

Anthony Stevens

# JUNG

A Very Short Introduction

*Read by*

**Tim Pigott-Smith**

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|----|--|------|
| 1  | Jung – the Man and his Psychology  | 2:54 |
| 2  | Background   | 3:32 |
| 3  | An only child until his sister Gertrud was born  | 3:27 |
| 4  | Jung's adult delight in solitude   | 4:21 |
| 5  | Matters came to a head with Carl's confirmation  | 2:34 |
| 6  | Student years  | 3:02 |
| 7  | His dedication to scholarship  | 4:29 |
| 8  | Years of apprenticeship  | 4:58 |
| 9  | Friendship with Freud  | 3:22 |
| 10 | As time passed Jung's differences with Freud became harder to conceal                    | 4:04 |
| 11 | Publication of these views provoked a major rift with Freud                              | 2:20 |
| 12 | Married life   | 3:46 |
| 13 | Confrontation with the unconscious   | 4:26 |
| 14 | By 'the reality of the psyche'   | 4:36 |
| 15 | Creative illness   | 5:15 |
| 16 | Individuation: the realisation of the self   | 3:50 |
| 17 | One crucial event that occurred after his mid-life crisis was his 'discovery' of alchemy | 4:23 |
| 18 | Ageing and growth  | 3:55 |
| 19 | At the age of 82 he wrote  | 3:22 |
| 20 | Archetype and the collective unconscious   | 3:20 |
| 21 | What Jung was proposing was no less than a fundamental concept                           | 2:06 |
| 22 | To a limited extent Jung's archetypes resemble Plato's <i>Ideas</i>                      | 1:19 |
| 23 | The actualisation of archetypes  | 4:22 |

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| 24 | Archetypes versus cultural transmission   | 2:17 |
| 25 | The psychoid archetype and the <i>unus mundus</i>                                 | 2:39 |
| 26 | Synchronicity   | 0:52 |
| 27 | The stages of life  | 2:56 |
| 28 | The Self  | 1:23 |
| 29 | The Ego   | 3:00 |
| 30 | The Persona   | 1:34 |
| 31 | The Shadow  | 4:10 |
| 32 | However, the acquisition of a moral complex imposes severe restraints on the Self | 3:24 |
| 33 | Sex and gender  | 3:15 |
| 34 | As the parent/child relationship matures within the traditional family setting    | 2:09 |
| 35 | Anima and animus  | 1:47 |
| 36 | A self-regulating system  | 1:09 |
| 37 | A programme for life  | 2:16 |
| 38 | Archetypal expectations   | 2:32 |
| 39 | Rites of passage  | 2:26 |
| 40 | The dynamics of progress  | 1:11 |
| 41 | Love and marriage   | 3:22 |
| 42 | The stroke of noon  | 3:05 |
| 43 | The individuation of the self   | 3:41 |
| 44 | Psychological types   | 1:54 |
| 45 | The four functions  | 2:32 |

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| 56 | The two attitudes   | 0:53 |
| 47 | Eight psychological types   | 1:27 |
| 48 | Use of typology   | 4:45 |
| 49 | Dreams  | 4:25 |
| 50 | After the break with Freud and his encounter with the unconscious                         | 2:12 |
| 51 | Pure nature   | 1:07 |
| 52 | Compensatory function   | 1:16 |
| 53 | Symbolism   | 3:19 |
| 53 | Interpretation  | 4:53 |
| 55 | Personal context  | 1:50 |
| 56 | Cultural context  | 2:08 |
| 57 | Archetypal context  | 5:00 |
| 58 | Therapy   | 1:20 |
| 59 | Illness   | 3:34 |
| 60 | This was even more true in the case of neurosis   | 2:56 |
| 61 | It is true that Jung's emphasis is invariably on the intra-psychic life on the individual | 4:33 |
| 62 | The patient   | 2:57 |
| 63 | Treatment   | 3:47 |
| 64 | To what did he attribute the 'general neurosis of our age'                                | 3:32 |
| 65 | Jung elucidated the analytic process in the light of his alchemical studies               | 3:01 |
| 66 | With regard to the frequency of sessions  | 4:05 |
| 67 | Active imagination requires a state of reverie  | 2:41 |

