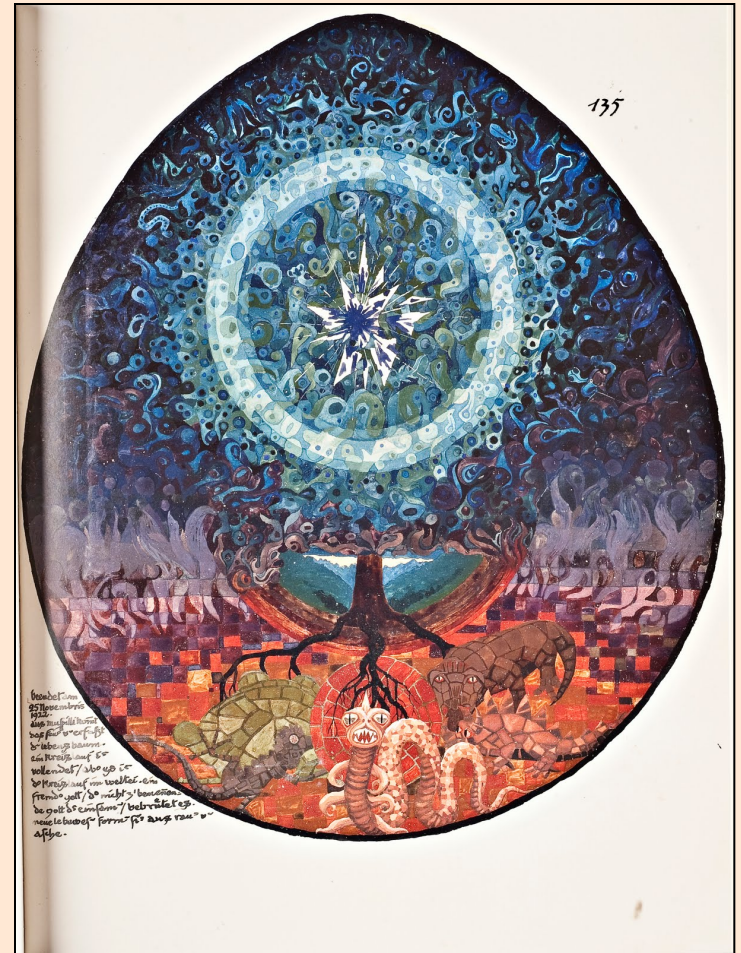
‘Archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only by the effects they produce. They exist preconsciously, and presumably form the structural dominants of the psyche in general...The archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself...Whether this psychic structure and its elements, the archetypes, ever “originated” at all is a metaphysical question and therefore unanswerable.’ – Jung, *Psychology and Religion*, CW11, ¶222 n. 2

- Archetypes are **patterns** or structural factors rather than images. It is the human psyche that clothes them with images appropriate to a specific cultural context and to an individual’s life experience. Archetypes are inherent in the whole of life, linking the individual human psyche to a larger reality. They resemble Plato’s Divine Ideas in terms of a universal infrastructure, but differ in that they exist in material as well as psychic reality without the valorisation of spiritual over corporeal.
- Because the archetypal patterns are living, they are in constant flux, change, and development. The human imagination perceives these emerging patterns as **narratives**. Myth is the most characteristic vehicle for the expression of these narratives.
- The archetypal images that clothe archetypal patterns – whether human, aniconic, or related to nature – are **symbols**. They both embody and point toward patterns and expressions which are paradoxical and unable to be expressed or explained through the rational faculties. They are dynamic rather than static.

‘Symbols are *tendencies* whose *goal* is as yet unknown...Symbols are the best possible formulation of an idea whose referent is not clearly known.’ – Jung, CW14, ¶668 n. 54

- In CW9, ¶5, Jung discusses older perceptions which helped him to develop his understanding of archetypes. Among these are:
- The Greco-Egyptian **Corpus Hermeticum** (1st-4th centuries CE) in which God is described as ‘archetypal light’
- **Philo Judaeus** of Alexandria (20 BCE-50 CE), a Platonic Jewish philosopher who refers to the God-image in man
- **Irenaeus** (2nd century CE), Bishop of Lugdunum in Gaul and one of the early Christian heresiologists, who states, referring to Gnostic doctrines: ‘The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself’
- **Dionysius the Areopagite** (‘Pseudo-Dionysius’, a Christian theologian and philosopher of the late 5th-early 6th century CE), who refers to ‘immaterial Archetypes’
- **Plato** (424-348 BCE)
 “‘Archetype’ is an explanatory paraphrase of the Platonic εἶδος.’ – Jung, CW9i, ¶5
 “‘Archetype’, far from being a modern term, was already in use before the time of St. Augustine, and was synonymous with “Idea” in the Platonic usage.’ – Jung, CW9i, ¶149

