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The Mother

Marie-Louise von Franz, Honorary Patron

Studies in Jungian Psychology
by Jungian Analysts

Daryl Sharp, General Editor

The Mother

Archetypal Image in Fairy Tales

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My wife's work revising and preparing the text of this book for publication was cut short by her sudden death. Her friend, Marie-Louise von Franz, undertook the mammoth task of organizing and correcting the various manuscripts and assembling them to form an integrated whole. I would like to express to her my heartfelt gratitude for this work.

I also owe a great debt of gratitude to René Malamud for his most generous support, which made the original German edition of this book possible.

PETER BIRKHÄUSER-OERI

Foreword

Being asked to write a foreword can often be an unwelcome request, but this is far from being the case with this book by my late friend Sibylle Birkhäuser. I believe that it contains an important message for a large number of people.

C.G. Jung's reasoning and his scientific discoveries were formulated in such a compressed way that many people are unable to relate them to the problems of their everyday lives, though it is just these problems he was talking about.

Now, in her eminently feminine way, chiefly from the point of view of emotional experience, Sibylle Birkhäuser has concerned herself with the question of the mother in the practical world as well as in the deeper regions of the human psyche. With the help of Jungian concepts, this book is designed to offer many women an illuminating perspective on their problems. But for men, too, a knowledge of such archetypal connections is important, for in them the problem of the mother complex is indissolubly linked with the problem of creativity. Also, as the final chapter explains, the image of the goddess, the Great Mother of us all, lies behind many spiritual phenomena of our times in both a positive and a pernicious sense.

Sibylle Birkhäuser's book is not an ethnic folk tale study. It compares processes in the unconscious with mythic images in fairy tales in order to bring clarity to what is obscure. It is the distillation of many years of experience and concern with psychic issues during Ms. Birkhäuser's personal analysis and in her subsequent work as an analyst.

This book has been written with the intention of helping other people, and I am convinced it will do so. For many it will serve to bring light into the dark area, so full of vague promise and peril, which confronts us again and again from the "realm of the mothers."

MARIE-LOUISE VON FRANZ

1
Introduction

There are a variety of approaches to fairy talesanthropological, literary, educational and so onbut to a psychologist the important question is, what can fairy tales tell us about the human psyche? The psychologist assumes that the images and motifs in fairy tales conceal a meaning not immediately obvious. This book uses the findings of Jungian psychology to unearth that meaning.

In approaching fairy tales we must first take into account the kind of people whose imaginations produced them. Those who created the traditional folk tales were mostly simple people living close to nature. The stories are not a result of conscious construction, but emerged spontaneously and then grew to their present form through countless repetitions by many tellers. So the themes they deal with are universal rather than individual, and the language used to express them is composed of symbolic images typical of the unconscious.

The fact that fairy tales originate deep in the unconscious and strike a universal chord does not, however, mean that they are easy to understand. They do not give up their secrets easily. The reason is not hard to find: the people who dreamed them up, in their closeness to nature, possessed a completely different mentality from today's average adult.

A fairy tale is an unconscious product of the imagination, just like a dream. The difference is that it is not the creation of a single mind but of many, possibly of a whole people. In other words it cannot refer to the problems of one individual only, and so has a much more universal character than most dreams.

In interpreting a dream, an analyst is dealing with a particular individual's problems, knowing that the unconscious is providing a solution in the dream. Fairy tales, products of a number of people's imaginations, are the dreams of the whole of humanity and contain solutions to humanity's problems. They raise the curtain on the drama of the soul and the characters in them are present in everyone's psyche. Whoever seeks the meaning of these stories is of course also a human being, and so solutions to personal problems too can be found in themnot the trivial everyday sort, but the deeper concerns everyone shares.

Fairy tales are evidence of a wealth of spiritual life which on the whole is no longer directly available to us. In psychological terms it is the path to the unconscious which must be rediscovered. The analysis of fairy tales, like that of dreams, is an attempt to build a bridge to the unconscious, to the treasure-house of interior imagery. For many people, images they no longer understand have no significance. Since, however, a more or less inexhaustible fund of knowledge is

hidden within them, they have lost something of great value, certainly something worth attempting to reach.

From Jung we have learned that the unconscious is not only a place where repressed memories have been stored. His investigations into the human soul brought him to an understanding that everything new is a product of the unconscious, the inexhaustible source of psychic and spiritual life. This distinguishes Jungian psychology. It produces an attitude of mind which is always prepared to reckon with the unconscious as a living agent, for good or evil.

All the characters in fairy talesgood fairies, dragons, witches and dwarfsare archetypal images present at the deepest level of the psyche. Whether or not we are aware of them they have their effect, since they are psychological realities. Jungian interpretation does not explain them away; it uses them to find a path to the inner experience symbolized by the fairy tales' imagery.

The events in fairy tales portray a vital psychological reality. If we understand them, we gain a new understanding of ourselves. If we cut ourselves off from this world of images, we are separated from one of the main sources of our own life energy.

Deep down in the unconscious of human beings there is a treasure-house of knowledge, or common spiritual experience, which can enrich us if we gain access to it. Jung termed this level of the psyche the collective unconscious, home of the archetypes. 1

The analysis of fairy tales is one way of dealing with archetypal ideas, with the figures of the collective unconscious. It is an attempt to connect them with consciousness. In order to satisfy the needs of the conscious intellect and its abstractions, an image expressed in a fairy tale must be presented in psychological terms. The abstract concept may say a lot less than the image, which is usually a lot more beautiful too, but for anyone who no longer understands the image it can act as a bridge to a more immediate comprehension.

In the sense we are using the term, interpretation means trying to point out the astonishingly profound and striking messages hidden beneath the surface by making comparisons with similar stories, with myths, religious ideas and dreams. Pointing out really means pointing to something modern individuals often fail to see. Nowadays we live mostly in the top storey of our psychological house, or, to put it another way, we have been cut off from our roots, from our own substrata.

Fairy tales present a view of the ground plan of the psyche. So they are saying what everyone basically knows, something completely straightforward. "In that case," some may wonder, "why do we need to interpret them at all?" Perhaps because it is precisely the straightforward we can no longer see, having lost our way in the world of consciousness.

Some believe that a simple fairy tale cannot possibly have anything to do with serious problems, and that interpretations read too much into them. I see interpretation as a kind of translation, however. The more carefully one translates, the more amazing are the things one discovers. And why not? The natural scientist with careful work also finds processes in nature that are the result of a previously unsuspected intelligence which, perhaps, exceeds his or her own. Is this surprising? Why shouldn't there be an intelligence somewhere outside ourselves greater than that of our consciousness? And why shouldn't we seek to obtain the wisdom of the unconscious? We do exactly the same when we interpret dreams. We have, perhaps, a patient whose problem we simply cannot understand, until we carefully analyze the dreams. Often they show clearly what is wrong.

Partly what we hear in fairy tales is the voice of a very primitive mentality, from a time when everything in the psyche was projected onto nature. Trees and animals had voices and expressed humanity's own unconscious thoughts and feelings. We can still observe this state of mind very well by studying primitive religions. 2 But the primitive is still alive in each of us, a part of our psyche with which most of us have lost contact. If it were merely an inferior part, we would not suffer by the loss. But such is not the case. A single night's dream can be enough to make us understand how helpful the advice of this voice from the unconscious can be.

Being in contact with this side of ourselves can prevent us from becoming neurotic, for it is a source of vitality and creativity. That is why understanding anew the mentality of that part of the psychethe natural man, as it wereis so important. It is different in that it does not speak in abstractions. It speaks to us in images and symbols. Nor does it live in our world of conscious opposites. For instance our concepts of time, our "today" and "tomorrow," play a far less absolute role at that level than they do for us consciously. It exists in relative terms outside time. It also knows there are miracles and expresses that knowledge in fairy tales.

All this is difficult for our modern, scientific ways of thinking to comprehend. It does not seem sensible. Of course we should not simply give up these valuable habits of ours and revert to a primitive mentality. I must strongly emphasize that. A lot of people believe they can integrate their unconscious by capitulating to it. Our task is rather to recognize, while maintaining our conscious position, that there is quite a different way of looking at life, and that it is not only still alive in fairy tales but in ourselves too. That is the only attitude which has any chance of reconciling the two points of view.

One example of the alien quality of the primitive way of thinking is the apparent lack of differentiation between subject and object. With the help of a

developed understanding we have more or less learned to separate interior from exterior, and indeed learning to do this is necessary if we do not want to remain children for ever. What connects the primitive with a contemporary, more conscious, integrated person is that both are aware of the living contents of the soul. The primitive is *still* aware, whereas the wise person is one who has regained this knowledge, and so knows it in a more conscious way.

Humanity's basically positive intellectual development involved a loss, which now we must compensate for. We have learned to differentiate between inner and outer reality, it is true. We are no longer as naive as primitive people who, on going into the forest and seeing a devil, take it as objective reality and appear not to know that they have had a vision. If we are even capable of having visions, we usually efface the knowledge because we know that it is not external reality. But that means we have also lost access to the autonomous processes of the mind and its deeper contents. We lack true introspection. And that is a great loss. It has caused a psychological split, a separation from the deeper layers of our psyche, leaving us isolated within the ego.

Primitives possessed direct access to the unconscious, and put all the mysteries and terrors they saw into the images of fairy tales. These represent the inner drama of the soul, which we mistakenly try to reduce to something external. It is very important to be aware of this danger when interpreting fairy stories. Only if we look within, toward the reality of the unconscious, can we understand the deeper sense of fairy tales and find our own wholeness.

2
The Mother Archetype

The aim of this book is to investigate the psychological meaning of mother figures in fairy tales. As self-portraits of the human soul, fairy tales sketch the Earth Mother in an endless variety of positive and negative images. And yet there are typical recurring motifs.

The great diversity of images makes the division of fairy tales according to particular aspects of the mother unavoidably complicated. In some cases the same tale could just as well be dealt with in a different chapter. In order to bring some sort of order to the heterogeneous material and thus facilitate comprehension, it will sometimes be necessary to emphasize one aspect of the figure somewhat arbitrarily at the expense of another.

One thing immediately apparent when studying these figures is how different they are from real mothers. Often they possess subhuman or superhuman traits. For one thing they are better or more evil than the average human woman. In their appearance too they are often different. There are awful ugly witches with red eyes and enormous noses which they use for poking the stove, or etherially beautiful fairies, like goddesses. Often these beings have special powers to cast spells or transform themselves into animals, like the witch in Grimm's "Jorinda and Joringel" who takes on the form of a cat or an owl during the day. Fairies make predictions, dear old ladies give the hero helpful magical objects. A caldron keeps refilling itself with food, for example, or a whistle calls helpful dwarfs when it is blown.

Obviously fairy tales express an inner psychological reality rather than an external one. The same is true of the mother figures, of course, and that is the reason for their oddity. They represent motherhood in its various aspects; not particular mothers, but symbols or archetypal images of mother. These peculiar figures point out that there is more to the concept and experience of mother than we might imagine.

Apparently one can have an experience of mother which is not necessarily identical with the experience of a specific woman as mother. This means as much for our psychic life as the personal mother does, and we continually meet it as an inner reality in the most diverse situations, either as aiding power or potent danger.

In order to understand the nature of the mother archetype, we must begin by thinking a little about the maternal principle. In its broadest sense it symbolizes an experience of all living beings. No one is created from nothing; everyone has

a mother. In the same way all psychic life has a progenitor, which existed before consciousness and will probably continue to exist when the light of consciousness is extinguished. It is, was and will be again, our psychological *sine qua non,* the unconscious, which behaves toward consciousness like a mother. So the mother archetype refers to what our more prosaic psychological jargon terms the unconscious, particularly in its maternal aspect, involving the body and the mystery of matter in general.

