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AND THE COLLECTIVE  
UNCONSCIOUS**

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PRINCETON



## THE PSYCHOLOGICAL ASPECTS OF THE KORE

306 Not only is the figure of Demeter and the Kore in its three-fold aspect as maiden, mother, and Hecate not unknown to the psychology of the unconscious, it is even something of a practical problem. The "Kore" has her psychological counterpart in those archetypes which I have called the *self* or *supraordinate personality* on the one hand, and the *anima* on the other. In order to explain these figures, with which I cannot assume all readers to be familiar, I must begin with some remarks of a general nature.

307 The psychologist has to contend with the same difficulties as the mythologist when an exact definition or clear and concise information is demanded of him. The picture is concrete, clear, and subject to no misunderstandings only when it is seen in its habitual context. In this form it tells us everything it contains. But as soon as one tries to abstract the "real essence" of the picture, the whole thing becomes cloudy and indistinct. In order to understand its living function, we must let it remain an organic thing in all its complexity and not try to examine the anatomy of its corpse in the manner of the scientist, or the archaeology of its ruins in the manner of the historian. Naturally this is not to deny the justification of such methods when applied in their proper place.

308 In view of the enormous complexity of psychic phenomena, a purely phenomenological point of view is, and will be for a long time, the only possible one and the only one with any prospect of success. "Whence" things come and "what" they are, these, particularly in the field of psychology, are questions which are apt to call forth untimely attempts at explanation. Such speculations are moreover based far more on unconscious philosophical premises than on the nature of the phenomena themselves. Psychic phenomena occasioned by unconscious processes are so rich and so multifarious that I prefer to *describe* my findings and observations and, where possible, to classify them—



that is, to arrange them under certain definite types. That is the method of natural science, and it is applied wherever we have to do with multifarious and still unorganized material. One may question the utility or the appropriateness of the categories or types used in the arrangement, but not the correctness of the method itself.

Since for years I have been observing and investigating the

products of the unconscious in the widest sense of the word, namely dreams, fantasies, visions, and delusions of the insane, I have not been able to avoid recognizing certain regularities, that is, *types*. There are types of *situations* and types of *figures* that repeat themselves frequently and have a corresponding meaning. I therefore employ the term "motif" to designate these repetitions. Thus there are not only typical dreams but typical motifs in the dreams. These may, as we have said, be situations or figures. Among the latter there are human figures that can be arranged under a series of archetypes, the chief of them being, according to my suggestion,<sup>1</sup> the *shadow*, the *wise old man*, the *child* (including the child hero), the *mother* ("Primordial Mother" and "Earth Mother") as a suprapersonal personality ("daemonic" because suprapersonal), and her counterpart the *maiden*, and lastly the *anima* in man and the *animus* in woman.

The above types are far from exhausting all the statistical regularities in this respect. The figure of the Kore that interests us here belongs, when observed in a man, to the *anima* type; and when observed in a woman to the type of *suprapersonal personality*. It is an essential characteristic of psychic figures that they are duplex or at least capable of duplication; at all events they are bipolar and oscillate between their positive and negative meanings. Thus the "suprapersonal" personality can appear in a despicable and distorted form, like for instance Mephistopheles, who is really more positive as a personality than the vapid and unthinking careerist Faust. Another negative figure

To the best of my knowledge, no other suggestions have been made so far. Critics have contented themselves with asserting that no such archetypes exist. Certainly they do not exist, any more than a botanical system exists in nature! But will anyone deny the existence of natural plant-families on that account? Or will anyone deny the occurrence and continual repetition of certain morphological and functional similarities? It is much the same thing in principle with the typical figures of the unconscious. They are forms existing *a priori*, or biological norms of psychic activity.



is the Tom Thumb or Tom Dumb of the folktales. The figure corresponding to the Kore in a woman is generally a double one, i.e., a mother and a maiden, which is to say that she appears now as the one, now as the other. From this I would conclude, for a start, that in the formation of the Demeter-Kore myth the feminine influence so far outweighed the masculine that the latter had practically no significance. The man's role in the Demeter myth is really only that of seducer or conqueror.

<sup>311</sup> As a matter of practical observation, the Kore often appears in woman as an *unknown young girl*, not infrequently as Gretchen or the unmarried mother.<sup>2</sup> Another frequent modulation is the *dancer*, who is often formed by borrowings from classical knowledge, in which case the "maiden" appears as the *corybant*, *maenad*, or *nymph*. An occasional variant is the nixie or water-sprite, who betrays her superhuman nature by her fish-tail. Sometimes the Kore- and mother-figures slither down altogether to the animal kingdom, the favourite representatives then being the *cat* or the *snake* or the *bear*, or else some black monster of the underworld like the crocodile, or other salamander-like, saurian creatures.<sup>3</sup> The maiden's helplessness exposes her to all sorts of *dangers*, for instance of being devoured by reptiles or ritually slaughtered like a beast of sacrifice. Often there are bloody, cruel, and even obscene *orgies* to which the innocent child falls victim. Sometimes it is a true *nekyia*, a descent into Hades and a quest for the "treasure hard to attain," occasionally connected with orgiastic sexual rites or offerings of menstrual blood to the moon. Oddly enough, the various tortures and obscenities are carried out by an "Earth Mother." There are *drinkings of blood* and *bathings in blood*,<sup>4</sup> also cruci-

<sup>2</sup> The "personalistic" approach interprets such dreams as "wish-fulfillments." To many, this kind of interpretation seems the only possible one. These dreams, however, occur in the most varied circumstances, even in circumstances when the wish-fulfilment theory becomes entirely forced or arbitrary. The investigation of motifs in the field of dreams therefore seems to me the more cautious and the more appropriate procedure.

