

Bollingen Series, 1943–2002

Bollingen Series, named for the small village in Switzerland where Carl Gustav Jung had a private retreat, was originated by the philanthropist Paul Mellon and his first wife, Mary Conover Mellon, in 1943. Both Mellons were analysands of Jung in Switzerland in the 1930s and had been welcomed into his personal circle, which included the eclectic group of scholars who had recently inaugurated the prestigious conferences known as the Eranos Lectures, held annually in Ascona, Switzerland.

In 1945 the couple established Bollingen Foundation as a source of fellowships and subventions related to humanistic scholarship and institutions, but its grounding mission came to be the Bollingen book series. The original inspiration for the series had been Mary Mellon's wish to publish a comprehensive English-language translation of the works of Jung. In Paul Mellon's words, "The idea of the *Collected Works of Jung* might be considered the central core, the binding factor, not only of the Foundation's general direction but also of the intellectual temper of Bollingen Series as a whole."

In his famous Bollingen Tower, Jung pursued studies in the religions and cultures of the world (both ancient and modern), symbolism, mysticism, the occult (especially alchemy), and, of course, psychology. The breadth of Jung's interests allowed the Bollingen editors to attract scholars, artists, and poets from among the brightest lights in midcentury Europe and America, whether or not their work was "Jungian" in orientation. In the end, the series was remarkably eclectic and wide-ranging, with fewer than half of its titles written by Jung or his followers.

Mary Mellon was the first editor of the series, and Helen and Kurt Wolff, founders of Pantheon Books in New York, were its publishers. Conceived as a closed series of 100 numbered projects, some multivolume, the series would end up with more than 275 books bearing its imprint. After Mary Mellon's untimely death in 1946, her husband continued to support the series and the foundation in her memory. Jack Barnett succeeded Mary as the series' editor, remaining with the imprint for nearly twenty years. The series came to Princeton after the Wolffs retired in 1961 and sold Pantheon Books to Random House. Paul Mellon then sought a university press that would take over not only production and distribution functions from Pantheon but the entirety of the foundation's editorial and administrative duties. He chose Princeton

University Press for this task, and in 1967 the continuing enterprise of Bollingen Foundation came to Princeton.

Bollingen Series is so rich and so varied that the word “treasure trove” is not far-fetched, and a short summary cannot easily do it justice. What follows is a broad sampling of the range of titles contained in the series, though many more remain unmentioned. Especially significant books published after 1967 appear in the main text of this volume (see pp. 82, 83, 84, 126).

The first book in the series was one of a kind: Maud Oakes’s *Where the Two Came to Their Father: A Navaho War Ceremonial* (1949), a meticulous documentation of Navaho shaman Jeff King’s initiation ceremony, performed in 1943 to prepare young Navaho men who had just been drafted into the U.S. Army. Its original folio edition comprised a buckram folder of silk-screen prints of Oakes’s reproductions of King’s sand paintings, and an accompanying book with King’s text and Joseph Campbell’s interpretations. Legend has it that a silk-screen shop in Brooklyn closed its doors to all other work for six months in order to reproduce these beautiful images. The lavish production and award-winning book design exemplified by this first project were to become hallmarks of Bollingen Series.

The heart of the series, *The Collected Works of C. G. Jung* (XX) was published in twenty-one volumes between 1953 and 1979, with some additional appendix volumes published later. This brought together almost all of Jung’s published writings, grouped by theme rather than by chronology; many of the texts appeared in new translations commissioned by Bollingen from R.F.C. Hull. Published in cooperation with Routledge and Kegan Paul in the UK, this massive undertaking was coordinated by William McGuire, first at the Bollingen offices in New York and finally at the Princeton offices. McGuire also edited the famous *Freud/Jung Letters* (XCIV) (see p. 84), and presided over the publication of the first three volumes in the later series collection, *C. G. Jung Seminars* (XCIX). McGuire’s *Bollingen: An Adventure in Collecting the Past* (1982) is a fascinating history of all the people and projects involved in Bollingen Series and Bollingen Foundation fellowships; it carries a special Bollingen imprint even though it is not one of the numbered series titles.