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| 68 | The therapist  | 2:45 |
| 69 | Jung greatly extended the Freudian view of the transference  | 3:20 |
| 70 | Jung's alleged anti-Semitism   | 3:27 |
| 71 | The Jews who knew him best have all come staunchly to his defence                                    | 2:15 |
| 72 | The summing-up   | 4:07 |
| 73 | Jung's gift for transcending the confines of his own consciousness                                   | 3:22 |
| 74 | When he eventually discovered in himself the security that was absent from his childhood environment | 4:19 |
| 75 | Analytical psychology can make no claim  | 5:45 |

**Total time: 3:52:59**

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## A Very Short Introduction

To give a comprehensive account of Jung and his Psychology (commonly referred to as *analytical psychology* to distinguish it from Freud's *psychoanalysis* and from *experimental psychology*, the pure science of the academics) in a slim volume of 165 pages is a tall order. Jung was both a polymath and prolific writer: in addition to psychology, psychiatry, and medicine, he had an encyclopaedic knowledge of mythology, religion, philosophy, gnosticism, and alchemy, knew English, French, Latin, and Greek, as well as his native German, and was at home in the literature of each. Although he carried this massive erudition with a cheerful lack of pomposity, it is evident in everything he wrote, and since he was not good at organizing his material, *The Collected Works of C. G. Jung* in twenty large volumes afford a daunting prospect to the uninitiated reader.

Jung recognized his failings as a communicator ('Nobody reads my books', he said, and 'I have such a hell of a trouble to

make people see what I mean'), but this awareness did not prompt him to revise his work in the same systematic way as Freud. Consequently, much time and labour are required to understand Jung from his original papers and books, and while there can be no escape from the effort involved if one wishes to stake one's claim to a portion of Jung's rich legacy, the task can be made less arduous by a concise introduction of the type this small book is meant to provide.

### GLOSSARY

**Animus/Anima** Just as gender is experienced as an affirmation of the archetypal principle appropriate to one's sex, so relations with the other sex rest on an archetypal foundation. Of all the archetypal systems enabling us to adapt to the typical circumstances of human life, that involved in relating to the opposite sex is the most crucial. Jung called this contrasexual archetype the *animus* in women and the

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*anima* in men. As the feminine aspect of man and the masculine aspect of woman, they function as a pair of opposites (the *syzygy*) in the unconscious of both, profoundly influencing the relations of all men and women with each other.

The more unconscious the anima or animus, the more likely it is to be projected – the psychodynamic process responsible for the experience of ‘falling in love’. For this reason, Jung called the contrasexual complex the ‘projection-making factor’.

**Archetypes** ‘Identical psychic structures common to all’. “The concept of the archetype is derived from the repeated observation that, for instance, the myths and fairy tales of world literature contain definite motifs which crop up everywhere. We meet these same motifs in the fantasies, dreams, deliria and delusions of individuals living today.” *Civilisation in Transition*, Coll. Works, Vol 10 para. 847 Archetypes include Salome (the eternal feminine) and Philemon (the wise old man).

**Collective Unconscious** Beneath the personal unconscious of repressed wishes and traumatic memories, posited by Freud,

Jung believed there lay a deeper and more important layer that he was to call the *collective unconscious*, which contained in *potentia* the entire psychic heritage of mankind.

**Ego** The ego complex emerges out of the Self in the course of early childhood development, rather as the moon is thought to have separated from the earth when the latter was in its early molten state.

**Extraversion** Characterized by an outward movement of interest away from the subject to the outer realm of objective reality.

**Individuation** The realization of the Self. What fascinated [Jung] was what he saw as the highest achievement of the individuation principle – the human psyche in its fullest possible development. It is a creative act of Self-completion: a progressive integration of the unconscious, timeless Self (which Jung sometimes referred to as ‘the two-million-year-old man that is in all of us’) with the time-bound personality of the contemporary man or woman. ‘I use the term ‘individuation’ to denote the process by which a person becomes a psychological

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‘individual’, that is, a separate, indivisible unity or whole.’ (The Archetypes and the Collective Unconscious, Coll. Works, Vol 9 p275.)

**Introversion** Characterized by an inward movement of interest away from the outer world to the inner world of the subject.