<sup>3</sup> The double vision of a salamander, of which Benvenuto Cellini tells in his autobiography, would be an anima-projection caused by the music his father was playing.

<sup>4</sup> One of my patients, whose principal difficulty was a negative mother-complex, developed a series of fantasies on a primitive mother-figure, an Indian woman,

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*Evolution*, p.



fixions. The maiden who crops up in case histories differs not considerably from the vaguely flower-like Kore in that the modern figure is more sharply delineated and not nearly so "unconscious," as the following examples will show.

The figures corresponding to Demeter and Hecate are suprapetia type to the Baubo type. The unconscious, which acts as a counterbalance to woman's conventional innocence, proves to be highly inventive in this latter respect. I can recall only very few cases where Demeter's own noble figure in its pure form breaks through as an image rising spontaneously from the unconscious. I remember a case, in fact, where a maiden-goddess appears clad all in purest white, but carrying a black monkey in her arms. The Earth Mother is always chthonic and is occasionally related to the moon, either through the blood-sacrifice already mentioned, or through a child-sacrifice, or else because she is adorned with a sickle moon.<sup>5</sup> In pictorial or plastic representations the Mother is dark deepening to black, or red (these being her principal colours), and with a primitive or animal expression of face; in form she not infrequently resembles the

who instructed her on the nature of woman in general. In these pronouncements a special paragraph is devoted to blood, running as follows: "A woman's life is close to the blood. Every month she is reminded of this, and birth is indeed a bloody business, destructive and creative. A woman is only *permitted* to give birth, but the new life is not *her* creation. In her heart of hearts she knows this and rejoices in the grace that has fallen to her. She is a little mother, not the *Great Mother*. But her little pattern is like the great pattern. If she understands this she is blessed by nature, because she has submitted in the right way and can thus partake of the nourishment of the Great Mother. . . ."

Often the moon is simply "there," as for instance in a fantasy of the chthonic mother in the shape of the "Woman of the Bees" (Josephine D. Bacon, *In the Border Country*, pp. 14ff.): "The path led to a tiny hut of the same colour as the four great trees that stood about it. Its door hung wide open, and in the middle of it, on a low stool, there sat an old woman wrapped in a long cloak, looking kindly at her. . . ." The hut was filled with the steady humming of bees. In the corner of the hut there was a deep cold spring, in which "a white moon and little stars" were reflected. The old woman exhorted the heroine to remember the duties of a woman's life. In Tantric yoga an "indistinct hum of swarms of love-mad bees" proceeds from the stumbling Shakti (*Shat-Chakra Nirupana*, in Avalon, *The Serpent Power*, p. 29). Cf. *infra*, the dancer who dissolves into a swarm of bees. Bees are also, as an allegory, connected with Mary, as the text for the consecration of the Easter candle shows. See Duchesne, *Christian Worship: Its Origin and Evolution*, p. 253.



*neolithic ideal* of the "Venus" of Brassempouy or that of Willendorf, or again the sleeper of Hal Saflieni.<sup>6</sup> Now and then I have come across *multiple breasts*, arranged like those of a sow. The Earth Mother plays an important part in the woman's unconscious, for all her manifestations are described as "powerful." This shows that in such cases the Earth Mother element in the conscious mind is abnormally weak and requires strengthening.

- 313 In view of all this it is, I admit, hardly understandable why such figures should be reckoned as belonging to the type of "supraordinate personality." In a scientific investigation, however, one has to disregard moral or aesthetic prejudices and let the facts speak for themselves. The *maiden* is often described as not altogether human in the usual sense; she is either of unknown or peculiar origin, or she looks strange or undergoes strange experiences, from which one is forced to infer the maiden's extraordinary, myth-like nature. Equally and still more strikingly, the Earth Mother is a divine being—in the classical sense. Moreover, she does not by any means always appear in the guise of Baubo, but, for instance, more like Queen Venus in the *Hypnerotomachia Poliphili*, though she is invariably heavy with destiny. The often unaesthetic forms of the Earth Mother are in keeping with a prejudice of the modern feminine unconscious; this prejudice was lacking in antiquity. The underworld nature of Hecate, who is closely connected with Demeter, and Persephone's fate both point nevertheless to the dark side of the human psyche, though not to the same extent as the modern material.

- 314 The "supraordinate personality" is the total man, i.e., man as he really is, not as he appears to himself. To this wholeness the unconscious psyche also belongs, which has its requirements and needs just as consciousness has. I do not want to interpret the unconscious personalistically and assert, for instance, that fantasy-images like those described above are the "wish-fulfillments" due to repression. These images were as such never conscious and consequently could never have been repressed. I understand the unconscious rather as an *impersonal* psyche common to all men, even though it expresses itself through a

<sup>6</sup> [See Neumann, *The Great Mother*, Pls. 1a, 3. This entire work elucidates the present study.—EDITORS.]