The mother image thus symbolizes not only the psychological but also the physical foundation of human existence, including the idea of the body as container of the soul. 3 Modern humanity appears to be especially fascinated by the mystery of the close relationship between the unconscious and the body. One symptom of this is the disproportionate emphasis many people place on the instinctual drives. Perhaps it involves an unconscious search for the Earth Mother.

Jung summarizes the countless aspects of the mother archetype as follows:

> The qualities associated with it are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants are presided over by the Mother. On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate.4

The mother archetype is especially concerned with that part of the psyche which is still wholly nature, which is why we often speak of Mother Nature. The opposite pole would be Father Spirit. Basically the father and mother archetypes represent the two chief principles of all existence. We can call them logos and eros, or, as in Chinese philosophy, yang and yin. They can either form a harmonious union together, or be in some kind of opposition. The father symbolizes the active, creating principle, the mother the receptive and nourishing one. Although, as we shall see, there is also a spirit mother, the mother principle is primarily on the side of nature in the sense of the instincts, the physical drives. If negative, it often goes so far as to oppose the spiritual ambitions of an individual.

One difficulty in understanding the mother image arises from the fact that it is simultaneously one of a number of contents of the unconscious and also a symbol for the whole collective unconscious. But the unconscious, as the original unity, contains all opposites.5 A very nice illustration of this is an ancient Egyptian text on the mother goddess Neith, which says that "as the deity of commencement Neith is beyond the sexes. In her, who 'created the seed of Gods

and of men' the male and female forces are still present unseparated,... she is 'father of fathers and mother of mothers.'" 6 There is a similar description of the Indian primal Mother Aditi:

> Aditi is heaven, the ether,
> Aditi is mother, father, son.
> Aditi is all gods and men
> Is what was born and what will be.7

The mother is thus an inconceivably powerful force that can all too easily overwhelm a human being. At the same time she is the source of everything new.

This throws up a fundamental question, namely the problem of the moral ambiguity of the Earth Mother. Why is she portrayed in some fairy tales as a good, kind old woman and in others as an evil, destructive witch? The contradiction can be understood on the one hand as a constant, since all archetypal figures are ambiguous in the way they manifest themselves, just as nature is. On the other hand she must be seen in relation to the circumstances of the person experiencing her in the story. Because the mother image, as we have seen, particularly expresses the physical and instinctual experience of the unconscious, its manifestation will often depend on how a person relates, or should relate, to this side of his or her psyche.

For some, especially those not securely anchored in the world of consciousness, the drives are dangerous. Their mother figures will try to poison them. Like the hero of Grimm's "The Riddle," they must pour away the drink they are given; it is poisonous. For others, however, the same mother plays the role of savior. These people may be confined, as it were, in the narrow limits of their consciousness; they can only do what they themselves regard as sensible, whereas they should learn to pay attention to the impulses of the unconscious.

Then, if the Earth Mother is understood correctly, she is not a poisoner but a helpful guide. The way she is experienced depends largely, if not totally, on the person's immediate circumstances and on the ability to interpret her correctly. With psychological understanding it is possible to objectify this helpful and dangerous power and thus form a relationship with it.

It is particularly people with close ties to their actual mothers who are fated to experience the maternal unconscious and attempt to establish a relationship with it. The term "mother complex" was originally a pathological term that referred to an illness, a mental defect. However, Jung gave it a much wider meaning which also gave credit to its positive effects. From now on the term will always be used in this wider sense, as Jung suggests.8

Having close ties with the mother means being under the influence of the mother archetype. Whether the result is destructive or creative depends chiefly on how a person relates to the internal image of the mother. At first one's difficul-

ties all seem to be caused by the actual mother. Jung discovered, however, that she was not the sole cause of the disturbances typical of a negative mother complex, but that the mother archetype was also active. The eternal is experienced in the unique. But even though the eternal image is personified over and over again in the unique individual, it is still not identical with a person. The archetype, after all, is invisible; it cannot be experienced directly. In a real person, on the other hand, it can appear and be objectively experienced.

As Jung stresses:

> A mother complex is not got rid of by blindly reducing the mother to human proportions. Besides that we run the risk of dissolving the experience "Mother" into atoms, thus destroying something supremely valuable and throwing away the golden key which a good fairy laid in our cradle. 9

The "golden key" is the key to the unconscious. It is golden because it often reveals access to hidden riches. There are of course a large number of mother-fixated people who never get round to using the key and so continually experience the damaging effects of the mother archetype, usually as a lack of equilibrium in the drives.

Jung states that the active mother complex in the daughter often consists of too much or too little activity in the sexual sphere. Similarly, in the son, two possible directions are homosexuality or Don Juanism.10 In both the instinctual drives are affected, which may interfere with their spiritual path. The spirit-father and the Earth Mother, otherwise in harmonious and fruitful union, clash. In a similar way the principles of logos and eros can also be experienced as a unity or as conflicting opposites.

We meet the Earth Mother as an enemy of all things spiritual and of consciousness in general in, for instance, the fairy tale figure of a dangerous witch living in the woods. Often she must be defeated and even killed, that is, overcome in her negative form, by the hero. Mother-fixated individuals are sometimes also threatened by a destructive attachment to tradition, a clinging to the past. In other cases this aspect of the mother can manifest positively in maintaining contact with one's roots,

Let us not forget that the mother possesses a golden key too, in other words that experiencing the unconscious can open doors to new spiritual values. This could be the reason why the mother archetype plays a special part in times of transition like ours, not only in the lives of individuals but also in general. On the one hand she takes the form of mass hysteria, on the other she bears what is new. The mother-fixated person should really by rights be the best fitted to make contact with the unconscious, that is to discover a totally individual spiritual attitude. However, such a person can also get stuck in an alien, often pathological, animality which is frequently an expression of still unconscious artistic talent.

For this reason a person with a strong mother complex is even under sentence of creativity; only by an act of creation can he or she get free, at least temporarily, from the mother. Basically, it is not being tied to a personal mother which causes the suffering, but the attachment to the unconscious. Only through realizing that it is the maternal basis of the psyche which is continually tempting one to creative activity can a person truly gain freedom from the mother, and even then only for a time. Through creative work one keeps tearing free of her until she uses her most powerful weapons, sickness and age, to draw us into the apparently final night of death.

Often the Great Mother is goddess of the uncontrolled passions, ecstatic, intoxicated. These too are prominent tendencies in the modern world. She is also a goddess who acts in the darkness, who does not wish to be seen, like the Egyptian goddess of Sais, or the Indian Kali Durga who is called the unapproachable. We seem menaced particularly by her darkest aspect of bloodthirsty war-goddess and fearsome bringer of death. Although the danger is a collective one, there is no collective answer to it. In fairy tales too, it is an individual who challenges her. Confrontation with the archetype is always the business of the individual.

The Earth Mother appears in fairy tales as an old woman, a witch, or a good fairy, living in the woods or by water. Sometimes she is found in a green meadow or on a mountain like the ancient mountain deities. Her cottage may be in a subterranean realm in the middle of a sunny field with flowers and apple-trees as in "Frau Holle." Apart from their homes or the places where they are found, a close relationship to animals often characterizes these women as Earth Mother figures. It is a collective term, a summarizing image, for humanity's experience of teeming and animate nature. Nature is not dead in fairy tales, it is spiritual.

This figure partly represents a past state of the human psyche. Partly, however, it has a future perspective, since the dichotomy between nature and spirit is one of humanity's most urgent problems. In many fairy stories, as in the images of alchemy, we see an attempt to free the spirit from its entrapment in nature. This typically takes the form of a hero who has been turned into a beast and must be released from the spell.

To some extent Jung's discovery of the collective unconscious and our growing knowledge of its nature points the way to a solution of the problem. But in practice the split has still not been healed in the majority of people today. All too few have yet realized that their unconscious, their own nature, can help them out of their psychological troubles. That dreams could give them sensible advice is as incredible to them as that their pet cats or the fruit trees in their gardens should speak and advise them. But that is exactly the kind of thing that happens in fairy stories, and it contains an important truth.

Today we run the risk of losing contact with suprapersonal values, because our developed consciousness no longer allows a naive attitude to such things. Jung was among the first to perceive that a separation from the suprapersonal spiritual values is the root of numerous neuroses. Very few, though, know what they are suffering from, and most regard one symptom or another as the illness itself. A great many are totally unaware of their incompleteness and disorientation. They do not even know that a person who only lives from the ego cannot have a full and healthy life, and they project their discontent on some external problem. But Jung discovered in the course of many years of psychiatric practice that even a person who has no faith in gods or goddesses can find a psychological equivalent within, by experiencing what he called the Self, a guiding center in the psyche. 11

Finding a satisfactory attitude to their emotional problems has become a central issue for many modern men and women, whether or not they are conscious of it. The current high level of divorces attests to an increasing helplessness in this field. Even if it does not go that far, the lack of a valid attitude to love as a psychological reality, or, in more general terms, to the female principle, often produces great suffering.

Seeking guidelines, we often turn to religion since we are quite aware that intellect alone cannot provide a solution to the more severe psychological problems. Christianity, particularly in its Protestant form, does not contain a female deity to serve as a suprapersonal example, so it is sought in other religions, or in the forms of spiritual expression which exist parallel to official dogma, like fairy tales. With their origins in the profoundest levels of a people's culture, fairy tales are also connected to the deepest strata of the individual psyche.

In the female characters analyzed in the following stories, various aspects of goddesses of classical and early religions may be recognized. Fairy tales use material from so deep down in the unconscious that they present contents which vanished from the conscious mind thousands of years ago. They come from a level relatively unaffected by the patriarchal tendencies of our culture; there, for instance, the great universal goddess of the very early civilizations around the Eastern Mediterranean is still active. In fairy tale characters, as in those early goddesses, we find the suprapersonal image of a female who never dies, even if killed three times over, like Snow White. Like humanity's ability to love, it often passes through the appearance of death and emerges rejuvenated.

As early as the Hellenistic period in Greece, and in the Christian era particularly, a masculine logos principle began increasingly to dominate cultures, and the feminine archetype receded into the background. The feminine principle can now be found less in the ideas of the leading religions (such as Christianity) than in the alternative forms of expression of the unconscious, such as fairy tales. I

will illustrate the significance of this divine female power, the feminine principle which for thousands of years was worshiped as a great goddess, with the help of a few fairy tales in which it is still alive.

First, however, since the tales discussed below are mostly from Christian countries, we must consider the Christian attitude to nature. According to the official view, nature and the body have a relatively minor importance compared with the spirit, which is why the feminine side of the deity was eclipsed. That could be a reason why European fairy stories more often show the dark side of the Earth Mother than the lightto compensate for the fact that Christianity does not include the dark points of the feminine principle, or indeed the principle of evil, in its image of God.

The immediate effect is unhelpful, to women especially. For, to be complete herself, a woman really needs an image of female completeness or a goddess who does not only represent the light side. It would protect her from one-sided idealization of the feminine and motherhood. If she does not know the dark mother in herself she runs the risk of identifying with her light side. She then nevertheless lives the dark side, but unconsciously; in other words she becomes possessed, with accompanying dangers for herself and others. Jung says of the female character that it strives more for completeness than for the perfection sought by the male. This is also a tendency of nature and the Earth Mother.

