"As early as 1912 Jung was using the term 'primordial images' to describe motifs of myths, legends, and fairy tales that have a universal character and appear as images or perceptual patterns. In 1917 he wrote of 'dominants of the collective unconscious' which he characterized as 'nodal points' of psychic energy. Jung did not begun to use the term archetype until 1919, which at first he used interchangeable with 'primordial image' and 'dominant':

"It is this factor which I call the archetype or primordial image. The primordial image might suitably be described as the instinct's perception of itself, or as the self-portrait of the instinct. (CW 8, par. 277)

"The primordial image, elsewhere also termed archetype, is always collective, i.e., it is at least common to entire peoples or epochs. (CW 6, par. 747)

"With time Jung began to extend the archetype concept beyond the static representations of the primordial images to include dynamical processes and all types of universally recurring patterns of behavior in the psyche:

"Archetypes may be considered the fundamental elements of the conscious mind, hidden in the depths of the psyche ... They are systems of readiness for action, and at the same time images and emotions. They are inherited with the brain structure—indeed they are its psychic aspect. (the footnote cites CW 10, p. 118, but this is incorrect)

"[The archetype] ... as well as being an image in its own right ... is at the same time a dynamism which makes itself felt in the numinosity and fascinating power of the archetypal image. (CW 8, par. 414)

"Jung's description of the archetype as 'an image in its own right' frequently led to the charge that he was reviving Lamarckism—the belief that acquired characteristics (in this case, specific visual images and ideas) could be inherited. As a consequence he repeatedly attempted to clarify the distinction between 'archetype' and the 'archetypal images' that represent it:

"We must, however, constantly bear in mind that what we mean by 'archetype' is in itself irrepresentable, but has effects which make visualizations of it possible, namely the archetypal images and ideas. (CW 8, par. 417)

"Again and again I encounter the mistaken notion that an archetype is determined in regard to its content, in other words that it is a kind of unconscious idea (if such an expression be permissible). It is necessary to point out once more that archetypes are not determined as to their content, but only as regards their form, and then only to a very
limited degree. A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience. (CW 9i, par. 155)

"The archetypal representations (images and ideas) mediated to us by the unconscious should not be confused with the archetype as such. They are very varied structures which all point back to one essentially 'irrepresentable' basic form. The latter is characterized by certain formal elements and by certain fundamental meanings, although these can be grasped only approximately. **The archetype as such is a psychoid factor** that belongs, as it were, to the invisible, ultraviolet end of the psychic spectrum. It does not appear, in itself, to be capable or reaching consciousness. (CW 8, p. 417)

"As Jung sought to clarify the concept of archetype and its function in the psyche as organizer of images and ideas, he came to recognize a non-psychic aspect of the archetype which he called 'psychoid.' Jung explained the psychoid nature of the archetype by means of an analogy with the electromagnetic spectrum. [CW 8, "On the Nature of the Psyche," section 7] In Jung's analogy that portion of the spectrum that is visible light corresponds to those psychic processes capable of reaching consciousness. At the lower 'psychic infrared' end of the spectrum is found the biological, instinctual psyche, which 'gradually passes over into the physiology of the organism and thus merges with its chemical and physical conditions.' At the upper 'psychic ultraviolet' end, the realm of the spirit, the archetypes are present as dynamic organizers of ideas and images. Jung reasoned that just as the instincts are grounded in the somatic processes of the neural system, the archetypes similarly possess a non-psychic 'psychoid' basis: 'If so, the position of the archetype would be located beyond the psychic sphere, analogous to the position of the physiological instinct, which is immediately rooted in the stuff of the organism and, with its psychoid nature, forms the bridge to matter in general' (CW 8, par. 420). Jung concluded that, ultimately, both the instincts and the archetypes share a common 'transcendental,' irrepresentable source. Jung was drawn to this conclusion by two related factors that led him to investigate further the psychoid nature of the archetype: his study of the archetypal basis of alchemical symbolism as it appeared in the dreams and fantasies of his patients as well as in the texts of the medieval alchemists, and his repeated encounters with synchronistic phenomena."

ARCHETYPES AND SYNCHRONICITY

"In his investigation of synchronistic phenomena, Jung had discovered that archetypes consistently act as the mediating principle that accounts for the meaningfulness of the coincidental mental and physical events. By implication, then Jung conjectured that archetypes also act as the mediating principle in instances of general acausal orderedness. **Thus, the psychoid nature of archetypes extended beyond a neurophysiological basis into the general dynamical patterns of all matter and energy.**"

FORMULATION OF THE ARCHETYPAL HYPOTHESIS BY JUNG AND PAULI

"When the existence of two or more irrepresentables is assumed, there is always the possibility ... that it may not be a question of two or more factors but of one only .... Since psyche and matter are contained in one and the same world, and moreover are in
continuous contact with one another and ultimately rest on irrepresentable, transcendent factors, it is not only possible but fairly probably even, that psyche and matter are two different aspects of one and the same thing. (CW 8, par. 417-418)