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personal consciousness. When anyone breathes, his breathing is not a phenomenon to be interpreted personally. The mythological images belong to the structure of the unconscious and are an impersonal possession; in fact, the great majority of men are far more *possessed* by them than possessing them. Images like those described above give rise under certain conditions to corresponding disturbances and symptoms, and it is then the task of medical therapy to find out whether and how and to what extent these impulses can be integrated with the conscious personality, or whether they are a secondary phenomenon which some defective orientation of consciousness has brought out of its normal potential state into actuality. Both possibilities exist in practice.

I usually describe the supraordinate personality as the "self," thus making a sharp distinction between the ego, which, as is well known, extends only as far as the conscious mind, and the *whole* of the personality, which includes the unconscious as well as the conscious component. The ego is thus related to the self as part to whole. To that extent the self is supraordinate. Moreover, the self is felt empirically not as subject but as object, and this by reason of its unconscious component, which can only come to consciousness indirectly, by way of projection. Because of its unconscious component the self is so far removed from the conscious mind that it can only be partially expressed by human figures; the other part of it has to be expressed by objective, abstract symbols. The human figures are father and son, mother and daughter, king and queen, god and goddess. Theriomorphic symbols are the dragon, snake, elephant, lion, bear, and other powerful animals, or again the spider, crab, butterfly, beetle, worm, etc. Plant symbols are generally flowers (lotus and rose). These lead on to geometrical figures like the circle, the sphere, the square, the quaternality, the clock, the firmament, and so on.<sup>7</sup> The indefinite extent of the unconscious component makes a comprehensive description of the human personality impossible. Accordingly, the unconscious supplements the picture with living figures ranging from the animal to the divine, as the two extremes outside man, and rounds out the animal extreme, through the addition of

<sup>7</sup> *Psychology and Alchemy*, Part II.



vegetable and inorganic abstractions, into a microcosm. These addenda have a high frequency in anthropomorphic divinities, where they appear as "attributes."

316 Demeter and Kore, mother and daughter, extend the feminine consciousness both upwards and downwards. They add an "older and younger," "stronger and weaker" dimension to it and widen out the narrowly limited conscious mind bound in space and time, giving it intimations of a greater and more comprehensive personality which has a share in the eternal course of things. We can hardly suppose that myth and mystery were invented for any conscious purpose; it seems much more likely that they were the involuntary revelation of a psychic, but unconscious, pre-condition. The psyche pre-existent to consciousness (e.g., in the child) participates in the maternal psyche on the one hand, while on the other it reaches across to the daughter psyche. We could therefore say that every mother contains her daughter in herself and every daughter her mother, and that every woman extends backwards into her mother and forwards into her daughter. This participation and intermingling give rise to that peculiar uncertainty as regards *time*: a woman lives earlier as a mother, later as a daughter. The conscious experience of these ties produces the feeling that her life is spread out over generations—the first step towards the immediate experience and conviction of being outside time, which brings with it a feeling of *immortality*. The individual's life is elevated into a type, indeed it becomes the archetype of woman's fate in general. This leads to a restoration or *apocatastasis* of the lives of her ancestors, who now, through the bridge of the momentary individual, pass down into the generations of the future. An experience of this kind gives the individual a place and a meaning in the life of the generations, so that all unnecessary obstacles are cleared out of the way of the life-stream that is to flow through her. At the same time the individual is rescued from her isolation and restored to wholeness. All ritual preoccupation with archetypes ultimately has this aim and this result.

317 It is immediately clear to the psychologist what cathartic and at the same rejuvenating effects must flow from the Demeter cult into the feminine psyche, and what a lack of psychic hygiene



characterizes our culture, which no longer knows the kind of wholesome experience afforded by Eleusinian emotions.

318 I take full account of the fact that not only the psychologically minded layman but the professional psychologist and psychiatrist as well, and even the psychotherapist, do not possess an adequate knowledge of their patients' archetypal material, in so far as they have not specially investigated this aspect of the phenomenology of the unconscious. For it is precisely in the field of psychiatric and psychotherapeutic observation that we frequently meet with cases characterized by a rich crop of archetypal symbols.<sup>8</sup> Since the necessary historical knowledge is lacking to the physician observing them, he is not in a position to perceive the parallelism between his observations and the findings of anthropology and the humane sciences in general. Conversely, an expert in mythology and comparative religion is as a rule no psychiatrist and consequently does not know that his mythologems are still fresh and living—for instance, in dreams and visions—in the hidden recesses of our most personal life, which we would on no account deliver up to scientific dissection. The archetypal material is therefore the great unknown, and it requires special study and preparation even to collect such material.

319 It does not seem to me superfluous to give a number of examples from my case histories which bring out the occurrence of archetypal images in dreams or fantasies. Time and again with my public I come across the difficulty that they imagine illustration by "a few examples" to be the simplest thing in the world. In actual fact it is almost impossible, with a few words and one or two images torn out of their context, to demonstrate anything. This only works when dealing with an expert. What Perseus has to do with the Gorgon's head would never occur to anyone who did not know the myth. So it is with the individual images: they need a context, and the context is not only a myth but an individual anamnesis. Such contexts, however, are of enormous extent. Anything like a complete series of images would require for its proper presentation a book of about two hundred pages. My own investigation of the Miller fantasies 8 I would refer to the thesis of my pupil Jan Nelken, "Analytische Beobachtungen über Phantasien eines Schizophrenen," as also to my own analysis of a series of fantasies in *Symbols of Transformation*.



gives some idea of this.<sup>9</sup> It is therefore with the greatest hesitation that I make the attempt to illustrate from case-histories. The material I shall use comes partly from normal, partly from slightly neurotic, persons. It is part dream, part vision, or dream mixed with vision. These "visions" are far from being hallucinations or ecstatic states; they are spontaneous, visual images of fantasy or so-called *active imagination*. The latter is a method (devised by myself) of introspection for observing the stream of interior images. One concentrates one's attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes taking place in it. Meanwhile, of course, all criticism must be suspended and the happenings observed and noted with absolute objectivity. Obviously, too, the objection that the whole thing is "arbitrary" or "thought up" must be set aside, since it springs from the anxiety of an ego-consciousness which brooks no master besides itself in its own house. In other words, it is the inhibition exerted by the conscious mind on the unconscious.