Jung writes of the Christian faith:

> This comprises practically everything of importance that can be ascertained about the manifestations of the psyche in the field of inner experience, but it does not include Nature, at least not in any recognizable form. Consequently, at every period of Christianity there have been subsidiary currents or undercurrents that have sought to investigate the empirical aspect of Nature not only from the outside but also from the inside. 12

When Jung speaks about "subsidiary currents or undercurrents," in this context he is primarily referring to alchemy and gnosticism. However, fairy tales are also a kind of subsidiary current, and that is why they portray a veneration of nature, as well as its ambiguity, so vividly. They are often closer to nature than Christian consciousness and so not only describe the Earth Mother as a dangerous power of darkness, but also show her positive functions of helping, healing and creating as the birthplace of a spirituality at one with nature and the body. She personifies the eros principle, which combines opposites, while logos divides them.

However, the archetype of the Earth Mother needs to be understood in terms of its opposite, the archetype of the spirit. Spirit could only maintain its independence through continually experiencing the antithesis, and realizing how

spirit and nature affect each other. Similarly, the Earth Mother is the balancing pole to the spirit.

When we investigate the Earth Mother figures in fairy tales from Christian countries we must not lose sight of the conflict between nature and spirit which is so typical of Christian consciousness, for partly these figures spring from a reaction to that conflict. Some of them owe to it their darkness and others their beauty. In part they stress the conflict and show the Earth Mother as a menacing enemy of typical Christian spirituality, in part they attempt to heal the split.

Of course it is the dark side of the Great Mother which Christians find hardest to accept. In the witch in a story like "Jorinda and Joringel" this aspect is expressed not only in the magic powers she possesses but also in the fact that she can change herself into a cat or an owl. The cruelty with which a cat treats mice and birds makes it an apt symbol for primitive nature. It may also embody a certain healthy egoism. If it feels like it, a cat will come and allow people to stroke it; if it doesn't, it will run away, entirely according to its nature.

Jung wrote about the split Christianity caused between nature and spirit in his essay on the Trinity:

> The gulf that Christianity opened out between nature and the spirit enabled the human mind to think not only beyond nature but in opposition to it, thus demonstrating its divine freedom, so to speak. This flight from the darkness of nature's depths culminates in trinitarian thinking, which moves in a Platonic, "supracelestial" realm. But the question of the fourth, rightly or wrongly, remained. 13

Jung was later to say of this "fourth" that it put chains of reality on to trinitarian thinking. Thus Jung sketched in a few words the positive sense of the development of Christianity as well as the predicament it led to. It enabled man to develop a way of thinking in opposition to nature, but left open the question of practical application, which is also the question of evil and of totality.

The missing element in trinitarian thinking is bodily reality. As the objectification of the spirit it is not only the "fourth," but simultaneously the completing One. That is why as an element of reality the Earth Mother is often the one who provides or causes completeness, by, for instance, bringing the hero into contact with his soul. So she is not merely the fourth, but often joins the opposites to a new unity. Put another way, she is not only body, not only nature, but also spirit, a spirit-nature which includes material reality.

The moral opposites of good and evil may also be reconciled by the Earth Mother. In her role of objectifier she may force a person to accept his or her shadow side; one must fight back to avoid succumbing to evil. That is why many Earth Mother figures in fairy tales are characterized as totally evil. The chains of reality are experienced in this case as something inimical to the spirit.

A person who is controlled by the drives, for instance, feels like her prisoner in a spiritless existence. Thus the dark Earth Mother often shuts the here up in a prison, as in "Hansel and Gretel" or "The Cast-Iron Stove."

The mother figure in fairy tales is not only negative, however; even when it is part of a world contrasted with Christian ideals, as the devil's grandmother, for instance, the moral blackness of the Earth Mother is usually only relative; although she lives with the devil, she usually helps the here to escape from his power. In "The Robber Bridegroom" there is an old Earth Mother who lives with robbers. She too helps the heroine to escape from the robbers' lair and even seems to have been waiting all the time for a chance of freedom, since she joins the heroine in her flight.

It would certainly be wrong, then, to associate the principle of nature with evil. They can be identical, but need not be; it depends on a person's psychological development and particular situation. 14

Consider, for example, Grimm's "One-eye, Two-eyes and Three-eyes," where Two-eyes, the typical stepdaughter, is sent out hungry into the fields. She sits down on the edge of the field and weeps until her tears run down like two little streams. Looking up sadly, she sees a magical lady standing there who changes her unhappy life. Two-eyes stands for those kinds of people whose experience of the personal mother has been unpleasant and then, in a moment of great anguish, experience the positive maternal principle in their own psyche.

Such stories describe a psychological event similar to an encounter with a supernatural being, that is, the collision between the ego and an inner psychological factor which is felt to be superior. They also show how to behave toward the fairies and witches in order to profit from the encounter. Two-eyes gratefully accepts the lady's help. Her merit lies chiefly in having borne her previous fate with patience. In "The Riddle," on the other hand, the prince accepts the warning given him by the witch's daughter and politely declines when the old woman offers him one of her refreshing drinks. He appears to be a person who is capable of recognizing and rejecting something poisonous, even when it is offered with a smiling gesture.

One can understand better what is meant by that if it is a question of a danger from outside. However, we cannot properly perceive or appreciate the dark forces threatening us until we have encountered and resisted the equivalent darkness in ourselves. The "poison" being offered might, for instance, appear as certain highly destructive thoughts or feelings which one should forcefully reject. In the fairy tale, since the hero is offered the poison by a maternal figure, we can assume he is being tempted to remain infantile and not to take the individual path required of the hero. His task is to win his soulto find a way of relating to his

unconscious. His inner inclination to shirk this task confronts him at the very start of his quest in the form of the witch.

Processes such as these are usually very difficult to recognize in practice. One has the feeling one has made the poisonous thoughts or emotions which force their way in, so of course one does not recognize them as poisonousas a "witch." The phrase "force their way in" depends on there being someone doing the forcing, like the witch forcing the glass of poisoned wine on the hero.

A considerable part of Jung's work was concerned with this very question, how one should deal with one's own daemons. The prime aids we have are dreams, which bear independent witness to what is going on in the psyche, and active imagination. This latter method, which will be discussed later, involves an active confrontation with the unconscious. Most people strongly resist this. To use the image of the fairy tale, we could almost say they would rather drink the poison than admit to themselves that there are powers at work in themselves comparable to the witch with her red eyes.

It takes a good deal of courage to abandon the illusion that consciousness is the prime moving force in their psyche. If we ask ourselves why this should be so, we find, strangely enough, another aspect of the Great Mother; for she largely personifies the unconscious, and so also people's tendency to keep reverting to unconsciousness. Depending on whether the reversion has positive or negative effects, the mother image takes on a positive or negative face. This is really the natural course of things. In the whole of nature life is like that. Only human beings can to some extent, and then only for limited periods, free themselves from unconsciousness, and sometimes have to.

This means, however, freeing oneself from the symbolic mother. To do this a person has to go into the unconscious; that is a prerequisite for achieving a higher level of consciousness. After all, the mother is the source of all things. Where, for example, is the source of light? In the darkness. Where is the source of certainty? In ignorance. And consciousness, the condition of all existence, has its source in unconsciousness, in the void, in the mother.

The sentimental feelings we often have about the mother come from her own tendency to remain unconscious about her own nature. She prefers not to lift the veil. And yet that too is only partially true, for the maternal principle, although or even because it symbolizes the unconscious, is also what gives birth, creates existence. So there are in fact two essential sides of the maternal: one which is trying to create consciousness and existence and uses all available means to achieve that goal, and another which seeks unconsciousness and nonexistence, in other words destruction and disintegration.

Human consciousness has a critical part to play in this situation. To illustrate this, imagine a woman who identifies totally with the positive side of the

mother, who believes she could not possibly be anything but a good mother, who equates herself with her womb, so to speak. In such a woman the dark destructive side of the mother archetype will be specially influential, because her identification with the positive side of the mother archetype does not give her any opportunity of encountering its dark side. As a result she will release its destructive tendencies unconsciously against either herself or the child. In such cases the dark Earth Mother acts through the real woman by way of her own personal negative characteristics, of which she is herself unconscious.

Jung observed that certain typical constellations keep reappearing in dream images that personify particular parts of the unconscious psyche. One of these images he called the shadow. This term refers on the one hand to the dark, morally inferior, or simply primitive, aspects of the psyche, and on the other to positive aspects of ourselves that we are unaware of. For instance, if a respectable, hardworking man dreams of a layabout, it can often be understood as a side of himself that actually dislikes work. Similarly, a layabout might dream of being hard at work. In fairy tales there is not uncommonly a good, hardworking girl with a bad and lazy stepsister or stepmother, who represents her negative shadow. The shadow is portrayed in dreams and in fairy stories in a character of the same sex as the hero or heroine.

As described above, the manifestation of the mother archetype is not unconnected to a person's conscious attitude. So we will frequently be examining the relationship of the main character in fairy tales to the mother figures that appear. In the case already mentioned of a woman possessed by the mother archetype, it would naturally be hard to prove this fact to her, but possibly, unless she is very stubborn, she may come to see that her attitude creates situations over which she has no control and which are not compatible with her image of herself as the good mother. She may perhaps then identify just as closely with the bad as previously with the good, and, in the spirit of a good Christian, admit she is a sinner. However, this alone will not enable her to observe the objective power which has been working through her, the dark side of the mother. She might make a great effort of will to suppress the evil, but unless she sees its true origin in the unconscious she will not be able to.

For very many people today the problem of the shadow has become central. To deal with it one must be able to assess good and evil and differentiate between them. This is a prominent aspect of what Jung called the process of individuation, a psychological pattern of development that leads one into a confrontation with one's shadow side and with evil, and also involves owning up to unrealized potential. 15

Understanding the relativity of good and evil leads to health and wholeness. That is why the Earth Mother is a destructive force for some and for others a

helpful rejuvenating power, and why she plays similarly diverse parts in fairy stories.

One reason why the path of nature is so important now is that we have lost the religious certainty of previous centuries. The guiding forces in the unconscious stand ready to fill this gap. Whether one can relate to the collective unconscious or not depends on various factors. One of these is the person's talent and where he or she is going, but the point in life where the relationship is to start also has something to do with it, for every stage of life has different tasks.

In general a young person's path leads away from the unconscious. One must set one's own goals and try to achieve them. Although the unconscious is always present, it is seldom intrusive, and should it try to prevent one from achieving conscious aims one often, rightly, elbows it aside. If it tries to imprison and kill one, like the witch in "Hansel and Gretel," cunning and brute force must be mustered to defeat it. One must regularly be ruthless toward the maternal unconscious, since at this stage it can bind one to the past, a complacent, childlike state ruled over by the mother.

In childhood the mother image is commonly projected onto the actual mother; that is, the archetype and the personal mother form a single complex of experience. 16 The mother is the source of nurture and support. If the mother neglects the child or smothers it with too much love, the child can feel her even then as a destructive force. In the process of growing up, however, the mother image attaches itself to others. A man, for instance, regularly projects the mother image onto the woman he loves. He then sees in her all those qualities associated in his mind with "mother." This is a consequence of the psychological function Jung has called the anima.17

While the Earth Mother figure in a woman tends gradually to come out of the unconscious from behind the shadow, this image influences a man through his anima. She/it can take on a positive or negative character. An intellectual man may, for instance, be only slightly conscious of his emotional side. Because it is relatively unknown to him and he does not let it take part in his conscious life, it often makes itself felt in unpleasant waysin moodiness and bad temper, depressions or overtly female tendencies, which are then represented in dreams by negative female figures. This same situation is depicted in fairy tales, where the hero's task is to win the hand of a princess, which psychologically represents an integration of his anima.