Bollingen’s greatest success, at least in terms of copies sold, belongs to the mythology and religion titles. The translation of a little-known Confucian classic *The I Ching, or Book of Changes*, with an introduction by Jung—originally published in two volumes in 1950 and reissued as a one-volume edition in 1964—

became a centerpiece of “New Age” culture in the 1960s and 1970s. More than a million copies of the one-volume edition have been sold. Echoing the enormous success of the *I Ching*, Joseph Campbell’s *Hero with a Thousand Faces* (XVII), originally published in 1949, became a surprise *New York Times* paperback best-seller in 1988 when Bill Moyers broadcast a series of interviews with Campbell just months before his death, under the title *The Power of Myth*. (For more on Campbell, see p. 83) The series had published seminal works by most of the founding mothers and fathers of the New Age, including Mircea Eliade, whose *The Myth of the Eternal Return* (XLVI, 1954), *Yoga: Immortality and Freedom* (LVI, 1958), and *Shamanism: Archaic Techniques of Ecstasy* (LXXVI, 1964) continue to have a profound relevance for comparative religion. Erich Neumann’s *The Great Mother* (XLVII, 1955) and *The Origins and History of Consciousness* (XLII, 1954), and Heinrich Zimmer’s posthumously published *Myths and Symbols of Indian Art and Civilization* (VI, 1946), *Philosophies of India* (XXVI, 1951), and *The King and the Corpse* (XI, 1948), all edited by Joseph Campbell, remain foundational works. Other important works in mythology include Jung and Kerényi’s *Essays on a Science of Mythology* (XXII, 1949), and J. J. Bachofen’s classic nineteenth-century work translated for the first time into English, *Myth, Religion, and Mother Right* (LXXXIV, 1967). The counterculture’s embrace of mythology, mysticism, and comparative religion was unforeseen by the editors, authors, and translators of these Bollingen books, who, with the exception of Joseph Campbell, were bemused by, if not hostile to, the sudden surge in popularity (and the inevitable trivialization) of their work.

Although for some the association with New Age culture would tarnish the luster of certain of these Bollingen classics, the contributions of these distinguished religious studies volumes are undeniable. D. T. Suzuki’s magisterial *Zen and Japanese Culture* (LXIV, 1959) is his most influential study of Asian religion. On Islamic mysticism, Henri Corbin’s *Creative Imagination in the Sufism of Ibn ‘Arabī* (XCI:1, 1969), now entitled *Alone with the Alone*, and *Spiritual Body and Celestial Earth* (XCI:2, 1977) and Louis Massignon’s *The Passion of Al-Hallāj* in four volumes (XCVIII, 1982) were groundbreaking texts. Original works in history include *Ibn Khaldūn: The Muqaddimah* (1958 and 1967) in three volumes, later issued in a single-volume abridged edition; this fourteenth-century classic was the first Islamic attempt to catalog all of world history and remains a standard reference in historiography. The Bollingen edition, the only English translation of this very influ-

ential book, may be taken as the epitome of what Bollingen series was able to accomplish. In Native American religion, Gladys A. Reichard's *Navaho Religion* (XVIII, 1950) was a landmark in the field. Like many other Bollingen authors, the great historian of Jewish mysticism Gershom Scholem had been introduced to Bollingen's circle at the Eranos conferences, and Joseph Campbell's six volumes of edited Eranos papers (XXX, 1954–1968) remain a unique record of the creative genius of this group of scholars. (For more on Scholem, see p. 82.)