‘One must, for the sake of accuracy, distinguish between “archetype” and “archetypal idea”. The archetype as such is a hypothetical and irrepresentable model, something like the “pattern of behaviour” in biology.’ – Jung, CW9i, 6 n. 9



Jung, *The Red Book*, p. 135 and p. 309, n. 248. The inscription describes the Norse myth of Yggdrasil, the Tree of Life, with its cycle of death and rebirth. Both egg and tree are, in Jung’s view, universal, transcultural archetypal images.

Individuation and wholeness

‘I use the term “individuation” to denote the process by which a person becomes a psychological “in-dividual”, that is, a separate, indivisible unity or “whole”.’

– Jung, CW9i, ¶489

‘The unconscious goes straight for its goal and...this does not consist solely in pairing two animals but in allowing an individual to become whole.’

– Jung, CW9i, ¶540

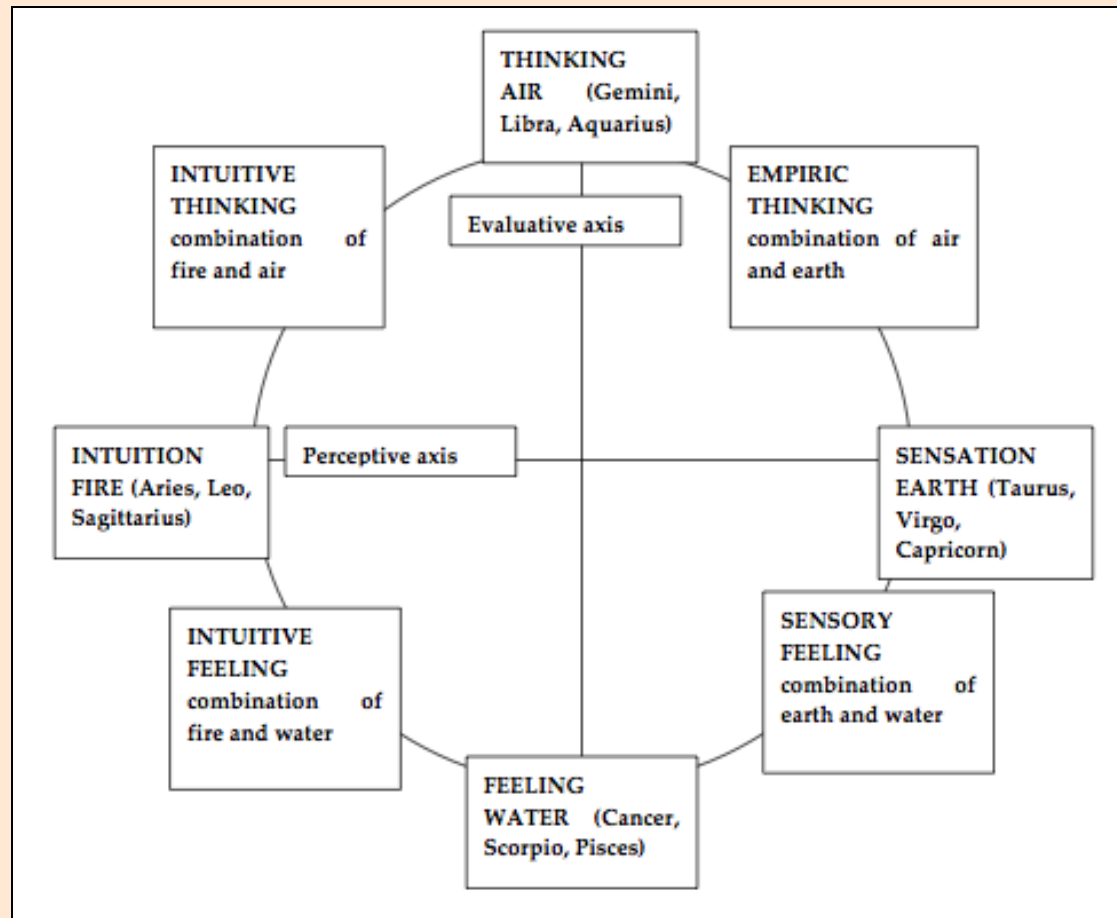
- Individuation is a teleological process: the seeds for its emergence and unfoldment are already existent within the unconscious, similar to Aristotle’s ‘final cause’.
- The stages of individuation involve confrontation with, and integration of, various levels of the unconscious. These include the ‘shadow’ and the ‘anima’ or ‘animus’.
- Individuation involves transformation: the emergence of a core or essential identity, rather than a change from one thing to another.
- Jung understood the alchemical *opus* to be a symbolic expression of the individuation process projected upon the transformation of metals.
- Individuation may also be related to the Platonic idea of the individual daimon, reflecting individual ‘destiny’.
- The goal of individuation is not perfection or transcendence, but wholeness or completeness. This includes all that constitutes humanness, including the warts.