In early life the woman onto whom the anima is projected usually identifies to some extent with the mother archetype. That is particularly the case when she herself becomes a mother. She feels her children growing in her body and emerging from it as though she herself were the life-creating principle. She is often just as unconscious of the effects of the mother archetype as the man who

projects it onto her. Fairy tales express this in the image of a younger woman acting in a particular way or doing a set task on the orders of an older, numinous mother figure.

In the following pages certain important aspects of the mother archetype and its effects on human beings will be presented in more detail, beginning with the archetype in its destructive guise, then as a shaper of destiny, and finally as a force for change and the renewal of life.

The mother draws me down,
In tomb deep and profound.
I sink down through the night,
Where wondrous dreams delight
Into a magic land
Which no light ever scanned.
There her soft arms enfold me,
With mothering warmth she holds me,
In the darkness of her kingdom
No change will ever come
It is as if she calls
From deep within her halls,
Fills me with drowsiness
And leaves me powerless.
My body, without motion,
Sinks in the deepest ocean,
Is at the waters' mercy
Not knowing where they journey.
At first they hold me tightly,
And then they drift me lightly,
But where their destination
Defies my speculation.
Nature's powerful forces
Obscure my traveled courses.
Will I nevermore be free,
O unfathomable sea?
Hours passed, my fall was halted;
My foot touched ocean bed.
A jewel shining there I saw,
Could it be my own soul's core?
A pearl's effulgence bright
Shines through the darkest night.

Woman in analysis.

3
The Terrible Mother

The Great Mother is most to be feared when she shows her purely destructive side, when, as in "Snow White," she becomes the terrible mother. When this trait is uppermost, she often appears in fairy tales in the role of the evil stepmother, representing the annihilating side of the maternal principle. This dark urge to destroy is as much a part of the archetype of the mother as is its light, life-giving side.

In two Russian fairy tales, "Lovely Vassilissa" and "The Witch Thighbone," a malevolent stepmother is first described as bad, but still on the whole decent; still, she leaves the heroine in the power of an inhuman death-bringing mother who is a completely supernatural, or archetypal, figure. This shows us that the dark side of the mother is behind the female shadow. That maternal feelings, or the principle of feminine eros in general, if they are taken to extremes and only function instinctively, can destroy their own object is a well-known fact. Since this destructive urge is clearly inherent in the original female character, there is a danger that it will be lived out unconsciously by any mother who cannot free her maternal feelings from pure instinctiveness.

Becoming aware, however, is not wholly sufficient. A woman may at times have to live out the dark side of motherhood. If she does it consciously, it can have the purpose of freeing her from her unconscious destructive side. In "Answer to Job" Jung writes that modern men and women can no longer escape the dark god, because this deity is trying to become incarnated in them. 18 The same could be said of the dark goddess, who is incapable of transformation without being incarnated, or in other words consciously experienced by a woman.

A woman who encounters the original female principle in herself will inevitably also encounter the death-bringing mother, the feminine qualities which seek to destroy her and through which she has a destructive effect on others, on the man she loves, on her children and on her friends. For a man, meeting the terrible mother means meeting his dark anima, but for the woman this figure is connected with the experience of the Self.

Life and death, renewal and destruction, belong together as mutually indispensable opposites. So the life-creating maternal archetype also has a destructive aspect. This is particularly clear in nature, which must always destroy in order to create something new. But psychological dissolution in unconsciousness is also an effect that proceeds from the mother archetype, and is at the same time the prerequisite of all spiritual renewal.

When Jung characterizes the dark side of the mother as "anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate," 19 one thinks of the dark aspects of the mother we are familiar with from mythology and the religions of the world. For instance, as Persephone or Hel she is a goddess of death and the underworld. In India Kali wears a necklace of skulls and drinks human blood, as does the ancient Egyptian goddess Sechmet.

However, the mother archetype, as we have established, is not just the model of maternal behavior in the personal sense. Jung calls the maternal instinct "the mysterious root of all growth and change."20 It is a creative and destructive power acting from the depths of the psyche, the collective unconscious. It is like an ocean which gives rise to all life forms and then engulfs them again. According to a person's situation and attitude, the depths can produce totally destructive effects of which one must be aware.

The most extreme example of the destruction of consciousness by the archetypes of the collective unconscious is probably mental illness. The unconscious may also, however, exert a temporarily disintegrating effect that a person must fall victim to, or undergoas in neurosis or a midlife crisisin order to be transformed. In this case the unconscious nullifies a conscious way of looking at things, in order to replace it. The ego must sometimes forgo its supremacy for a person not to become one-sided and sclerotic. Creative people in particular are continually going through this process. The mother archetype probably comprises equal portions of light and shadow, but according to the collective conscious disposition of an epoch the revelation of it varies between images of the destructive or the creative aspects of the unconscious.

We can distinguish various types of evil mother figures in fairy tales, such as witches and stepmothers. There are some maternal figures that are entirely destructive from a human point of view, and others whose negative effects are followed by change and renewal. This may be the case, of course, even when it is not stated explicitly but is only implied, for instance by the positive way the story ends. Examples of both types will be given in this book.

As to the ways in which these dark mother figures exert their harmful and destructive influences, there are various typical sorts of behavior. They appear particularly to have a great appetite for human flesh, for witches will often try to eat their victims after cooking them. Sometimes they burn them or expose them in freezing weather to die of cold. Probably their most frequent means of destruction is poison, either added to food or administered to the victim by a stab or thorn-prick. Being mistresses of the art of magic, they can also hurt or kill people, by changing them into animals or turning them to stone, paralyzing

them, or making them dumb or blind, or shutting them up. They kill their victims with knives, tear them to pieces or drown them, and so on.

In the following tales we shall investigate the psychological meaning behind some of these methods. We will observe how some are destroyed by their encounter with the terrible mother, while others in the same situation manage to escape or are even regenerated as the result of an appropriate attitude. In other words the mother archetype can destroy some people psychologically, whereas others are brought to themselves by the very danger: they undergo the fate of the hero. Through the mother they discover their creative side.

The positive and negative sides of the unconscious, and thus of the mother archetype, are closely connected. This is not expressed in every fairy tale; not every female figure shows light and dark traits. But when all fairy tales are seen together as a unified whole, dark female figures can be seen to generate positive female values and vice versa. One example is in the well-known tale of "Snow White," which will be discussed first.

4
The Jealous Stepmother

The story of Snow White, like most of the other tales here, will be investigated particularly from the point of view of feminine psychology. As Jung points out, the mother image can be observed in a purer form in woman than in man. [21]

In a man the mother image is always initially mingled with the figure of the opposite sex, the anima, his primal experience of woman. For this reason it occurs less frequently as an image of pure femininity than it does in relationship to a man. This is not to say that portrayals of typical aspects of the feminine principle do not also occur in tales with predominantly male subject matter, but they are generally less clear.

In a woman the figure of the Earth Mother is partly shadow, partly Self, a kind of self-portrait of the female principle; it is analogous to the "wise old man" in the male psyche, which represents the spiritual principle in its purest form.

Closely connected with the Earth Mother is the figure of the daughter, the divine girl, the Kore. In myth she can hardly be separated from the mother. Often they form an opposite pair. Mother and daughter are a single, complete unity. In a number of stories (like "Snow White") the daughter is the heroine. She invites the ego to identify with her. For a woman she is a kind of subconcious prefiguration of the appropriate attitude of the ego in the process of individuation.[22]

Both mother and daughter figures in fairy tales often possess superhuman and subhuman, or divine and diabolical, characteristics; perhaps the mother more so, since the daughter, as we have said, is closer to the human ego. But we must never forget that the fate of the daughter shows the suprapersonal fate of a goddess and not that of an ordinary human being. We can, of course, compare her fate with a human one, indeed we must in order to identify with it, but we must always remain aware that by doing so we reduce events from the "other world" to the level of our mortal existence.

In the many daughter figures in fairy tales the reader has the opportunity to share the experience of a heroic divine girl who is the innocent victim of a demonic Earth Mother. Although the mother figure also has a number of typically female traits, a woman finds it harder to identify with her, and not simply because she is often drawn in a very negative way. There are, indeed, positive Earth Mothers but most of them are too far from the ego for it to be able to share their emotional experience. However, recent signs have shown that this archetype of the demonic witch is now beginning to take possession of woman.

A close look at developments in fashion, film titles or popular music, for example, shows us how women have begun to identify with this sort of vampire or witch since the beginning of the century. Partly this may indicate that today's woman knows more of her shadow than her predecessor. On the other hand it certainly shows certain demonic tendencies in people. A person whose attitude to life is increasingly rationalistic has fewer and fewer defenses against identification with the Self. A woman should realize that she is merely the stage on which the eternal mother-daughter drama is performed, not one of the actresses herself.

Selecting from among the Grimm's tales those with explicitly feminine subjects presented in a more or less complete way, we cannot fail to be surprised how often the theme of the daughter persecuted by her stepmother appears. (It is quite as common as the theme of the slow-witted son in those stories with a more masculine orientation.) It seems almost as though fairy tales describing relatively complete processes of female individuation are unable to do without it. This suggests that a woman destined for individuation must come to terms with the dark mother figure, first in the form of the personal shadow, later as part of the Self.

One characteristic of the evil stepmother is often that she cannot be escaped. She hunts the heroine down to her death. This symbolic death is the condition of rebirth, in psychological terms of coming to consciousness, so that it is possible to say that the dark stepmother very often launches the individuation process. In other words, if a new feminine value is to come to consciousness in an individual or in the collective (the heroine usually becomes queen at the end of the story), it must first be exposed to the persecution of a very dark feminine force, until its status in the woman and the collective is such that the darkness has no further power over it, until, in the words of the fairy tale, "the evil queen has danced herself to death."

Sometimes it is the mother figure who is endowed with magical, suprapersonal traits; at other times it is the daughter. In "Snow White" the latter is the case. Then the stepmother represents the shadow, and has fewer characteristics of a Self figure. However, as we have said, these tales frequently have two mother figures, one light and one dark, and the light one can be approached as a symbol of the Self.

On an individual level, the persecuted daughter figure could be said to represent a woman with a negative attitude toward her mother, in other words one with a negative mother complex. In general terms this would be a woman with a faulty instinctual foundation.

Since eros in our Christian culture has been generally left on such an underdeveloped, barbaric level, it is understandable that some women are repelled by

the crass way in which others use love in pursuit of their own selfish ends. They would like to achieve a higher, more conscious form of eros. But they are stabbed in the back by the dark mother within themselves, the tendency to remain unconscious and avoid the pain associated with a gain in consciousness. The stepmother who tries to eradicate the first sign of life in the heroine is usually projected out on to the real mother or other women. It takes further development for her to see that the persecuting woman she cannot escape is within herself. She then realizes that she is living at odds with herself, for all the crassness of our emotional culture can be found at work in our own selves.

Jung writes that a woman with a negative attitude to the mother, a negative mother complex, has perhaps the best chance of achieving higher consciousness. 23 This is because her intrinsic psychological situation forces her to fundamentally reappraise her feminine nature. One could say she is unable to be a woman unless she becomes conscious.

The stepmother stories provide a possible answer to why that should be so. In rejecting the mother, a woman rejects the source of her own life, her own inmost nature. That involves a deep split in a woman's personality, which is in fact the initial situation in these stories. A woman corresponding to the heroines of these tales does not know who she really is. She can see the negative effects of her female nature too clearly to be able to accept them in herself. So she cannot avoid the suffering which is a condition of growth and individuation.