<sup>320</sup> Under these conditions, long and often very dramatic series of fantasies ensue. The advantage of this method is that it brings a mass of unconscious material to light. Drawing, painting, and modelling can be used to the same end. Once a visual series has become dramatic, it can easily pass over into the auditive or linguistic sphere and give rise to dialogues and the like. With slightly pathological individuals, and particularly in the not infrequent cases of latent schizophrenia, the method may, in certain circumstances, prove to be rather dangerous and therefore requires medical control. It is based on a deliberate weakening of the conscious mind and its inhibiting effect, which either limits or suppresses the unconscious. The aim of the method is naturally therapeutic in the first place, while in the second it also furnishes rich empirical material. Some of our examples are taken from this. They differ from dreams only by reason of their better form, which comes from the fact that the contents were perceived not by a dreaming but by a waking consciousness. The examples are from women in middle life.

<sup>9</sup> Cf. *Symbols of Transformation*. H. G. Baynes' book, *The Mythology of the Soul*, runs to 939 pages and endeavours to do justice to the material provided by only two cases.

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1. Case X (spontaneous visual impressions,  
in chronological order)

321 1. "I saw a white bird with outstretched wings. It alighted on the figure of a woman, clad in blue, who sat there like an antique statue. The bird perched on her hand, and in it she held a grain of wheat. The bird took it in its beak and flew into the sky again."

322 For this X painted a picture: a blue-clad, archaically simple "Mother"-figure on a white marble base. Her maternity is emphasized by the large breasts.

323 ii. A bull lifts a child up from the ground and carries it to the antique statue of a woman. A naked young girl with a wreath of flowers in her hair appears, riding on a white bull. She takes the child and throws it into the air like a ball and catches it again. The white bull carries them both to a temple. The girl lays the child on the ground, and so on (initiation follows).

324 In this picture the *maiden* appears, rather in the form of Europa. (Here a certain school knowledge is being made use of.) Her nakedness and the wreath of flowers point to Dionysian abandonment. The game of ball with the child is the motif of some secret rite which always has to do with "child-sacrifice." (Cf. the accusations of ritual murder levelled by the pagans against the Christians and by the Christians against the Jews and Gnostics; also the Phoenician child-sacrifices, rumours about the Black Mass, etc., and "the ball-game in church.")<sup>10</sup>

325 iii. "I saw a golden pig on a pedestal. Beast-like beings danced round it in a circle. We made haste to dig a hole in the ground. I reached in and found water. Then a man appeared in a golden carriage. He jumped into the hole and began swinging back and forth, as if dancing. . . . I swayed in rhythm with him. Then he suddenly leaped out of the hole, raped me, and got me with child."

326 X is identical with the young girl, who often appears as a youth, too. This youth is an animus-figure, the embodiment of the masculine element in a woman. Youth and young girl together form a syzygy or *coniunctio* which symbolizes the essence



of wholeness (as also does the Platonic hermaphrodite, who later became the symbol of perfected wholeness in alchemical philosophy). X evidently dances with the rest, hence "we made haste." The parallel with the motifs stressed by Kerényi seems to me remarkable.

327 iv. "I saw a beautiful youth with golden cymbals, dancing and leaping in joy and abandonment. . . . Finally he fell to the ground and buried his face in the flowers. Then he sank into the lap of a very old mother. After a time he got up and jumped into the water, where he sported like a dolphin. . . . I saw that his hair was golden. Now we were leaping together, hand in hand. So we came to a gorge. . . ." In leaping the gorge the youth falls into the chasm. X is left alone and comes to a river where a white sea-horse is waiting for her with a golden boat.

328 In this scene X is the youth; therefore he disappears later, leaving her the sole heroine of the story. She is the child of the "very old mother," and is also the dolphin, the youth lost in the gorge, and the bride evidently expected by Poseidon. The peculiar overlapping and displacement of motifs in all this individual material is about the same as in the mythological variants. X found the youth in the lap of the mother so impressive that she painted a picture of it. The figure is the same as in item i; only, instead of the grain of wheat in her hand, there is the body of the youth lying completely exhausted in the lap of the gigantic mother.

329 v. There now follows a sacrifice of sheep, during which a game of ball is likewise played with the sacrificial animal. The participants smear themselves with the sacrificial blood, and afterwards bathe in the pulsing gore. X is thereupon transformed into a plant.

330 vi. After that X comes to a den of snakes, and the snakes wind all round her.

331 vii. In a den of snakes beneath the sea there is a divine woman, asleep. (She is shown in the picture as much larger than the others.) She is wearing a blood-red garment that covers only the lower half of her body. She has a dark skin, full red lips, and seems to be of great physical strength. She kisses X, who is obviously in the role of the young girl, and hands her as a present to the many men who are standing by, etc.