Psychological Types 1

The four function types

‘Thus there are many people who restrict themselves to the simple perception of concrete reality, without thinking about it or taking feeling values into account. They bother just as little about the possibilities hidden in a situation. I describe such people as **sensation** types. Others are exclusively oriented by what they think, and simply cannot adapt to a situation which they are unable to understand intellectually. I call such people **thinking** types. Others, again, are guided in everything by feeling. They merely ask themselves whether a thing is pleasant or unpleasant, and orient themselves by their feeling impressions. These are the **feeling** types. Finally, the **intuitives** concern themselves neither with ideas nor with feeling reactions, nor yet with the reality of things, but surrender themselves wholly to the lure of possibilities, and abandon every situation in which no further possibilities can be scented.’

The four functions and the astrological elements



‘From earliest times attempts have been made to classify individuals according to types, and so to bring order into the chaos. The oldest attempts known to us were made by Oriental astrologers who devised the so-called trigons of the four elements – air, water, earth and fire...Closely connected with this ancient cosmological scheme is the physiological typology of antiquity, the division into four temperaments corresponding to the four humours [phlegmatic, sanguine, choleric, melancholic]’.

Psychological Types 2

Introverts and extraverts

‘When we consider the course of human life, we see how the fate of one individual is determined more by the objects of his interest, while in another it is determined more by his own inner self, by the subject...The **introverted** standpoint is one which sets the ego and the subjective psychological process above the object and the objective processes, or at any rate seeks to hold its ground against the object...The **extraverted** standpoint, on the contrary, subordinates the subject to the object, so that the object has the higher value...The one sees everything in terms of his own situation, the other in terms of the objective event.’