When a woman does not know her dark side, she is cut off from her instincts; but the feminine side of a man, the anima, can also be split in this way and separate into a light, more spiritual figure and a dark side connected with the drives. Many fairy tales present an image of woman torn into a dark and a light half. It is a psychological fact which is particularly appropriate in today's patriarchal culture. As a result a woman has no chance of living as a whole person.

Obviously, a man also suffers from the split in his anima, but that does not have quite the same meaning for him. It is chiefly those men with creative talents who are affected by this unsatisfactory state of affairs; a man cannot bring something really new into the world if his female side is split. A woman, however, is prevented from living out her own real nature by the split.

Tales of the evil stepmother describe an acute conflict between the figures of mother and daughter which often goes so far that the mother even tries to take her daughter's life. Not all fairy tales clearly state why the stepmother is so evil. In "Snow White" it is jealousy. Jealousy is the reverse of love. It is what makes love bitter and sets bounds to its extent. Love needs it as a reminder of its negation. But when it is presented in such an evil form as this stepmother, it must be a question of finding a new value capable of prevailing against jealousy as something totally negative.

Vanity and jealousy are inseparable from the figure of the Earth Mother, since she embodies untamed, unbridled passion. However, a woman can only prevail against the dark side of love if she drains its bitter cup to the dregs. So the jealous queen brings Snow White death and rebirth.

The emergence of a new feminine value follows the conflict between the two feminine tendencies portrayed in the fairy tale as stepmother and daughter, since every new creation depends on the resolution of an acute conflict. The daughter signifies the new value trying to come into existence. The persecuted daughters usually become queens in the end, which means they are destined to play a leading collective role; not in their original form, though, for very often, like Snow White, they must first pass through death, which is the psychological equivalent of a total transformation.

Snow White

The story begins with a queen sitting sewing by a window in the middle of winter. She pricks her finger, and three drops of blood fall in the snow, which brings her to the strange notion of wanting a baby daughter as white as snow, as red as blood, and as black as the ebony window-frame. Her wish is granted, and shortly afterward she dies.

This little prelude delineates the initial situation from which the story itself develops. A queen, soon to die, wishes to have a baby daughter first and her wish comes true. This is to say that something feminine is to be renewed, either the anima image in a man, or the pattern of female life in a woman.

Female characters in fairy stories generally have to do with the emotional life and questions of relationship. The problem of spirituality is usually secondary for women, while for men it is generally primary. This is why the masculine fairy tale characters, particularly princes or kings, can often be associated with a spiritual attitude or a spiritual philosophy of life.

The death of the queen, then, can be interpreted as the disappearance of an old attitude to emotional questions or of a mother-centered anima image in a man. One can imagine what that means when one considers how every person and every age has its own particular beliefs with regard to the emotions, and that in historical epochs too there is renewal, just as in individual lives. In the Romantic period, for instance, men were even allowed to weep in public. There then followed a time when such a thing was unthinkable. When we speak of emotions, we do not only mean the emotional ties between people, but also feelings toward values of any sort, in the field of art, for instance, or religion.

So here the death of the queen could represent the passing of an old emotional attitude in an individual. Not only does the old disappear, it is replaced by some-

thing new: Snow White. The queen has a vision of this new thing while sitting at the window in the winter when she sees the three colors. The queen who is soon to die and the cold of winter are symbolically connected, because the cold symbolizes a condition of emotional coldness. In winter, all life seems to cease in nature. [24]

The new thing coming into existence, Snow White, is particularly characterized by the number three: first by the three colors, and then by the three drops of blood. Nor does it seem accidental that there are three main female characters in the storySnow White's mother, Snow White herself and her evil stepmother. They remind us, although on a different plane, of the ancient triads of goddesses like the trinity formed by Demeter, Kore and Hecate: Demeter as mother figure, Kore as the daughter and Hecate as the spell-working moon-goddess present at the abduction of Kore. The goddesses of fate often form triads, too, like the three Moirae.

Later the seven dwarfs appear in our story, with the prince who marries Snow White as an eighth male figure. The seven signifies a prelude to the eighth. The number eight, as double four, usually refers to a new unity, whereas the three is a psychological indication of a dynamic development toward the four, an evolution of something that used to be one into two opposites.[25] In this case we could speak of the evolution of emotion through conflict.

The original unity, Oneness, would be represented by the queen near death. She symbolizes a state in which a person is still undivided and so has no problems, because the opposites have not yet been differentiated.

Snow White emerges in this dark unconsciousness like a light. She is like white snow in a black frame.[26] White is the color of innocence and purity; it is the color of light per se, itself containing all the colors. It might represent still pure or genuinely naive emotions, such as might most commonly be found in little girls. That is the reason why it is embodied, at least at the beginning, in the figure of a little girl, although of course a universal human characteristic is meant. A man too can have something like Snow White in himselfa naive animaand can dream of such a being. The same is true of the image of the evil queen, for vanity and jealousy, which she personifies, are not exclusively female characteristics.

Snow White represents emotions in their original pure form, unadulterated with selfish or secondary aims. Her characteristic white color can also be taken as the spirit, the color of the supernatural or heavenly. It suggests an unworldliness. As an initial stage it signifies emotions which are still naive and genuine because they have not yet run into the ambiguity of life.

But Snow White is also characterized by the black of the frame and specially by the red of the three drops of blood in the middle of the white snow. The black

suggests something dark, evil, and the red blood symbolizes warmth, life, emotion, in other words active sympathy, in contrast to the cool color of the snow. That aspect of herself is first introduced to her from outside and in a negative form, in the passionate nature of the evil stepmother, the woman who has married her father after her true mother's death and who cannot accept that Snow White is lovelier than her.

This stepmother has a character entirely the opposite of our heroine. It is as though the appearance in the psyche of something as bright as Snow White has produced its opposite too, absolute wickedness, so that now the struggle between good and evil begins.

About the stepmother the story says, "She was proud and overweening and could not stand the thought that anyone should be her superior in beauty." Elsewhere it states, "and envy and arrogance grew like weeds in her heart, higher and higher, so that she had no peace either day or night." Her characteristics are vanity and destructive jealousy. In contrast to Snow White's light nature, she personifies a jealous, egoistic attitude in emotional matters. This can be seen in people whose "emotions" for others are basically just self-love; they only wish to profit from the relationship. There are mothers, too, who only love their children in this waya smothering love that tries to possess the other.

The conflict between Snow White and the evil queen could thus point to a collision between two completely opposite attitudes in a woman's psyche. In such a case an ideal, positive emotion is present alongside very egoistic tendencies. The jealousy which the queen represents is really the negation of love and so also destructive of it. It comes not from love but from power-seeking, a need to dominate others. A jealous person seeks exclusive ownership. Only very unconscious women are never in the position of having to face such problems. A conflict like this is usually there to make a person develop, and one can only do so if one becomes aware of one's egotism. "Snow White" is actually a portrayal of a process of emotional development by which one is continually made painfully aware of the inner antitheses.

Let us consider certain details. The evil queen has a mirror which tells her the truth, and which later always helps her to know whether and where Snow White is living. She asks, "Mirror, mirror on the wall, who is the fairest one of all?" and then receives an answer, The mirror is of course an instrument of her vanity on the one hand, but this mirror is more: it is the queen's source of information about other people, a sort of higher intelligence. By means of the mirror she is all-seeing, omniscient. (The goddesses Hecate and Luna were also considered all-seeing.) The idea of being able to find out about the remotest things with the help of a magic mirror which knows more than one does oneself is common to the superstitions of many lands and epochs.

Normally we use a mirror to establish how we look. It reflects our image, symbolically it points to a process of reflection, of contemplation with the purpose of self-recognition, insight. The queen, on the other hand, uses this intelligence to spy on others. The mirror is an instrument of her jealousy. That means the dark side of a womanor a man's animais misusing what is in itself a positive ability. There is something demonic about the way her mirror always tells her the truth. It spurs one mercilessly toward conflict. For this reason one version speaks of an evil spirit instead of a mirror.

The first time the queen hears that Snow White is lovelier than her, she tries to have her killed by her gamekeeper, but this fails. The man takes pity on Snow White, lets her live, and gives her a chance of escaping. The gamekeeper is closely connected with animals, which symbolize human instincts. That it is he who out of pity lets Snow White get away, could signify that in a conflict a healthy instinct or natural attitude enables one to preserve positive emotions from the onslaught of evil. Sometimes people simply have enough instinct to protect themselves, or their better side, from the attacks of the dark.

The psychological term for what the gamekeeper represents is the animus, the male side of a woman, a type of spirituality which is often in need of development. If this does not occur, she falls victim to a negative animus. Instead of reflecting seriously, she becomes opinionated and dogmatic, in other words possessed by a destructive masculinity. In fairy stories there are often portrayals of this kind of fatal animus figure, like Bluebeard, who kills women, or the robber chief in "The Robber Bridegroom."

The positive animus figure appears chiefly as the Prince Charming the heroine has loved and longed for and finally marries; he represents a genuine, conscious integration of the masculine side of herself. The positive animus provides qualities like vigor and initiative, spiritual and religious impulses, spirit not at odds with nature.

So as to deceive the queen, the gamekeeper brings her an animal's liver and lungs, which she takes to be Snow White's and eats with gusto. Her motherliness is consuming, she literally wants to eat up her charges, as compared with a giving mother whose love strengthens the child. She signifies the tendency in every person to use the emotions selfishly and thus harm their object. In this way the person harms not only the other, but also the Snow White in oneself.

Now Snow White flees over the seven hills until she reaches the cottage where the seven dwarfs live. Her escape route over the hills suggests steps of development necessitated by the inner conflict. The seven hills correspond to, among other things, the seven stages of transformation in alchemy, which also represent stages of development. A higher level is meant; before we were down in the valley, in the middle of the conflict. Now we have got it into perspective

and can "look down" on it, so to speak. It is less immediate, we can get outside ourselves, our own passions.

After her climb Snow White is given shelter by the seven dwarfs. What is their significance? In mythology and superstition dwarfs are usually skilful and hardworking beings, like the cabiri who toiled for the Greek god Hephaestus. They often possess secret treasures, or dig for them, just as they are gold miners in our fairy tale. That means they search for deeply buried values. They are creative. Their small size means they embody psychological possibilities which seem small and unimportant but are in fact very potent. Apart from that dwarfs have always had access to secret knowledge and wisdom in popular imagination, and from time to time give advice, sometimes facetious, sometimes helpful.

Another significant aspect of the dwarfs is their small size, which is specially emphasized in this story when Snow White enters their cottage. It says, "In the cottage everything was small, but neater and cleaner than words can tell." The small size seems to suggest the relativity of our usual dimensions. On coming to the dwarfs, Snow White experiences a world with different dimensions, so to speak. This is a common experience when one comes into contact with the deeper levels of the unconscious; a serious conflict, like the one described in "Snow White," can, if followed through with honesty, bring a person into contact with the deeper levels of the psyche in which time and place become relative. 27

In short, we can see the dwarfs as a benevolent creative spiritual force helping Snow White to solve the apparently insoluble conflict. The fact that they are plural, in contrast to the prince who provides the eventual solution, also means that this creative spirituality is still somehow disunified. There are seven small lights instead of one big one. In psychological terms this would mean that there are various helpful insights and thoughts here, but as yet no total connected view or all-embracing chain of thought with which to deal with the conflict.

Snow White is allowed to stay with the dwarfs if she does the housework for them. So she must work hard for these spirits, she cannot just sit around doing nothing. Similarly, a woman in an emotional conflict can find some relief, at least temporarily, in dedicated work that serves the added purpose of cleaning up her psychic house.