**Persona** Just as every building has a façade so every personality has a *persona* (literally a mask, as worn by actors in ancient Greece). Through the persona we codify ourselves in a form which we hope will prove acceptable to others. It has sometimes been referred to as the *social* archetype or the *conformity* archetype, for on it depends the success or failure of one’s adaptation to society. There is always some element of pretence about the persona, for it is a kind of shop window in which we like to display our best wares; or one might think of it as a public relations expert employed by the ego to ensure that people will think well of us.

**Shadow** Jung felt ‘shadow’ to be an appropriate term for this disowned subpersonality for there is inevitably something ‘shady’ about it, hidden away as it

is in the dark lumber-room of the Freudian unconscious. Unwanted though it is, it persists as a powerful dynamic that we take with us wherever we go as a dark companion which dogs our steps – just like a shadow in fact. Much of the time we manage to ignore it, but it has an uncomfortable way of reminding us of its presence, particularly in our dreams.

**Self** This is both architect and builder of the dynamic structure which supports our psychic existence throughout life. A capital S is used to distinguish between the ‘self’ of everyday usage (which refers to the ego or persona) and Jung’s ‘Self’ which transcends the ego and inheres the age-old capacities of the species. Its goal is wholeness, the complete realization of the blueprint for human existence within the context of the life of the individual. *Individuation* is the *raison d’être* of the Self. Though it has evident biological goals, the Self also seeks fulfilment in the spiritual achievements of art and religion and in the inner life of the soul. Hence we can experience it as a profound mystery, a secret resource, or a manifestation of the God within. For this reason, it has been identified with the notion of deity in



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numerous cultures and finds symbolic expression in such universal configurations as the mandala. As a consequence, the Self came in Jung's view to provide the means of personal adjustment not only to the social environment but also to God, the cosmos, and the life of the spirit.

**Synchronicity** 'A coincidence in time of two or more causally unrelated events which have the same or similar meaning' (CW VIII, para. 849) – as when one dreams of the death of a distant friend the very same night that she dies. There can be no causal connection between the two events, yet we experience their conjunction as meaningful.

### **A Key Dream**

Jung dreamt that he was on the top floor of an old house, well furnished and with fine paintings on the walls. He marvelled that this should be his house and thought 'Not bad!' But then it occurred to him that he had no idea what the lower floor was like, so he went down to see. There everything was much older. The furnishings were medieval and everything was rather dark. He thought, 'Now I really must explore the whole house.' He looked closely at the floor. It was made of stone slabs, and in one of these he

discovered a ring. When he pulled it, the slab lifted, and he saw some narrow stone steps leading down into the depths. He went down and entered a low cave cut out of the rock. Bones and broken pottery were scattered about in the dust, the remains of a primitive culture, and he found two human skulls, obviously very old and half-disintegrated. Then he awoke.

All that interested Freud about this dream was the possible identity of the skulls. He wanted Jung to say who they belonged to, for it seemed evident to him that Jung must harbour a death wish against their owners. Jung felt this was completely beside the point, but, as was habitual with him at that stage in the relationship, he kept his doubts to himself. To Jung, the house was an image of the psyche. The room on the upper floor represented his conscious personality. The ground floor stood for the first level of the unconscious, which he was to call the *personal* unconscious, while in the deepest level of all he reached the *collective* unconscious. There he discovered the world of the *primitive man within himself*. To him, the skulls had nothing to do with death-wishes. They belonged to our human ancestors, who helped shape the common psychic heritage of us all.

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## Further reading

In the present text I have endeavoured to define all special terms where they are first introduced, but anyone in need of a glossary will find one at the end of *Memories, Dreams, Reflections*. In addition, Daryl Sharp's *C. G. Jung Lexicon* (Toronto: Inner City Books, 1991), an invaluable primer of terms and concepts, is available in paperback.

Jungian Psychology is as much a state of mind as a system of theory and practice. Hence Jung's quip: 'Thank God I'm Jung and not a Jungian,' and his insistence that all analysts must be analysed. The successful outcome of any analysis, whatever the theoretical allegiance of the analyst, depends less on the use of textbook procedures than on the spirit with which these procedures are applied. The spirit that informs the practice of analytical psychology is unequivocally that of its founder. Works by this extraordinary, rich, and complex personality are listed below.