Plato and Aristotle, detail from Raphael, *The School of Athens*, 1510-11

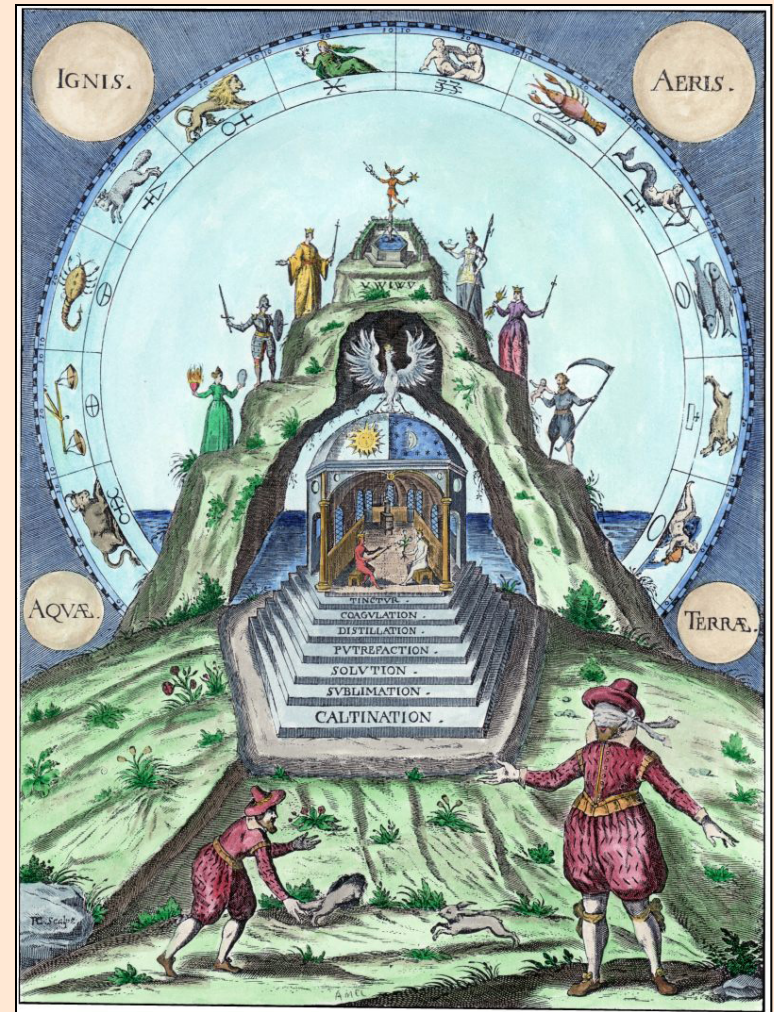
Jung on astrology and astrological fate

‘Astrologically...this process [alchemy] corresponds to an ascent through the planets from the dark, cold, distant Saturn to the sun....The ascent through the planetary spheres therefore meant something like a shedding of the characterological qualities indicated by the horoscope...The journey through the planetary houses, like the crossing of the great halls in the Egyptian underworld, therefore signifies the overcoming of a psychic obstacle, or of an autonomous complex, suitably represented by a planetary god or demon. Anyone who has passed through all the spheres is free from compulsion; he has won the crown of victory and become like a god.’

– C. G. Jung, *Mysterium Coniunctionis*, CW14 (London: Routledge & Kegan Paul, 1963), ¶308

‘The journey through the planetary houses boils down to becoming conscious of the good and the bad qualities in our character, and the apotheosis means no more than maximum consciousness, which amounts to maximal freedom of the will.’

– Jung, CW14, ¶309



The alchemical ascent through the planets, in Stefan Michelspacher, *Cabala: Spiegel der Kunst und Natur* (1615).

Jung's astrological diagrams 1



Image from the Bollingen 'Tower', carved c. 1950. At the east point (ASC) are Sun and Jupiter; at the west point (DESC), Venus and Moon; at the south point (MC), Saturn; at the north point (IC), Mars; at the centre, on the figure of Mercurius-Telesphorus, is Mercury. Telesphorus in myth was a god of healing and convalescence, associated with Asklepios. He was portrayed as a dwarf whose head was always covered by a hood or Phrygian cap. His name means 'accomplisher' or 'bringer to fulfilment'.

‘Ο Αἰὼν παῖς ἔστι παίζων, πεττεύων. παιδὸς ἡ βασιληίη. Τελεσφόρος διελαύνων τοὺς σκοτεινοὺς τοῦ κόσμου τόπους, καὶ ὡς ἀστὴρ ἀναλάμπων ἐκ τοῦ βάθους, ὁδηγεῖ “παρ’ Ἡελίοιο πύλας καὶ δῆμον ὀνείρων.