Snow White finds refuge from her persecutor for a while, but not for long; the evil stepmother learns through her magic mirror that she is still alive and where she is staying. She tries several subtle methods to get to Snow White and kill her. Her methods are also typical for a witch. At first, dressed as a pedlar, she sells Snow White laces and laces her up so tightly that she suffocates. She literally cuts off her air supply with the laces. In symbolic terms air often means the spiritual sphere. When the stepmother cuts off the girl's air, she cuts her off

from her spiritual attitude; in real life this points to the confinement experienced when we only take account of concrete reality.

When the queen fails in this attempted murder, thanks to the timely intervention of the dwarfs, she tries again with a poisoned comb, and finally, disguised as a farmer's wife, with a poisoned apple. Poison is traditionally a woman's weapon, both concretely and psychologically. Men usually attack their enemies openly, though their animas can sometimes be poisonous. In fairy tales poison is mostly used by witches, by the female shadow in other words. Its effects are invisible and insidious.

A comb is used to tidy one's hair. Hair generally means unconscious thoughts and fantasies. Some of one's thoughts are neatly arranged inside one's head, and they can be controlled, but there are others one is hardly conscious of, often symbolized by unruly hair. It grows from the head, playing round it like snakes. The poisoning of Snow White through the hair could thus imply harming oneself through unconscious poisoned thoughts and notions which kill the genuine emotions. A man too can foster thoughts inimical to the emotions, proceeding from his negative anima.

The queen's last trick is the poisoned apple. In mythology this fruit has generally been regarded as a symbol of love. For example it is associated with Venus, the goddess of love. But in the Biblical story, eating the apple brings with it a recognition of the moral antitheses within God. So the apple is connected not only with love but with coming to consciousness too. The apple in our story is red on one side and white on the other, pointing to a unifying of the colors which play such an important part for Snow White. The white of cold snow and the red of blood here form a unity, a rounded whole.

On the one hand the evil queen is jealousy personified; in a wider sense she could be described as egotism in general. She poisons the red side of the apple. That is appropriate, because, as we have seen, she represents more the red of passion, but in a misunderstood, destructive way; it is a passionate love which serves the ego and makes demands, instead of genuine love for the other person. The attitude represented by the queen results of course in a destructive perversion of eros. She does bring Snow White a symbol of love in the fatal apple, but it is perverted and poisoned.

In the long run eros cannot be subordinated to any other principle, be it that of power or pleasure. People who misunderstand eros in this way for any length of time tend to become impotent or frigid. A woman who has married a man for his wealth or social position, for instance, may be surprised that their "love" does not work, not realizing that she has poisoned her own apple by using love for selfish purposes.

There are many other ways of poisoning or perverting eros; one example already mentioned would be a one-sided desire for satisfaction. This might be seen in a person who forms a relationship with an incompatible partner, just for the sake of pleasure. Passionate love or sexuality are not in themselves negative or evil, as certain old-fashioned moral views would have us believe, but they turn into poisoned apples if they are put at the service of only selfish aims of consciousness. Then they destroy the emotional life; in other words Snow White, who represents genuine emotions, dies. Snow White is still too naive to be able to resist this attack, and succumbs to it.

This time the heartbroken dwarfs cannot bring her back to life, but when it comes to burying her they cannot bring themselves to put her into the dark earth, for she shows no signs of decomposition. Her cheeks are still red and fresh. So they put her in a glass coffin on a hilltop, where they keep guard over her. They write her name on the coffin in gold letters, indicating also that she is a king's daughter. This stresses that she is different; it is no ordinary person who has apparently died here, but one born to be queen.

For primitive people a queen is a kind of goddess, a power they must do homage to. So Snow White is felt to be such a power in the human psyche. Now she appears to be dead, it is true, but if she comes back to life she will reign over the land as queen. She will embody a supreme suprapersonal inner value capable of unifying and controlling the chaos of the psyche, since she is the personification of genuine eros, of true love.

The dwarfs are not alone in mourning Snow White; the animals too come and lament her death: first an owl, then a raven, finally a dove. That could mean that the whole of nature suffers when genuine emotion dies.

Snow White's death is a paradoxical event. On the one hand it is a great tragedy, but on the other hand one gets the feeling that there is something inevitable about this death, that it is necessary for new life and what is to be the climax of the story: the union of Snow White with the prince.

In symbolic terms death means not something final but rather a transitional stage, a transformation. This attitude to death has deep roots in the human psyche; that is why there are so many death and resurrection mysteries in mythology and religion, which all signify metamorphosis. A real person too must sometimes undergo symbolic death in order to change or find a new life. Here the original eros principle must also be transformed by way of a state of death. Even as the terrible mother the unconscious is the unifying principle. Death cannot be avoided, but it can be symbolic instead of concrete. In death Snow White is transformed from a naive child into a royal bride. Put in psychological terms, emotions which were previously ingenuous and ignorant, out of sheer naiveté, have been brought to maturity through this whole process.

So Snow White only appears to have been destroyed by the poison and by death; it is stressed that she does not decompose. This emphasizes the eternal in a human being. The experience of something immortal in the psyche seems to lead to the solution.

The glass coffin in which the dwarfs lay Snow White is like a cold, invisible covering surrounding her and preventing her from taking part in life. Some fairy tale princesses are held captive in crystal palaces or on inaccessible glass mountains. Snow White, in her deathlike state in the glass coffin, can be seen but not touched. A state of isolation and emotional separation from life is meant. In cases like this a person is living only half a life.

A vain, egotistic side of the psyche has secretly poisoned and paralysed the personality. A coffin too is a symbol of the terrible mother, the death-bringing maternal principle. 28 The old queen has neutralized the emotions. At the same time they have been locked up.

The final part of the story is well known: Snow White is released from the spell by the prince. In fairy tales there are many different ways in which princes win their brides. For instance they perform heroic deeds like killing a dragon, or, as in "Sleeping Beauty," by giving a kiss, using love to wake the girl from her sleep of death. In this story, however, she is brought to life by what at first appears to be an unlucky accident. While the prince's servants are carrying Snow White away in her coffin one of them accidentally trips over the undergrowth. The bit of poisoned apple falls out of the princess's mouth and she comes alive, opens the coffin and sits up.

We can take this to mean that it is not human skill which saves one in the last resort, but a shock of some kind, perhaps a wholesome jolt to the senses.

Snow White cannot be what she is until she has freed herself of what is falsifying her attitude. Paradoxically, one can say that it was the evil queen with all her wickedness who made it all possible. She thus turns out to be a part of "that power which, wishing harm, brings nought but good about."29

The paradox illustrates the relativity of good and evil. Again and again we learn that it is precisely the mistakes people make and the difficulties they experience which force them to develop in ways they would not otherwise have chosen. The heroine tries first to escape from her fate but is unable to. It catches up with her. She has to be poisoned and die, in other words lose herself, and suffer a severe shock. Only then can she live.

The end of the story shows the marriage with the prince and the punishment of the evil queen. The wedding symbolizes a fruitful union of the opposites, male and female; as a male figure occupying the highest position the prince can signify, as mentioned before, a predominantly spiritual attitude, logos to the girl's eros. Like the gamekeeper at the beginning of the story, and like the seven

dwarfs, the prince represents a positive animus. In this role he embodies a new, liberating, spiritual attitude to life, embracing thoughtfulness, religious seriousness, courage and a genuine understanding of one's own and others' natures.

Without a strong connection with the animus a woman, or let us say a mature woman, is often only half a person. The "marriage" between the female ego and the animus is a *coniunctio,* the achievement of wholeness, a reconciliation of the inner opposites. The other side of the coin, the link between the male ego and the anima, of course applies equally. In both cases the link is between eros and logos.

When one's emotional life is tempered with true understanding, it is no longer in such danger from the egocentric, jealous tendencies embodied in the evil queen, and she will have to dance herself to death, as happens at the end of the story. She seems to have played out her part as soon as the reconciliation between the male-female opposites occurs, for she represents a dark side that only temporarily serves the process of individuation. 30

"Snow White" shows quite clearly that evil, which psychologically is the negative aspect of the shadow, plays an integral part in maturation. That is one reason why psychotherapeutic work can be extremely difficult. A fierce conflict between light and shadow is often essential if any progress is to be made at all. It is not for nothing that the devil was also named Lucifer, the bringer of light. Our jealous queen is something of the sort too. Nevertheless, the great danger the shadow represents in the human psyche should never be forgotten. The end of the drama is no foregone conclusion. It very often happens that the shadow leads to a person's destruction rather than to maturity and transformation.

This story also shows the importance of conscious suffering at the hands of the shadow. There are those who simply repress their jealousy and egotism and then think they have none. Only conscious suffering leads to growth, not a simple unconscious living-out of the shadow, as people sometimes think. Conscious suffering is caused by a clash of opposites bringing renewal. This produces both a mature attitude to emotion and a genuine understanding of oneself and others. Out of this, true relationship becomes possible.

No one can claim to have achieved absolute wholeness. What the story of Snow White represents could be described as a female ideal, something we can never utterly measure up to, but can keep before us as a goal. Accurately speaking she is the image of a goddess, or the immortal soul, the divine part of the human psyche. Even when she dies, she keeps coming back to life in the most unexpected ways, because she embodies a primal human experience, the coming-of-age of the ability to love.

5
Metamorphosis into Animals

In our next stories, "Jorinda and Joringel" and "Little Brother and Little Sister," the mother figure appears as "mistress of the animals." Their chief theme is a spell by a clark mother figure turning the heroine into an animal, and a subsequent release from the spell.

In fairy tales the positive characters, not only witches, are often closely connected with animals, or themselves appear in animal guise. Mother figures in mythology, too, like Artemis and Cybele, are often associated with animals. Many witches in folk tradition have black cats on their shoulders, others keep little dogs or look after geese. Sometimes even where they live has animal characteristics, like the Russian Baba Yaga's hut that stands on chicken's legs and dog's feet.

It is not surprising that Mother Nature should appear as an animal. After all she really is animal and vegetable fecundity. Through the power of the great goddess plants and animals multiply. She is all instinctive life, indeed life itself. Everything that lives testifies to her power, and everything that lives shares the same life. This is why the Egyptian Isis is also called the "place and vessel of conception."

An animal lives with its environment; not in isolation, but bound up with the whole. All nature is a unity, and in states of ecstasy we can often experience this unity. That is why the Dionysian rites served to renew contact with the instincts, to merge with life itself. The mother as an animal can allow us to switch off our consciousness to such an extent that we can follow our instincts and so become whole, sacrificing a merely egocentric use of our powers. Thus animals are particularly appropriate symbols for the mother archetype.

The particular mark of the animals is the fact that they live out their drives and instincts without the restraints of conscious, rational considerations which inhibit human beings. They are still entirely contained in their unconscious nature. Their desires and wills are the desires and wills of nature, in other words the law of the collective unconscious of their species. Animals still live entirely within this knowledge. Whoever returns to the Great Mother, to the alpha and omega of all life, returns to this absolute knowledge, of which animals are especially suitable symbols. They thus become symbols of wholeness.

However, animals lack consciousness in the way the word is used by humans, who cannot exist without an ego. Animals do not have a sense of being "I." For instance, one could not imagine a migratory bird deciding to fly to Africa before

autumn. It does not feel any desire to do so until its time has come and the natural environment shows the corresponding changes. It will not wish to fly further than its physical capacity allows, either. Its wings and its desire to fly form a single reality.

Like most symbols, animals have negative as well as positive aspects. In general we tend to think of them as inferior to humans, but we forget that they have one side that is superior: their direct contact with instinct. If that was not so there would not be so many religions in which the divine presence is manifested to man in the form of an animal, or with animal traits. The significance of the totem animal in many primitive societies and all the helpful animals in folk tales point in a similar direction.