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332 This chthonic goddess is the typical Earth Mother as she appears in so many modern fantasies.

333 viii. As X emerged from the depths and saw the light again, she experienced a kind of illumination: white flames played about her head as she walked through waving fields of grain.

334 With this picture the Mother-episode ended. Although there is not the slightest trace of any known myth being repeated, the motifs and the connections between them are all familiar to us from mythology. These images present themselves spontaneously and are based on no conscious knowledge whatever. I have applied the method of active imagination to myself over a long time and have observed numerous symbols and symbolic associations which in many cases I was only able to verify years afterwards in texts of whose existence I was totally ignorant. It is the same with dreams. Some years ago I dreamed for example that: I was climbing slowly and toilsomely up a mountain. When I had reached, as I imagined, the top, I found that I was standing on the edge of a plateau. The crest that represented the real top of the mountain only rose far off in the distance. Night was coming on, and I saw, on the dark slope opposite, a brook flowing down with a metallic shimmer, and two paths leading upwards, one to the left, the other to the right, winding like serpents. On the crest, to the right, there was a hotel. Down below, the brook ran to the left with a bridge leading across.

335 Not long afterwards I discovered the following "allegory" in an obscure alchemical treatise. In his *Speculativa philosophia*<sup>11</sup> the Frankfurt physician Gerard Dorn, who lived in the second half of the sixteenth century, describes the "Tour of the peregrinatio, quam erroris viam appellamus" (Tour of the world, which we call the way of error) on the one hand and the "Via veritatis" on the other. Of the first way the author says:

The human race, whose nature it is to resist God, does not cease to ask how it may, by its own efforts, escape the pitfalls which it has laid for itself. But it does not ask help from Him on whom alone depends every gift of mercy. Hence it has come about that men have built for themselves a great Workshop on the left-hand side of the road . . . presided over by Industry. After this has been attained, they turn aside from Industry and bend their steps towards the

<sup>11</sup> *Theatrum chemicum*, I (1602), pp. 286ff.



*second region of the world, making their crossing on the bridge of infirmity. . . . But because the good God desires to draw them back, He allows their infirmities to rule over them; then, seeking as before a remedy in themselves [industry!], they flock to the great Hospital likewise built on the left, presided over by Medicine. Here there is a great multitude of apothecaries, surgeons, and physicians, [etc.].*<sup>12</sup>

336 Of the "way of truth," which is the "right" way, our author says: ". . . you will come to the camp of Wisdom and on being received there, you will be refreshed with food far more powerful than before." Even the brook is there: ". . . a stream of living water flowing with such wonderful artifice from the mountain peak. (From the Fountain of Wisdom the waters gush forth.)"<sup>13</sup>

337 An important difference, compared with my dream, is that here, apart from the situation of the hotel being reversed, the river of Wisdom is on the right and not, as in my dream, in the middle of the picture.

338 It is evident that in my dream we are not dealing with any known "myth" but with a group of ideas which might easily have been regarded as "individual," i.e., unique. A thorough analysis, however, could show without difficulty that it is an archetypal image such as can be reproduced over and over again in any age and any place. But I must admit that the archetypal nature of the dream-image only became clear to me when I read Dorn. These and similar incidents I have observed repeatedly not only in myself but in my patients. But, as this

<sup>12</sup> "Humanum genus, cui Deo resistere iam innatum est, non desistit media quaerere, quibus proprio conatu laqueos evadat, quos sibimet posuit, ab eo non petens auxilium, a quo solo dependet omnis misericordiae munus. Hinc factum est, ut in sinistram viae partem officinam sibi maximam extruxerint . . . huic domui praeest industria, etc. Quod postquam adepti fuerint, ab industria recedentes in secundam mundi regionem tendunt: per infirmitatis pontem facientes transitum. . . . At quia bonus Deus retrahere vellet, infirmitates in ipsis dominari permittit, tum rursus ut prius remedium [industria!] a se quaerentes, ad xenodochium etiam a sinistris constructum et permaximum confluunt, cui medicina praeest. Ibi pharmacopolarum, chirurgorum et physicorum ingens est copia." (p. 288.)

<sup>13</sup> ". . . pervenietis ad Sophiae castra, quibus excepti, longe vehementiori quam antea cibo reficiemini. . . . viventis aquae fluvius tam admirando fluens artificio de montis apice. (De Sophiae fonte scaturiunt aquae!)" [Slightly modified by Professor Jung. Cf. Dorn, pp. 279-80.—EDITORS.]

example shows, it must not be missed.

339 The antique Mother of Demeter. It also has case points in this direction.

340 i. "I am wandering wild, and difficult to find, without company and help, with shining eyes. Now at some time alone I must and must turn back to a terrible monster, and for the first time I had to pass. Just as I am passing, she stands beside me quietly and lets us pass."

341 Here we have a bear, a kind of Dionysian sky-woman is the person, "supraordinate person" man being upwards, animal regions.

342 ii. "We go through, we climb a long flight, read an inscription: 'situated on the crescent, other approach. It is the Mother of God, sacrifices are offered. In order to enter the into an animal—a bear of a cross with equal which is not roofed, and the constellation in the open space there or vapour continually goddess, but it cannot



example shows, it needs special attention if such parallels are

not to be missed.

339 The antique Mother-image is not exhausted with the figure of Demeter. It also expresses itself in Cybele-Artemis. The next case points in this direction.

