

THE COLLECTED WORKS OF C. G. JUNG | COMPLETE DIGITAL EDITION

Part I:
Archetypes and the Collective Unconscious

Volume
9

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JUNG

EDITED AND TRANSLATED BY | GERHARD ADLER & R. F. C. HULL



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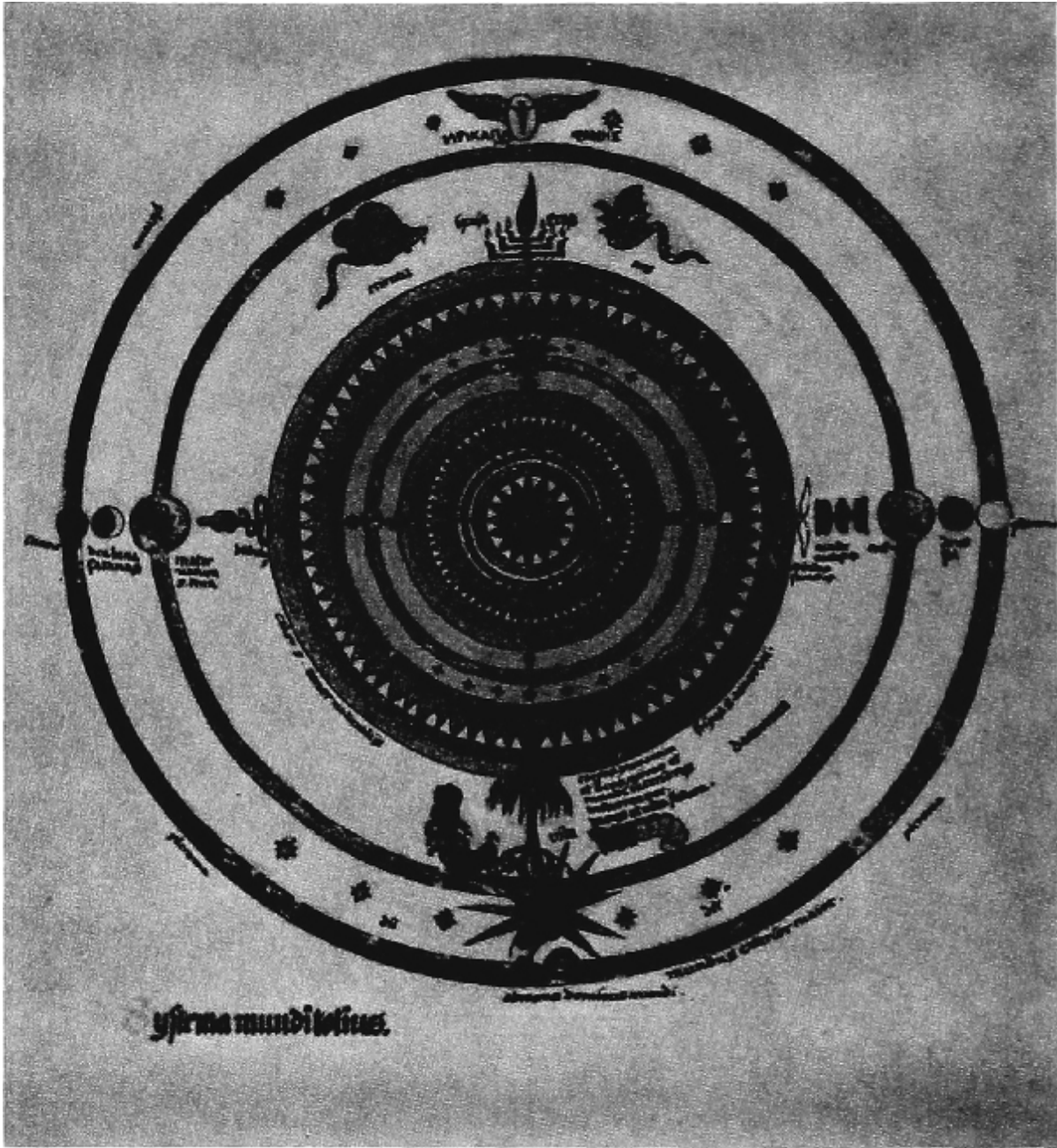
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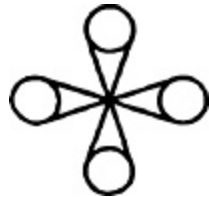


Mandala of a Modern Man

**THE ARCHETYPES
AND THE
COLLECTIVE
UNCONSCIOUS**

SECOND EDITION

C. G. JUNG



TRANSLATED BY R. F. C. HULL

BOLLINGEN SERIES XX

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EDITORIAL NOTE

The concept of archetypes and its correlate, that of the collective unconscious, are among the better known theories developed by Professor Jung. Their origins may be traced to his earliest publication, “On the Psychology and Pathology of So-called Occult Phenomena” (1902),* in which he described the fantasies of a hysterical medium. Intimations of the concepts can be found in many of his subsequent writings, and gradually tentative statements crystallized and were reformulated until a stable core of theory was established.

Part I of Volume 9 consists of essays—written from 1933 onward—describing and elaborating the two concepts. The volume is introduced by three essays establishing the theoretical basis, followed by others describing specific archetypes. The relation of these to the process of individuation is defined in essays in the last section.

Part II of the volume, entitled *Aion* and published separately, is devoted to a long monograph on the symbolism of the self as revealed in the “Christian aeon.” Together the two parts give the nucleus of Jung’s work on the theory and meaning of archetypes in relation to the psyche as a whole.

*

While the illustrations that accompany the last two papers are the same subjects published with the Swiss versions in *Gestaltungen des Unbewussten*, they have now been rephotographed and improved in presentation. It has been possible to give the entire pictorial series illustrating “A Study in the Process of Individuation” in colour and to add seven additional pictures, which were chosen by the author from those in

his possession (par. 616). Several of the illustrations for “Concerning Mandala Symbolism,” also, are now given in colour. Grateful acknowledgment is made to Mrs. Aniela Jaffé and to Mrs. Margaret Schevill-Link for their kind assistance in connection with the pictures. The frontispiece was published in the Swiss magazine *Du* (April 1955), with the brief article by Professor Jung on mandalas which is given in the appendix. This “Mandala of a Modern Man” was painted in 1916.

EDITORIAL NOTE TO THE SECOND EDITION

Bibliographical citations and entries have been revised in the light of subsequent publications in the *Collected Works* and essential corrections have been made. Jung's acknowledgment in his *Memories, Dreams, Reflections* of having painted the mandala illustrated in the frontispiece, and four other mandalas in this volume, is explained on page 355, n.1.