Although they lack human consciousness, animals often seem to know more than humans. That is why animals often have positive roles in our dreams. They may symbolize a side of ourselves still in contact with our irrational roots, with the deeper levels of the psyche; often they represent loyalty to one's own inner nature, the antithesis of neurotic egocentricity. They have not been waylaid into consciousness and its often narrow idea of what is sensible. For this reason animals are frequently symbols of inner wholeness, in other words of a supreme value.

We have taken the Great Mother to be a personification of a physical and drive-oriented unconscious. Wherever there is a deep division between spirit and matter, and where human consciousness unknowingly identifies itself with one side, there is a danger that it will experience the maternal unconscious negatively, for example as an evil witch of the woods who turns it into an animal. However, by doing this she ends the isolation of the ego, either progressively, by making one whole, or regressively, by making one unconscious. In the latter case the animal still represents a kind of wholeness, for it is more unified in its reactions than the human being, but on a primitive, unconscious level. Reaching wholeness in this sense is not progress, but a relapse into *participation mystique,* an early stage of psychological development. 31

As with poisoning, the idea of being turned into an animal expresses invisible effects originating in the unconscious. When a person is turned into an animal, it means something is being taken away which characterizes humans beyond animals: consciousness. He can then only operate instinctively, living a dark, senseless life, or he becomes a victim of his drives. Long ago Circe turned men into swine, but in today's materialistic age too it is the fate of many people to be turned into animals, for an exclusively materialistic attitude takes away life's spiritual purpose. As spirit is in some respects the lifegiving principle, there are witches who paralyze, like the one in "Jorinda and Joringel," or even some who turn people into stone; in other words they make them unresponsive

and lifeless. Others take the form of a nixie or water-sprite pulling people into the water.

Sometimes, however, the metamorphosis can have a positive meaning, as in Grimm's "The Nixie of the Pond," or "The Devil with the Three Golden Hairs," in which the hero is briefly turned into an ant by the old woman so as not to be noticed by the devil. 32 In "The Nixie of the Pond," the huntsman and his wife would have been drowned in the flood if a helpful old lady had not turned them into a frog and a toad in the nick of time. Reduction to pure instinct, or restored contact with it, saves them from the flood, in other words from the overwhelming surge of the unconscious.

Again and again, human consciousness identifying with one of a pair of opposites gets in the way of a healing contact with the unconscious. Unless the position of the ego is continually sacrificed, a person relapses into a preconscious stage in which, like an animal, one has no ego. This happens if one does not match the Great Mother's urge to wholeness with a sacrifice of the ego position.

A person who finds it hard to submit to the unconscious can only be rejuvenated by such a submission. One who is not prepared to make the sacrifice, however, will never be born. Even if one is not destroyed by the unconscious, one may be put under a permanent spell and robbed of human dignity, for instance by falling victim to some addiction, like alcoholism. The Great Mother is creative. If the human ego, by being one-sided, gets in the way of her urge to create, she will destroy it. Like nature as an external phenomenon, she is basically aiming for wholeness, that is, for an irrational reconciliation of opposites. Jung says of her: "She adds the dark to the light, symbolizes the hierogamy of opposites, and reconciles nature with spirit."33

On the other hand, if the mother archetype becomes too dominant in a person or culture, there is always a danger that the values of consciousness will be destroyed. However, it is quite possible that the libido merely ebbs so that something new can be created.34 A metamorphosis into an animal can have this meaning of a temporary regression in cases where the hero later regains human shape.

A person in danger of slipping back into a preconscious state may dream of being threatened by animals, or having to learn to live with them or tame them. The species of animal in the dream or story allows one to draw conclusions about the type of unconsciousness in any particular case. It need not always be a question of succumbing to drives like sexuality or a hunger for power. A herd animal could for instance imply depersonalization, anonymity. A person then feels like a mere number among many, and can only behave as all the others do, even if independent initiative is required. People like that usually only feel at

home in a group. Evidence can be found in all the mass movements. A large number of those who take part in them do so because they are running away from something in themselves they cannot stand. 35

However, even loss of individuality has a positive aspect provided it is a temporary condition, for instance if, as in the following stories, the person is later released from the spell. A temporary immersion in the unconscious can free a person from enslavement by the ego, from the tunnel vision of consciousness and its overrationality. It can express itself in a passing intoxication or being caught up in a great passion, which often resembles an animal state. There are people for whom one would like nothing more than that they should be let down by their reason and seized by emotional impulses, because they are only reasonable through selfishness and cowardice and thus prevent the growth of a broader personality in themselves, a maturity which always involves danger.

An animal is not only at one with nature, it is at one with its body, and in this too it is connected with the symbol of the mother, which represents the physical basis of human existence as well as the psychological, as a vessel containing the psyche. Here lies her positive, life-giving side, for it is the urge rooted in the body which drives a person out into life.36

If a person is turned into an animal in a fairy tale, that means initially, as we have seen, a reversion to the irrational basis of the psyche, a return to the mother, and that can be dangerous. It may also indicate a psychosis-like state or a general loss of understanding and moral sense, all the typically human values. Or we may be dealing with a state of "darkness" or uncertainty preceding a new stage of development in consciousness; we must remember that everything new proceeds from the maternal unconscious.

The most important question in this process is whether a person consciously faces the irrational forces of the deep, or is simply overwhelmed by them.

Jorinda and Joringel

Synopsis:

An arch-enchantress lives alone in an old castle in the middle of a great forest. By day she turns herself into a cat or an owl, and in the evening she returns to human shape. She can lure wild birds and animals, which she then kills and cooks. If anyone approaches within a hundred paces of the castle, they can no longer move until she frees them from the spell. Pure virgins who come into this circle, however, are turned into birds, caught in a wicker cage, and locked in the castle; there she already has seven thousand.

A very beautiful girl called Jorinda is walking in this forest one day with her betrothed, Joringel. Despite Joringel's warning they get too close to the castle. The girl is singing a song:

"My little bird with the ring so red
Sings sorrow, sorrow, sorrow;
He sings that the turtledove is dead,
Sings sorrow, sor- jug, jug, jug."

While singing, Jorinda is turned into a nightingale, as an owl with glowing eyes flies round her calling three times, "To whit, to whoo, whoo, whoo."

Joringel, meanwhile, stands stock-still. He can neither cry nor speak, nor move hand or foot. The sun sets. The owl flies into a bush, and an old bent woman emerges, with red eyes and a crooked nose. She catches the nightingale and carries it off, while Joringel can do nothing about it. Then she returns and says in a muffled voice:

"Greetings, Zachiel,
When wee moon in wee basket shines
Unchain Zachiel in good time."

Then Joringel can move again. He falls to his knees and begs the old woman to give him back his Jorinda; but she answers that he will never have her.

In despair he goes off to a village far from home, where he is a shepherd for a long time. One night he dreams that he has found a blood-red flower. In the middle there is a large and lovely pearl. He picks the flower, and everything he touches with it is released from spells. He also dreams that he has found his Jorinda with it.

The next morning he starts off straightaway in search of the flower. He finds it on the morning of the ninth day. In the middle of it there is a large dewdrop the size of the most magnificent pearl. He takes it to the witch's castle. On approaching within a hundred paces he is not held motionless, and when he touches the doors they fly open. He enters and comes to the room where all the birds are. They are just being fed by the enchantress. When the witch sees Joringel, she flies into a fury, cursing and spitting, but she cannot get within two paces of him.

He does not know which cage his Jorinda is in, but he sees the old woman taking a cage on the sly and making for the door with it. Quickly he touches it and the woman too with his flower. Now she can work no more spells. Jorinda, however, has become human again, as lovely as before, and she throws her arms around him. He then turns all the other birds back into maidens.

Jorinda and Joringel go back home and live happily ever after.

This story is so polished we can see clearly that an artist has worked on it. But despite the careful craftsmanship the archetypal images remain intensely vivid, and this is the most valuable aspect of the story.

The tale begins with a description of an arch-enchantress, a dark mother figure, and her sphere, the old castle in the middle of a great, thick forest. In order to understand this central character, it is essential to consider the psychological significance of casting magic spells.

The idea of putting someone under a spell is closely related to that of poisoning. Both activities are attributed to witches. Spells, as we have seen, can change people into animals, plants or even stones. That something psychologically real is meant by the idea of a spell is borne out by the fact that the danger of magic is as much a matter of course for primitive people as hunger and thirst. Naturally, we cannot revert to the primitive literalism of this attitude, but the discovery of the unconscious makes it possible to understand it in a psychological sense. Falling under a spell means being influenced in a negative way by the unconscious.

Primitive people distinguish two chief ways in which this can happen. In one case a person can put a spell on another with the aid of demonic agencies or powers, and in the other the magic has an unseen source. But in that case too a demonic agency is suspected of being the cause.

The two processes correspond to two psychological possibilities: on the one hand a person has a negative, invisible and incomprehensible influence on another, for instance a mother on her son or daughter. On the other hand such an influence exists without it being clear that a particular person is responsible. In this case the mother archetype, if that is what is at work, is not being projected externally but affects the individual directly, from his or her own unconscious. In both cases there are "devilish" forces at work, for the phenomena of magic spells are caused by autonomous contents of the unconscious taking possession of the person.

When women cast spells on other people, so to speak, they are usually themselves under spellsin the power of something in their own unconscious. The witch in our story, for example, does not only put spells on others, she often changes into an animal herself. The witch bears all the marks of a woman who has an unconsciously destructive effect on others because she has not come to terms with the demonic element in her own life, in other words her shadow. Women like this have often either simply repressed the witch in themselves, or they live it out, but unconsciously, which comes to the same thing. In both cases something in them is unresolved, and they cannot avoid falling under its power.

They have failed the Great Mother in their behavior, and she turns into a vengeful goddess with an invisible effect on these women's characters. They may have the best of conscious intentions, but that cannot prevent their unconscious

minds from having a negative influence and becoming a source of psychological infection. They seek to destroy in others what has been destroyed in themselves.

Let me repeat that this destructive effect does not have to be produced by another person. The dark mother, or enchantress, can also directly affect a person who has not solved the problem posed by the maternal unconscious. The archetypal mother is, among other things, the urge to transformation. A person who resists change will be put under a spell, which corresponds to a regressive transformation. The great goddesses of the ancient world, like Isis, were also in part dangerous enchantresses, but at the same time, as guardians of the mysteries, the healing transformers of mankind.

Female deities in particular are often related to the two animals the witch in our story turns herself into, the cat and the owl. The ancient Egyptian goddess Bastet, also connected with the moon (like our enchantress), was worshipped in the form of a cat. She was known as the left moon-eye of Re. The moon, a symbol of the feminine, turns up in the verse that the witch in our story recites. A cat symbolizes one kind of primitive feminine mentality. Experienced negatively it embodies cruelty and lack of emotion, the opposite of kind, loving motherliness.

The owl was sacred to the goddess Athene. It represents a certain kind of female intelligence, perverted, however, in the case of witches. In superstition there are numerous links between owls and witches. The hoot of an owl foretells a death. Prophetic knowledge of human destiny is attributed to them. They are night birds, and can see in the dark. That means they have secret wisdom about the dark side of things, in other words the workings of the unconscious, which are hidden from others.

Power-hungry women with these basically positive talents often use them to the detriment of others; they misuse their intuition for selfish personal ends. Thanks to their ability to see what is motivating people, combined with a feline lack of emotion, they share with our witch the ability to put spells on people who come too close. Some are made immobile. They are paralyzed, unable to use their minds to defend themselves. Everyone knows women who at times exert this kind of numbing influence. When we are with them everything suddenly seems so tedious and banal that we have the feeling our only purpose in life is to eat and to sleep.