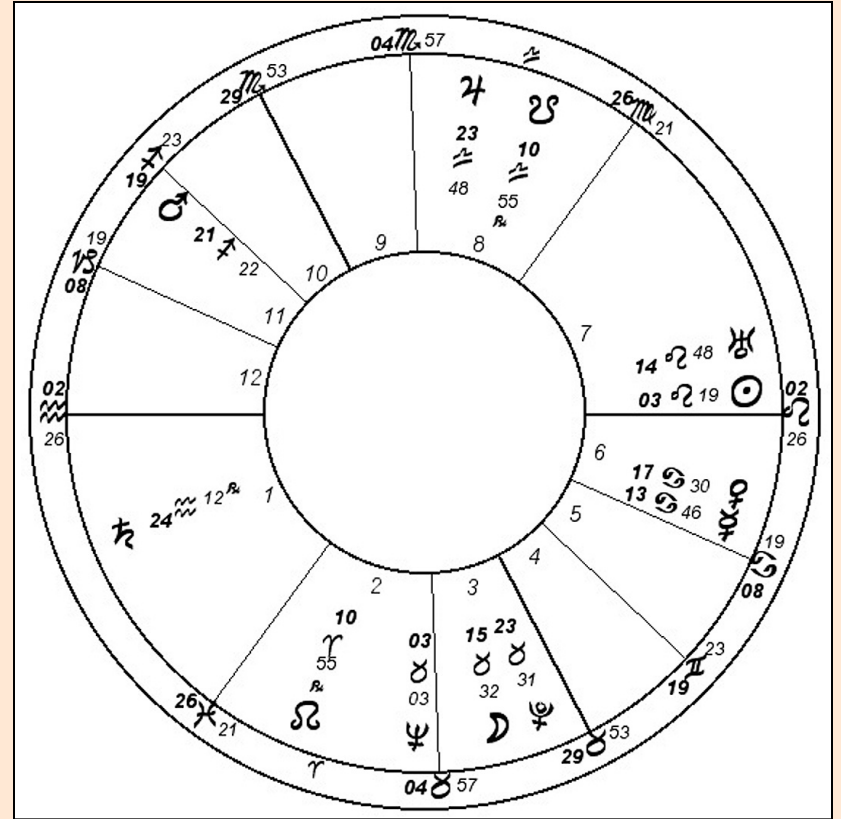
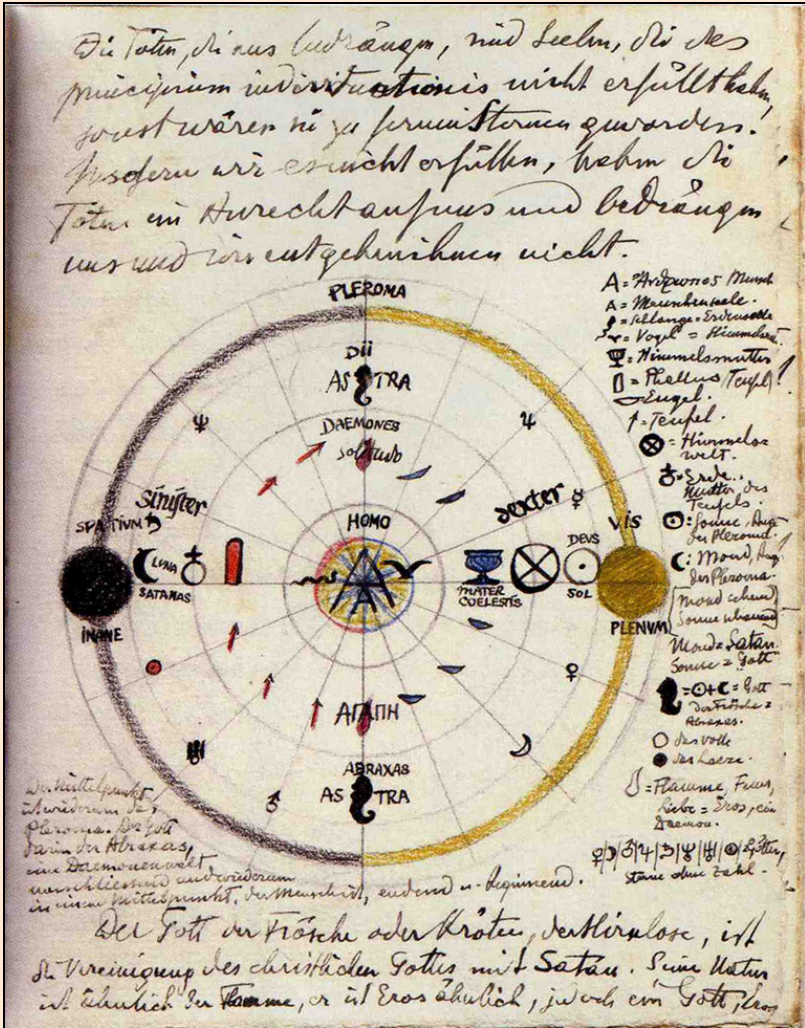
‘The Aion is a child playing, gambling; the kingship is a child's’. Telesphorus traverses the dark places of the cosmos and, a star flashing from the deep, leads ‘to the Gates of the Sun and the Land of Dreams’.

‘Time is a child at play, gambling; a child's is the kingship’ is a fragment attributed to Heraclitus.

‘To the Gates of the Sun and the Land of Dreams’ is a quote from the *Odyssey* (24.11), referring to Hermes the psychopomp leading the

spirits of the slain suitors away.