Jung used the term * unus mundus * to describe the transcendent, unitary existence that underlies the duality of the mind (* psyche *) and matter (* physis *). He stated that the idea of the * unus mundus * is founded 'on the assumption that the multiplicity of the empirical world rests on an underlying unity, and that not two or more fundamentally different worlds exist side-by-side or are mingled with one another.' Jung contended that the * unus mundus * contains all the preconditions that determine the form of empirical phenomena, both mental and physical. ... Consequently, archetypes are the mediating factors of the * unus mundus * . When operating in the realm of * psyche *, they are the dynamical organizers of images and ideas; **when operating in the realm of physis, they are the patterning principle of matter and energy.** Thus, **archetypes lie behind the acausal orderedness of the physical world as well as act as structuring principles for causal ?? processes. When the same archetypes operate simultaneously in both realms, they give rise to synchronistic phenomena.** ...

"The essential elements of Jung and Pauli’s archetypal hypothesis can be summarized as follows:

"The realms of mind and matter—* psyche * and * physis *—are complementary aspects of the same transcendental reality, the * unus mundus * .

"Archetypes act as the fundamental dynamical patterns characterizing all processes, whether mental or physical.

"In the realm of the * psyche *, archetypes organize images and ideas; in the realm of * physis *, they organize the structure and transformations of matter and energy and account for acausal orderedness.

"Archetypes acting simultaneously in the realms of * psyche * and * physis * account for instances of synchronistic phenomena."

"Jung showed that the archetype was not only the focal point of ancient pathways but also the center from which new creative endeavors emanated. This discovery pointed to a drastic change and paved the way for a host of new discoveries ...:

"The archetype is a kind of readiness to produce over and over again the same or similar mythical ideas. ... [T]hey are grounded in the peculiarities of the living organism itself and are therefore direct expressions of life whose nature cannot be further explained. (CW 7, par. 109 {1917})

"The archetypes, then being inherent in the life process, represented forces and tendencies which not only repeated experiences but also formed creative centers of numinous effect"

E. From Libido to Psychic Energy
III. The Libido as Undivided Vital Energy (Jung)
4. The Primary Connection of Archetypical Image and Instinct, p. 174

"Archetypes are typical modes of apprehension, and wherever we meet with uniform and regularly recurring modes of apprehension we are dealing with an archetype no matter whether its mythological character is recognized or not. (CW 8, par. 280 {1919})

"Jung described the instincts in an analogous manner:

"Instincts are typical modes of action, and wherever we meet with uniform and regularly recurring modes of action we are dealing with instinct, no matter whether it is associated with a conscious motive or not. (CW 8, par. 273 {1919})

"... The connection between instinct and archetypal image appeared to him so close that he drew the conclusion that the two were coupled in the empirical world. He saw the ... [archetypal] image as the self-portrait of the instinct—in other words, the instinct's perception of itself. Just as archetypal images always appeared together with a certain quantum of energy, the strivings of the archaic drives were connected with mythological images. ... After his first attempts to comprehend the relationship between archetype (archetypal image) and instinct, Jung dropped the matter for some twenty years and returned to the problem only in connection with his investigation of synchronicity."

Appendix, I. The Archetype-as-Such, pp. 281-288

"Jung had coined the expression 'archetypal image' to designate typical basic forms, prefigurative determinants, and the tendency to repeat the same psychic experiences. In 1943, he formulated his thought in this way:
"Not only are the archetypes, apparently, impressions of ever-repeated typical experiences, but, at the same time, they behave empirically like agents that tend towards the repetition of these same experiences. For when an archetype appears in a dream, in a fantasy, or in life, it always brings with it a certain influence or power by virtue of which it either exerts a numinous or a fascinating effect, or impels to action. (CW 7, par. 109 {1917/26/43})

"Jung discovered in archetypal images not only the focus on which earlier paths converged, but also a center from which fascinating effects proceeded. They were the creative forces which shaped and transformed the life and actions of each individual and were largely responsible for his ideas and artistic products. Earlier, Jung had discovered a reciprocal relationship between the archetype and the conscious psyche; the image needed to be formed by the conscious ego just as much as, conversely, consciousness required an evocative idea. ...

"As early as 1921, Jung stated that the creative power of the archetype, in the final analysis, coincided with the secret of the creative activity of the spirit. ... " (CW 6, par. 748 {1921})

1. The Archetype as Regulator

"One of Jung's most significant discoveries during the 1940's was the hypothesis of a regulating activity of the archetypes. Again, fantasy formulations of the unconscious psyche led his investigations in this direction. ... [H]e recognized that unconscious regulators existed in the depth of the psyche which, independent of personal choice, arranged the elements of the images. ... It seemed as if spontaneous factors, even an unconscious nucleus of significance, operated in the depth of the psyche and served to stimulate all happenings.