Bollingen supported many large-scale projects. In addition to the collected Jung, Bollingen published seven volumes of the *Selected Works of Miguel de Unamuno* (LXXXV), which was awarded a National Book Award for Anthony Kerrigan's translation; five volumes of Karl Kerényi's *Archetypal Images in Greek Religion* (LXV), translated by Ralph Manheim; and Erwin R. Goodenough's *Jewish Symbols in the Greco-Roman Period* (XXXVII), in thirteen volumes—a classic in Jewish studies for which Jacob Neusner provided a one-volume epitome in 1989. Perhaps the most elaborately produced number in the series was the six-volume *Egyptian Religious Texts and Representations* (XL), edited by Alexandre Piankoff, in collaboration with Natacha Rambova: this work included foldout drawings of Egyptian tomb paintings opening to as long as ten feet, and it occasioned the first translation into English of the *Egyptian Book of the Dead*. Bollingen also undertook a planned fourteen-volume project from one of the major centers of Greek mystery religions, *Samothrace* (LX, 1958–1998), unfinished in eleven volumes when the series closed in 2002. Among the largest undertakings, the two Coleridge series begun by Kathleen Coburn in the 1940s—the *Notebooks of Samuel Taylor Coleridge*, in four volumes of two books each; and *The Collected Works of Samuel Taylor Coleridge*, in sixteen volumes—marked the formal end of the series, with the publication of Coleridge's *Opus Maximum* in 2002.

The series made many ambitious contributions translating literary works into English. It published fifteen volumes of the *Collected Works of Paul Valéry* (XLV), edited by Jackson Mathews; the six volumes of Charles S. Singleton's translation and commentary on Dante's *Divine Comedy* (LXXX: *Inferno*, 1970; *Purgatorio*, 1973; and *Paradiso*, 1975); an unusual edition of George Chapman's seventeenth-century translations of the *Iliad* and the *Odyssey* (*Chapman's Homer*, XLI, 1957); three volumes of new translations of the poems, prose, plays, and libretti of Hofmannsthal, introduced by T. S. Eliot and Michael Hamburg, in *Hugo von Hof-*

mannsthāl: Selected Writings (XXXIII); and André Malraux's *The Psychology of Art* (XXIV, 1950), which was later issued in an abridged edition as *The Voices of Silence* (1978). Bollingen also produced new editions of the Greek classics: a single-volume *Collected Dialogues of Plato*, edited by Edith Hamilton (LXXI, 1961), and a two-volume *Complete Works of Aristotle*, edited by Jonathan Barnes (1984).

A stormy episode in Bollingen's venture into literary translation stemmed from the publication of Vladimir Nabokov's controversial translation of Pushkin's *Eugene Onegin* (LXXII, 1964) in a four-volume set that included the text of the translated epic, Nabokov's commentary, and a facsimile of the original Russian edition. Nabokov's unadorned literal translation was panned in the *New York Review of Books* by his erstwhile best friend, Edmund Wilson, which led to a ferocious feud waged in a series of public letters that ended their long-standing relationship.

In 1949, in partnership with the National Gallery of Art, Bollingen Foundation established the annual A. W. Mellon Lectures in the Fine Arts (XXXV). This is the only part of Bollingen Series that continues to produce new volumes. Inaugurated by Jacques Maritain's *Creative Intuition in Art and Poetry* (1953), these publications highlight the work of an impressive array of the century's most significant art historians and critics. Chief among the Mellon Lectures books is Kenneth Clark's *The Nude: A Study in Ideal Form* (1956), a classic in art history. Perhaps the most influential of the Mellon Lectures books is E. H. Gombrich's *Art and Illusion: A Study in the Psychology of Pictorial Representation* (1960), the revolutionary treatment of perception and art. Other notable lecturers in the series included Jacques Barzun, Isaiah Berlin, Jacob Bronowski, Arthur Danto, Jaroslav Pelikan, Nikolaus Pevsner, Vincent Scully, Stephen Spender, Leo Steinberg, and Richard Wollheim (see p. 126).

Bollingen Series stands out in the landscape of twentieth-century publishing for its boldness, its range, and the distinguished author list. One could easily argue that it has not been equaled and will never be duplicated.