## Works by Jung

*The Collected Works of C. G. Jung*, ed. Herbert Read, Michael Fordham, and Gerhard Adler (20 vols; London: Routledge, 1953–78). Quotations in the present work are identified by volume and paragraph number (e.g. *CW* VIII, para. 788). Readers with access to *CW* may like to use the quotations as a starting point for their own explorations. The huge index (vol. XX) is an extremely helpful means of orientation.

*Memories, Dreams, Reflections* (London: Routledge & Kegan Paul, 1963; cited as *MDR* in this book), one of the most remarkable memoirs to be published this century.

*Man and his Symbols* (London: Aldus Books in association with W. H. Allen, 1964).

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## Books about Jung

Writing about Jung remains a precarious business because certain crucial documents (e.g. his diaries and some of his letters) are still not in the public domain, and a definitive biography has yet to be written. However, much of significance can be gleaned from the following:

Bennet, E. A., *Meetings with Jung* (London: Anchor Press, 1982).

Hayman, Ronald, *A Life of Jung* (London: Bloomsbury, 1999).

Jaffé, Aniela, *From the Life and Work of C. G. Jung* (London: Hodder & Stoughton, 1971).

Stevens, Anthony, *On Jung* (London: Penguin, 1990), examines the development of Jung's ideas in the context of his life and in relation to the life cycle of humanity.

Storr, Anthony, *Jung* (London: Fontana/Collins, 1973; Routledge, 1991).

van der Post, Laurens, *Jung and the Story of our Time* (New York: Pantheon Books, 1975).

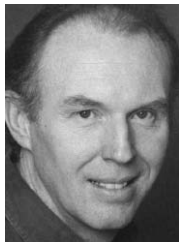
## Acknowledgements

I should like to express my thanks to Routledge and the Princeton University Press for permission to quote from *The Collected Works of C. G. Jung*; to Random House, Inc. for permission to quote from *Memories, Dreams, Reflections* by C. G. Jung, recorded and edited by Aniela Jaffé; and to Routledge for permission to reproduce the diagram on p.49 from *On Jung*.

I must also thank my secretary, Norma Luscombe, for word processing the original manuscript with infinite care and goodwill, and Mary Worthington for her skilful editing of the final product.

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**Anthony Stevens** is a distinguished Jungian analyst, psychiatrist and writer on Jungian themes. He is a graduate of Oxford University and in addition to his DM has two degrees in psychology. His other books include *Archetype: A Natural History of the Self* (1982), *On Jung* (1990), *Private Myths: Dreams and Dreaming* (1995), *Ariadne's Clue: A Guide to the Symbols of Humankind* (1998), and *An Intelligent Person's Guide to Psychology* (1998).



**Tim Pigott-Smith's** busy acting career has covered stage, TV and film, and extensive work on radio and audiobook. His films have varied from *Remains of the Day* and *The Hunchback of Notre Dame* to *Escape to Victory* and *The Four Feathers*. He has spent many seasons with the RSC and the National Theatre, the plays including *Shakespeare*, *Amadeus*, *The Iceman Cometh* and *Major Barbara*. *Fame is the Spur*, *Jewel in the Crown* and *Kavanagh QC* are among his TV credits. He read *A Life of Conan Doyle* and *They Saw it Happen* for Naxos AudioBooks.

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## A Very Short Introduction

Read by **Tim Piggot-Smith**

Anthony Stevens argues that Jung's visionary powers and profound spirituality have helped many to find an alternative set of values to the arid materialism prevailing Western society.

This concise introduction explains clearly the basic concepts of Jungian psychology: the collective unconscious, complex, archetype, shadow, persona, anima, animus, and the individuation of the Self. Anthony Stevens examines Jung's views on such disparate subjects as myth, religion, alchemy, "synchronicity" and the psychology of gender differences. He devotes separate chapters to the stages of life, Jung's theory of psychological types, the interpretation of dreams, the practice of Jungian analysis, and to the unjust allegation that Jung was a Nazi sympathiser.

*'These Very Short Introductions have a style  
and integrity all of their own'*

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