"The numinosity of the archetype, particularly, was a case in point, which Jung was able to demonstrate principally with the archetype-as-such. Whenever it appeared, it had a compelling force, 'and whenever its effect becomes conscious it has a distinctly numinous quality.' (CW 11, par. 222 {1940-41/1948}) ... In other words, the individual gripped by the experience felt its source to be an extra-conscious psychic reality, presenting the special quality of something *illuminating* and helpful but, at the same time, strange. Jung gave a very impressive description of this process:

"A dark impulse is the ultimate arbiter of the pattern, an unconscious *a priori* precipitates itself into plastic form, and one has no inkling that another person's consciousness is being guided by these same principles at the very point where one feels utterly exposed to the boundless subjective vagaries of chance. Over the whole procedure there seems to reign a dim foreknowledge not only of the pattern but of its meaning. (CW 8, par. 402 {1954})

"This assumption of the archetype's apparent foreknowledge, which also originated in the 1940's, was an entirely new concept. Just as new was the hypothesis of an *a priori* possession of the envisioned goal.

"As a numinous factor, the archetype determines the nature of the configurational process and the course it will follow, with seeming foreknowledge, or as though it were already
in possession of the goal to be circumscribed by the centering process. ... (CW 8, par. 411 {1954})

"In so far as such organizing forms implied an agent totally different from the specific representations, Jung selected the term archetype-as-such to cover this basic pattern.

"The archetypal representations (images and ideas) mediated to us by the unconscious should not be confused with the archetype as such. They are very varied structures which all point back to one essentially 'irrepresentable' basic form. The latter is characterized by certain formal elements and by certain fundamental meaning, although these can be grasped only approximately. (CW 8, par. 417 {1954})

"The archetypal images provided a means of giving a somewhat definite shape to these numinous organizing factors, and at the same time their presence concealed the core of meaning in the background of the psyche; however, the organizing nucleus itself revealed numinous effects, often surprising in their 'fulness of meaning.' (CW 8, par. 405 {1954})

"Such effects led Jung to compare the psyche's luminous experiences with the light impressions described by the alchemists. In this connection, he thought of the 'seeds of light broadcast in the chaos' (Khunrath), of the 'scintillae' (Dorn), of fish-eyes at the bottom of the sea, or images of luminous serpent's eyes (CW 8, "On the Nature of the Psyche," section 6 {1954}). From such numinous impressions, experienced so to speak as sparks of light emerging sporadically from the darkness of the unconscious, Jung arrived at the highly important assumption of a spirit factor in the depth of the psyche which was incapable of becoming conscious.

"The concept of the archetype-as-such accordingly achieved the prominence of a psychic model ... .

"I have often been asked where the archetype comes from and whether it is acquired or not. This question cannot be answered directly. Archetypes are ... factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in a way that they can be recognized only from the effects they produce. They exist preconsciously, and presumably they form the structural dominants of the psyche in general. They may be compared to the invisible presence of the crystal lattice in a saturated solution. ... Empirically considered, however, the archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself." (CW 7, par. 109)

2. Archetype and Instinct (Drive)

"Throughout his investigations Jung was occupied with the relationship between the biological and the psychological aspects of the background of the psyche. The problem arose again after he had established a clearly unconscious nucleus of meaning in the archetype-as-such.
"As early as 1919 Jung had stated that the instinct and archetypal image together formed the foundation of the collective unconscious. One could not be separated from the other. The principles of action and apprehension were linked in such a manner that the primordial image could be designated as the 'self-portrait of the instinct.'...

"This concept could also be expressed as one aspect of the archetype pointing upward, another downward. While the biological facet could become overtly apparent in instinctual action, the archetypal principle of organization manifested itself only within, as in the experience of images.

"Jung's hypothesis of a primary connection between drive and image, archetype and instinct, must never be mistaken for a biological assumption. On the contrary, he never mentioned in his writings that psychic contents were in any way derived from the area of biology. ...

"The link between archetype and instinct led Jung to another ... hypothesis: ...

"In my previous writings I have always treated archetypal phenomena as psychic, because the material to be expounded or investigated was concerned solely with ideas and images. The psychoid nature of the archetype [i.e., the archetype is psychic-like but also somehow connected to matter as indicated by images 'appearing' in matter in synchronicity] ... does not contradict these earlier formulations; it only means a further degree of conceptual differentiation ... . (CW 8, par. 419 {1954?})

"In archetypal conceptions and instinctual perceptions, spirit and matter confront one another on the psychic plane. Matter and spirit both appear in the psychic realm as distinctive qualities of conscious contents. The ultimate nature of both is transcendental, that is, irrepresentable .... " (CW 8, par. 420 {1954?})

Liliane Frey-Rohn's *From Freud to Jung*

bold emphasis mine

CW = The Collected Works of C.G. Jung

In some references in the Frey-Rohn material I have listed the year of Jung's work in brackets {} to help the reader see the chronological development of Jung's understanding of the archetype and the psychoid archetype.