## 2. Case V (dreams)

340 I. "I am wandering over a great mountain; the way is lonely,

wild, and difficult. A woman comes down from the sky to accompany and help me. She is all bright with light hair and shining eyes. Now and then she vanishes. After going on for some time alone I notice that I have left my stick somewhere, and must turn back to fetch it. To do this I have to pass a terrible monster, an enormous bear. When I came this way the first time I had to pass it, but then the sky-woman protected me. Just as I am passing the bear and he is about to come at me, she stands beside me again, and at her look the bear lies down quietly and lets us pass. Then the sky-woman vanishes."

341 Here we have a maternally protective goddess related to bears, a kind of Diana or the Gallo-Roman Dea Artio. The sky-woman is the positive, the bear the negative aspect of the "supraordinate personality," which extends the conscious human being upwards into the celestial and downwards into the animal regions.

342 II. "We go through a door into a tower-like room, where we climb a long flight of steps. On one of the topmost steps I read an inscription: 'Vis ut sis.' The steps end in a temple situated on the crest of a wooded mountain, and there is no other approach. It is the shrine of Ursauna, the bear-goddess and Mother of God in one. The temple is of red stone. Bloody sacrifices are offered there. Animals are standing about the altar. In order to enter the temple precincts one has to be transformed into an animal—a beast of the forest. The temple has the form of a cross with equal arms and a circular space in the middle, which is not roofed, so that one can look straight up at the sky and the constellation of the Bear. On the altar in the middle of the open space there stands the moon-bowl, from which smoke or vapour continually rises. There is also a huge image of the goddess, but it cannot be seen clearly. The worshippers, who



have been changed into animals and to whom I also belong, have to touch the goddess's foot with their own foot, whereupon the image gives them a sign or an oracular utterance like 'Vis ut sis.' "

343 In this dream the bear-goddess emerges plainly, although her statue "cannot be seen clearly." The relationship to the self, the supraordinate personality, is indicated not only by the oracle "Vis ut sis" but by the quaternity and the circular central precinct of the temple. From ancient times any relationship to the stars has always symbolized eternity. The soul comes "from the stars" and returns to the stellar regions. "Ursanna's" relation to the moon is indicated by the "moon-bowl."

344 The moon-goddess also appears in children's dreams. A girl who grew up in peculiarly difficult psychic circumstances had a recurrent dream between her seventh and tenth years: "*The moon-lady was always waiting for me down by the water at the landing-stage, to take me to her island.*" Unfortunately she could never remember what happened there, but it was so beautiful that she often prayed she might have this dream again. Although, as is evident, the two dreamers are not identical, the *island motif* also occurred in the previous dream as the inaccessible mountain crest.

345 Thirty years later, the dreamer of the moon-lady had a dramatic fantasy:

346 "*I am climbing a steep dark mountain, on top of which stands a domed castle. I enter and go up a winding stairway to the left. Arriving inside the dome, I find myself in the presence of a woman wearing a head-dress of cow's horns. I recognize her immediately as the moon-lady of my childhood dreams. At her behest I look to the right and see a dazzlingly bright sun shining on the other side of a deep chasm. Over the chasm stretches a narrow, transparent bridge, upon which I step, conscious of the fact that in no circumstances must I look down. An uncanny fear seizes me, and I hesitate. Treachery seems to be in the air, but at last I go across and stand before the sun. The sun speaks: 'If you can approach me nine times without being burned, all will be well.' But I grow more and more afraid, finally I do look down, and I see a black tentacle like that of an octopus groping towards me from underneath the sun. I step back in fright and plunge into the abyss. But instead of being dashed*

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to pieces I lie in the arms of the Earth Mother. When I try to look into her face, she turns to clay, and I find myself lying on the earth."

347 It is remarkable how the beginning of this fantasy agrees

with the dream. The moon-lady above is clearly distinguished from the Earth Mother below. The former urges the dreamer to her somewhat perilous adventure with the sun; the latter catches her protectively in her maternal arms. The dreamer, as the one in danger, would therefore seem to be in the role of the Kore.

348 Let us now turn back to our dream-series:

iii. Y sees two pictures in a dream, painted by the Scandi-  
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navian painter Hermann Christian Lund.

I. "The first picture is of a Scandinavian peasant room.

Peasant girls in gay costumes are walking about arm in arm.

(that is, in a row). The middle one is smaller than the rest and,

besides this, has a hump and keeps turning her head back. This,

together with her peculiar glance, gives her a witchlike look."

II. "The second picture shows a dragon with its neck

stretched out over the whole picture and especially over a girl,

who is in the dragon's power and cannot move, for as soon as she

moves, the dragon, which can make its body big or little at

will, moves too; and when the girl wants to get away it simply

stretches out its neck over her, and so catches her again. Strange-

ly enough, the girl has no face, at least I couldn't see it."

350 The painter is an invention of the dream. The animus often

appears as a painter or has some kind of projection apparatus, or

is a cinema-operator or owner of a picture-gallery. All this refers

to the animus as the function mediating between conscious and

unconscious: the unconscious contains pictures which are trans-

mitted, that is, made manifest, by the animus, either as fantasies

or, unconsciously, in the patient's own life and actions. The

animus-projection gives rise to fantasied relations of love and

hated for "heroes" or "demons." The favourite victims are

tenors, artists, movie-stars, athletic champions, etc. In the first

picture the maiden is characterized as demonic, with a hump

and an evil look "over her shoulder." (Hence amulets against

the evil eye are often worn by primitives on the nape of the

neck, for the vulnerable spot is at the back, where you can't

see.)