Jung's astrological diagrams 2



C. G. Jung, 26 July 1875, 7.27 pm SZOT,
Kesswil, CH

‘Systema munditotius’ (‘System of all worlds’), c. 1916, from ‘The Black Book’ , in Jung, *Liber Novus*, Appendix C, p. 363. The Sun (*Deus Sol*) sits at the west point of the diagram, as it does in Jung’ s natal chart.

Other important Jungian concepts

- The nature of unconscious **complexes**. In his early work, Jung believed the complex to be pathological. Later he understood complexes to form the natural structure of the unconscious psyche; at the core is an archetypal pattern, which is then clothed with individual and cultural elements to provide the flesh that is enacted through the patterns in an individual's life. Jung seems to have related complexes to the configurations in the astrological chart, including the balance of elements and planetary aspects.
- The androgynous nature of the psyche and the polarisation between consciousness, shaped by biological gender, and the transexual unconscious. Although the stark division between these poles, described by Jung as **anima** (the female soul in men) and **animus** (the male spirit in women) reflects the cultural context in which Jung worked – Switzerland was the last country in Europe to grant women the vote, only granting it in 1971 – the idea is reflected in earlier Kabbalistic sources in which the deity is itself androgynous, but the primal unity and harmony between male and female poles is fractured during the emanation of the cosmos. Just as the Kabbalists believed it was up to the individual to heal the fractured godhead and reunite male and female in the divine infrastructure, Jung believed it was up to the individual to heal the fractured psyche and reunite male and female through the individuation process.



The anima, called Salome in Jung, *The Red Book*, p. 155 and 317, n. 283.

DIFFERENCES BETWEEN FREUD AND JUNG 1

Ideological differences

- The nature of the unconscious: where Freud saw biology, Jung saw deity.
 - Freud's *id* is raw nature in need of control or containment by the ego through consciousness; Jung's *unus mundus*, although also raw nature, has a central organising principle and evolutionary intent, its evolution facilitated by a relationship with consciousness.
 - The object of Freud's analysis is 'ordinary unhappiness' as opposed to neurotic misery; the object of Jung's analysis is individuation, i.e. the integration and fulfilment of the whole personality.
- 
- A black and white photograph showing Sigmund Freud on the left and Carl Jung on the right. Both are seated and wearing dark suits. Freud is holding a cane in his right hand. Jung is holding a book or folder in his lap. They are both looking towards the camera with serious expressions.
- Although Freud acknowledged an innate character bias, he only recognised this later in life, and placed greater importance on the way in which childhood experiences shape the individual. Jung emphasised innate character and placed greater importance on the way that inherent character responds to childhood and later life experiences according to individual perceptions.
 - The central organising principle for Freud is the ego; the central organising principle for Jung is the Self.
 - Freud understood symbols (e.g. in dreams) as a manifest content masking a latent content; symbols could therefore be reduced down to a simple essential meaning, invariably sexual in nature. Jung understood symbols as expansive rather than reductive, linking many different meanings through an image which has the power of integrating diverse conflicting elements in the personality. For Jung, symbols therefore enlarge rather than reduce meaning, and can never be fully interpreted because they reconcile irreconcilable opposites.

DIFFERENCES BETWEEN FREUD AND JUNG 2

Clinical differences

- Both used the transference, but gave it a different emphasis. Freud understood it as a re-enactment of parental dynamics; Jung understood it as an alchemical combination through which both people were changed.
- Both used fantasy in analytic work; Freud called it 'free association' whereas Jung called it 'active imagination'. Freud did not direct the associations of the patient, whereas Jung suggested places to begin (e.g. an image from a dream) and directly involved himself in the fantasising process.
- Freud encouraged a journey into the past, seeking repressed emotions and forgotten experiences; Jung encouraged a journey beyond the ego, seeking archetypal connections which could give personal experiences meaning.

Personality differences

- Freud's work begins with direct clinical experiences, leading to attempts to formulate a philosophy which might organise and define his perceptions.
- Jung's work begins with a philosophy which is then applied to direct clinical experiences. In Freudian terms (cf. Winnicott's review of Jung's autobiography) Jung experienced a childhood psychosis. In Jungian terms, Freud's vision was limited by his typology, resulting in a psychological framework rooted in extraverted sensation and reflecting a fear of the inner realm of the introverted intuition.