351 In the second picture the "maiden" is portrayed as the innocent victim of the monster. Just as before there was a relationship of identity between the sky-woman and the bear, so here between the young girl and the dragon—which in practical life is often rather more than just a bad joke. Here it signifies a widening of the conscious personality, i.e., through the helplessness of the victim on the one hand and the dangers of the humpback's evil eye and the dragon's might on the other.

352 iv (part dream, part visual imagination). *"A magician is demonstrating his tricks to an Indian prince. He produces a beautiful young girl from under a cloth. She is a dancer, who has the power to change her shape or at least hold her audience spell-bound by faultless illusion. During the dance she dissolves with the music into a swarm of bees. Then she changes into a leopard, then into a jet of water, then into an octopus that has twined itself about a young pearl-fisher. Between times, she takes human form again at the dramatic moment. She appears as a she-ass bearing two baskets of wonderful fruits. Then she becomes a many-coloured peacock. The prince is beside himself with delight and calls her to him. But she dances on, now naked, and even tears the skin from her body, and finally falls down—a naked skeleton. This is buried, but at night a lily grows out of the grave, and from its cup there rises a white lady, who floats slowly up to the sky."*

353 This piece describes the successive transformations of the illusionist (artistry in illusion being a specifically feminine talent) until she becomes a transfigured personality. The fantasy was not invented as a sort of allegory; it was part dream, part spontaneous imagery.

354 v. *"I am in a church made of grey sandstone. The apse is built rather high. Near the tabernacle a girl in a red dress is hanging on the stone cross of the window. (Suicide?)"*

355 Just as in the preceding cases the sacrifice of a child or a sheep played a part, so here the sacrifice of the maiden hanging on the "cross." The death of the dancer is also to be understood in this sense, for these maidens are always doomed to die, because their exclusive domination of the feminine psyche hinders the individuation process, that is, the maturation of personality. The "maiden" corresponds to the anima of the man and makes use of it to gain her natural ends, in which illusion plays the

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greatest role imaginable. But as long as a woman is content to be a *femme à l'homme*, she has no feminine individuality. She is empty and merely glitters—a welcome vessel for masculine projections. Woman as a personality, however, is a very different thing: here illusion no longer works. So that when the question of personality arises, which is as a rule the painful fact of the second half of life, the childish form of the self disappears too. All that remains for me now is to describe the Kore as observable in man, the *anima*. Since a man's wholeness, in so far as he is not constitutionally homosexual, can only be a masculine personality, the feminine figure of the *anima* cannot be catalogued as a type of suprapersonality but requires a different evaluation and position. In the products of unconscious activity, the *anima* appears equally as maiden and mother, which is why a personalistic interpretation always reduces her to the personal mother or some other female person. The real meaning of the figure naturally gets lost in the process, as is inevitably the case with all these reductive interpretations of the psychology of the unconscious or of mythology. 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. When, therefore, in dreams and other spontaneous products, we meet with an unknown female figure whose significance oscillates between the extremes of goddess and whore, it is advisable to let her keep her independence and not reduce her arbitrarily to something known. If the unconscious shows her as an "unknown," this attribute should not be got rid of by main force with a view to arriving at a "rational" interpretation. Like the "suprapersonal personality," the *anima* is bipolar and can therefore appear positive one moment and negative the next; now young, now old; now a mother, now a maiden; now a good fairy, now a witch; now a saint, now a whore. Besides this ambivalence, the *anima* also has "occult" connections with "mysteries," with the world of darkness in general, and for that reason she often has a religious tinge. Whenever she emerges with some degree of clarity, she always has a peculiar relationship to *time*: as a rule she is more or less immortal, because outside time. Writers who have tried

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their hand at this figure have never failed to stress the anima's peculiarity in this respect. I would refer to the classic descriptions in Rider Haggard's *She* and *The Return of She*, in Pierre Benoît's *L'Atlantide*, and above all in the novel of the young American author, William M. Sloane, *To Walk the Night*. In all these accounts, the anima is outside time as we know it and consequently immensely old or a being who belongs to a different order of things.

357 Since we can no longer or only partially express the archetypes of the unconscious by means of figures in which we religiously believe, they lapse into unconsciousness again and hence are unconsciously projected upon more or less suitable human personalities. To the young boy a clearly discernible anima-form appears in his mother, and this lends her the radiance of power and superiority or else a daemonic aura of even greater fascination. But because of the anima's ambivalence, the projection can be entirely negative. Much of the fear which the female sex arouses in men is due to the projection of the anima-image. An infantile man generally has a maternal anima; an adult man, the figure of a younger woman. The senile man finds compensation in a very young girl, or even a child.

[3. Case Z]

358 The anima also has affinities with animals, which symbolize her characteristics. Thus she can appear as a snake or a tiger or a bird. I quote by way of example a dream-series that contains transformations of this kind: <sup>14</sup>

359 i. *A white bird perches on a table. Suddenly it changes into a fair-haired seven-year-old girl and just as suddenly back into a bird, which now speaks with a human voice.*

360 ii. *In an underground house, which is really the underworld, there lives an old magician and prophet with his "daughter." She is, however, not really his daughter; she is a dancer, a very loose person, but is blind and seeks healing.*

361 iii. *A lonely house in a wood, where an old scholar is living. Suddenly his daughter appears, a kind of ghost, complaining that people only look upon her as a figment of fancy.*

<sup>14</sup> Only extracts from the dreams are given, so far as they bear on the anima.



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## THE PSYCHOLOGICAL ASPECTS OF THE KORE

- 362 iv. On the facade of a church there is a Gothic Madonna, who is alive and is the "unknown and yet known woman." Instead of a child, she holds in her arms a sort of flame or a snake or a dragon.
- 363 v. A black-clad "countess" kneels in a dark chapel. Her dress is hung with costly pearls. She has red hair, and there is something uncanny about her. Moreover, she is surrounded by the spirits of the dead.
- 364 vi. A female snake comforts herself tenderly and insinuatingly, speaking with a human voice. She is only "accidentally" shaped like a snake.
- 365 vii. A bird speaks with the same voice, but shows herself helpful by trying to rescue the dreamer from a dangerous situation.
- 366 viii. The unknown woman sits, like the dreamer, on the tip of a church-spire and stares at him uncannily across the abyss.
- 367 ix. The unknown woman suddenly appears as an old female attendant in an underground public lavatory with a temperature of 40° below zero.
- 368 x. The unknown woman leaves the house as a petite bourgeoisie with a female relation, and in her place there is suddenly an over-life-size goddess clad in blue, looking like Athena.
- 369 xi. Then she appears in a church, taking the place of the altar, still over-life-size but with veiled face.
- 370 In all these dreams<sup>15</sup> the central figure is a mysterious feminine being with qualities like those of no woman known to the dreamer. The unknown is described as such in the dreams themselves, and reveals her extraordinary nature firstly by her power to change shape and secondly by her paradoxical ambivalence. Every conceivable shade of meaning glitters in her, from the highest to the lowest.
- 371 *Dream i* shows the anima as elflike, i.e., only partially human. She can just as well be a bird, which means that she may belong wholly to nature and can vanish (i.e., become unconscious) from the human sphere (i.e., consciousness).
- 372 *Dream ii* shows the unknown woman as a mythological figure from the beyond (the unconscious). She is the *soror* or *filia mystica* of a hierophant or "philosopher," evidently a parallel to the following statements are not meant as "interpretations" of the dreams. They are intended only to sum up the various forms in which the anima appears.



those mystic syzygies which are to be met with in the figures of Simon Magus and Helen, Zosimus and Theosebeia, Comarius and Cleopatra, etc. Our dream-figure fits in best with Helen. A really admirable description of anima-psychology in a woman is to be found in Erskine's *Helen of Troy*.

373 *Dream iii* presents the same theme, but on a more "fairytale-like" plane. Here the anima is shown as rather spookish.

374 *Dream iv* brings the anima nearer to the Mother of God. The "child" refers to the mystic speculations on the subject of the redemptive serpent and the "fiery" nature of the redeemer.

375 In *dream v*, the anima is visualized somewhat romantically as the "distinguished" fascinating woman, who nevertheless has dealings with spirits.

376 *Dreams vi and vii* bring theriomorphic variations. The anima's identity is at once apparent to the dreamer because of the voice and what it says. The anima has "accidentally" taken the form of a snake, just as in *dream i* she changed with the greatest ease into a bird and back again. As a snake, she is playing the negative role, as a bird the positive.

377 *Dream viii* shows the dreamer confronted with his anima. This takes place high above the ground (i.e., above human reality). Obviously it is a case of dangerous fascination by the anima.

378 *Dream ix* signifies the anima's deep plunge into an extremely "subordinate" position, where the last trace of fascination has gone and only human sympathy is left.

379 *Dream x* shows the paradoxical double nature of the anima: banal mediocrity and Olympian divinity.

380 *Dream xi* restores the anima to the Christian church, not as an icon but as the altar itself. The altar is the place of sacrifice and also the receptacle for consecrated relics.

381 To throw even a moderate light on all these anima associations would require special and very extensive investigation, which would be out of place here because, as we have already said, the anima has only an indirect bearing on the interpretation of the Kore figure. I have presented this dream-series simply for the purpose of giving the reader some idea of the empirical material on which the idea of the anima is based.<sup>16</sup> From this series and others like it we get an average picture of that strange factor which has such an important part to play in the

<sup>16</sup> Cf. the third paper in this volume.



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THE PSYCHOLOGICAL ASPECTS OF THE KORE

masculine psyche, and which naïve presumption invariably identifies with certain women, imputing to them all the illu-  
sions that swarm in the male Eros.  
382 It seems clear enough that the man's anima found occasion  
for projection in the Demeter cult. The Kore doomed to her  
subterranean fate, the two-faced mother, and the theriomorphic  
aspects of both afforded the anima ample opportunity to reflect  
herself, shimmering and equivocal, in the Eleusinian cult, or  
rather to experience herself there and fill the celebrants with  
her unearthly essence, to their lasting gain. For a man, anima  
experiences are always of immense and abiding significance.  
383 But the Demeter-Kore myth is far too feminine to have been  
merely the result of an anima-projection. Although the anima  
can, as we have said, experience herself in Demeter-Kore, she  
is yet of a wholly different nature. She is in the highest degree  
*femme à homme*, whereas Demeter-Kore exists on the plane of  
mother-daughter experience, which is alien to man and shuts  
him out. In fact, the psychology of the Demeter cult bears all  
the features of a patriarchal order of society, where the man is  
an indispensable but on the whole disturbing factor.