Not only her animal shape but the place where the witch lives has symbolic significance. It is an old castle in the middle of a big forest. One can imagine this to have been the home of a ruler in times past, that is, the surroundings of a formerly dominant psychic content. Now dense forest grows round it, an indication that this center of an older culture has reverted to nature, the unconscious. Perhaps the castle was previously inhabited by a feminine numen, a collectively

recognized feminine value, like those symbolized by such figures as queens or goddesses.

Now only an arch-enchantress lives here and behaves like an evil spirit. She is a creature who has certain powers, but misuses them and so poses a threat to the inhabitants of the country. She seems in particular to have it in for young females, since she is said to have cast spells on seven thousand maidens and shut them up in cages. She seems, then, to have an especially damaging effect on the emotions, as female figures predominantly symbolize the emotional side of the psyche. The virgins she attacks could represent nascent emotions. A budding emotion that has not yet developed is easier to hurt than one which is well established; it is much easier to twist and falsify. From the image of all these enchanted maidens, we may conclude that this kind of negative influence of the mother is primarily a threat to young people.

The efficacy of the spells in our story depends on a particular place, which suggests an identification of the witch with the soil she lives on, just as she also seems to share a *participation mystique* with the animals she knows how to lure but then slaughters. She has power over instincts and at the same time destroys them. Harming instincts is one of the mother complex's negative effects.

The two tendencies of the dark motheron the one hand the metamorphosis of humans into animals and on the other killing themare not a psychological contradiction since, if a person tries only to live according to drives, symbolically becoming an animal, the drives themselves very often cease to function properly, which means the animal within is destroyed by a false attitude. People who pretend to a particularly libertine attitude to sex, for instance, and try to behave accordingly are often prevented by neurotic disturbances from having any sexual life at all. Their attitude is too one-sided and thus actually lacking in instinct. Many women become frigid, or their sexuality takes on masculine traits. The dark mother uses the false attitude she has produced in them to kill their animal natures.

Jorinda and Joringel's love leads them into the forest, the unconscious, too close to a dangerous complex. The arch-enchantress is the embodiment of the problem of eros which has been misunderstood for centuries. The young man loses his male freedom of action, his ability to act. He is paralyzed when he touches the complex. There is a magic ring round the castle, like an area which is taboo. The young girls who get too close to the enchantress are turned into birds and incarcerated with her. The birds cannot even fly; they are confined in the witch's constricting cages.

The witch's magic is only effective in a particular area around the castle, to a distance of a hundred paces. [37] This makes it the center of a negative enchanted ring. The effects of something numinous being confined to a particular place, as

in our story, is confirmed by many religious ideas. The deity is to be found in a special holy place. This attitude does not always restrict the experience of the divine numinous presence to a temple; it may be somewhere in open country, or a sacred grove, on a mountain or in some weird forest. 38

It is hard to explain how such ideas originated. If they are the result of experience, one would have to assume that the effects of the archetype are sometimes restricted to certain places. For this reason the Romans still spoke of the *genius loci,* a divinity of a particular place in the country. The notion that the archetype is sometimes attached to a place is of course not subject to proof, but is a matter of intuition.

In psychological terms the idea of the witch whose magic is restricted to a certain area means there is a region in the human psyche where the destructive effect is possible. In this case the person's reactions are quite normal except when approaching a particular complex.39 One soon becomes familiar with these areas in one's friends; you only need to touch certain problems to trigger violent reactions. In this story it is the constellation of the mother problem which cannot be tolerated.

The fact that the witch has already turned so many maidens into birds suggests that the dangerous area she controls does not only provoke fear, but also exerts a certain attraction, like Frau Trude's house in the Grimm tale of that name (see chapter 6). There a girl cannot resist visiting the exterminating mother, in spite of warnings. On the psychological plane this corresponds to the influence of a dangerous complex.

Often one cannot avoid approaching the unsolved problem, the complex, again and again and thus keeps falling under its spell. As long as the problem remains unsolved the conscious mind is in danger of losing more and more of its values to the unconscious.

The paths leading to the spells being lifted in fairy stories are diverse. Usually it is the lover of the person who has been enchanted who releases him or her in various ways; in other words it is the contrasexual opposite, animus or anima, which helps. Or if we take this on an objective level, in a relationship between a man and a woman one can help the other to escape the effect of the complex by taking an appropriate attitude.

Though our story is highly relevant for both sexes, I shall be analyzing it more from the male point of view, that is, seeing Joringel as the prototype of male consciousness and Jorinda as anima. In fact, the action revolves less around a hero and heroine than a hero-couple. The main subject is their relationship with each other. We must remember that a relationship is not only something which happens externally, between different people, it also takes place within the psyche.

That such a relationship is the main message of the story is hinted at by the striking similarity in the two names. It suggests that they belong together and gives the impression they might be brother and sister, although they are an engaged couple. In other versions of this theme it is actually a brother and sister who are separated by the witch, as in "Hansel and Gretel," "Little Brother and Little Sister" and many others. The brother-sister relationship is only vaguely suggested in our story, but as an archetypal image for the union of complementary psychological opposites it does occur frequently in myths.

The description of the two falling under the witch's dangerous spell is very impressive:

> It was a beautiful evening, with the sun shining brightly between the tree-trunks into the green gloom of the forest, and the turtle-dove singing a sad song on the old beech trees. From time to time Jorinda cried, then sat down in the sunshine, and spoke miserably; Joringel was miserable too. They were so downcast it was as if they were about to die: they looked around, were lost, and had no idea where to go to get home. The sun had halfway gone down behind the hillside. Joringel looked through the undergrowth and saw the old walls of the castle close by; he started and cold fear gripped him.

Then the spell works; Jorinda sings a song, and while doing so she is transformed into a nightingale. Joringel stands like a stone, unable to cry or speak, or move either hand or foot.

The events in the story are described so powerfully that one is reluctant to analyze them. It is the nature of archetypal images that they fascinate to such an extent that it is all too easy to forget to understand what has moved one. But this would be falling under the spell of the Great Mother oneself, because without understanding the images one would be overwhelmed by the unconscious instead of forming a relationship with it. It is a serious danger in anyone who thinks that analysis is unnecessary. The contrary error is of course a purely intellectual analysis without emotional involvement, which will not succeed with the unconscious either. One walks a narrow tightrope between the two dangers.

So Joringel goes into the forest with his betrothed, his feminine vis-a-vis, and gets lost them, lost in the unconscious. It is evening. The turtledove, the bird of the goddess of love, is singing sadly on the beech-trees, as if trying to warn the couple of the danger lurking in the forest. The sun is just going down, the light of consciousness is fading. If we take Joringel's being in love in a symbolic sense it means being gripped by the unconscious, causing an *abaissement du niveau mental,* a lowering of the level of consciousness.

From the union of Joringel and Jorinda new values, a higher state of consciousness, could result. But the dark mother intervenes and nullifies this

opportunity. Similarly, a man's mother complex often prevents him from forming serious ties with a woman.

Regression poses a particular threat to the feminine side of the man in this story. Jorinda becomes inexplicably sad during their walk in the forest. She starts to sing, but at that moment the magic overcomes her. She becomes an animal and can only make animal sounds.

In general, singing means expressing emotions. Jorinda represents Joringel's imagination and emotions, which are trying to find human expression. But a dark mother imago dehumanizes them, and at the same time separates Joringel from his lover. Consciousness, then, is split off from emotion and imagination, which could have been avenues to deeper levels of his being. Joringel cannot prevent the split, because he himself has been paralyzed by the witch's spell. If a man can still think, he may well be in a position to resist a suggestion that, for instance, falsities his feelings. But in our story the faculty of judgment has been neutralized. He is spellbound, as Perseus was nearly turned to stone by Medusa; he lacks the power of speech and cannot defend himself. He can only watch the disaster impotently. Not until it suits the old woman can he move again.

Now, what is the significance of Jorinda being turned into a bird, more specifically a nightingale? It could have been any other animal, a pig or an ass, like Lucius in Apuleius's novel "The Golden Ass." People being turned into birds by mother figures is a common motif. So we can assume it illustrates a psychological event which often happens. In the epic of Gilgamesh, for instance, the goddess Ishtar turns her lover into a bird. Birds symbolize intuition, imagination, thoughts. There is an old song: "Thoughts are free, they fly from the tree." Words like "flirt," "flighty" and "cuckoo" are common colloquialisms. In a negative sense birds generally suggest unreality, irrelevance or a lack of integration of the imagination.

In our story it is a nightingale. In folklore this bird is often associated with eros. It is held to be love's messenger, its song seductive or passionate. In psychological terms that would mean we are dealing with erotic fantasies. If a man's anima becomes a bird, that has the general meaning that his fantasies and emotions are not only dehumanized but unrealistic. They belong to cloud-cuckoo land.

A large number of men have trouble relating emotionally to the woman they love. Instead they have sexual or other fantasies about her which lack any kind of reality. The reason is an attachment to the mother, for if emotions are tied up with the mother a man remains infantile in emotional matters. Real relationship would be hard work for him in such a case, and something the still childish man is unwilling to tackle. He is used to getting everything from his mother for

nothing. The Great Mother, too, as the symbol of the unconscious, seems to be handing him a lot free in the form of fantasies.

Any kind of passive fantasizing, quite apart from questions of psychological or physical dependence, is a great danger to the psyche, since it prevents a man from forming true relationships, not only with people but also with the anima, the impetus to creative achievement and spiritual development. Active participation in one's fantasies involves hard work and a considerable effort of will. Passive fantasizing is simply a drift, a surrender to the unconscious, and often leads to dangerous regressions and a general lowering of standards. The effect of the unconscious is then no longer constructive but pernicious, however it may appear subjectively.

Jung often recommended active imagination to his patients at a certain stage of their analysis. In this process the products of the unconscious are allowed to emerge, but the position of the conscious mind is maintained. There is a confrontation between consciousness and the unconscious, so that a relationship is gradually established between them.

So the old woman catches the nightingale, Jorinda, and carries it off. A captive bird is especially to be pitied as it has no chance of using its most precious gift: flight. In this case we have the motif of being taken prisoner by a mother figure, which will be dealt with later in a discussion of Grimm's "Rapunzel." In this context let us merely point out that any state of possession or involuntary instinctiveness is a lack of freedom, compulsion. A person who is dependent physically or psychologically (a prisoner of habit), or who is ruled by drives, no longer has free choice. Men who are in the power of sexual fantasies are no freer. They are under a compulsion. Their anima is a prisoner.

Jorinda can perhaps take comfort, if comfort it is, in the fact that she is not the only one who suffers the fate of being caught and incarcerated. On being carried into the castle she discovers that there are already seven thousand other birds there leading a miserable existence behind bars, fed on the seed the old woman gives them. This must mean we are not dealing with an individual problem, but one which is collective.

Joringel's separation from his betrothed signifies a psychological split, perhaps the beginning of a neurosis. In such people there is a separation from their own selves, from the deep roots of their being, which would be bridged by the anima as the feminine side of a man. Joringel is in despair because of the loss of his beloved. Put another way, male consciousness is not prepared to accept the situation. A precondition of changing things, of course, is acknowledging that all is not well.

As soon as Joringel himself, freed from the spell, can speak again, he falls on his knees in front of the old woman and begs her to give him back his Jorinda. It

is useless. He will never have her, the witch says, and carries her off in the cage. She is an intransigent mother of fate. What the unconscious has taken from consciousness is not returned lightly. Analysts know that from the intractable nature of some neuroses. The man's anima has changed into indefinable fantasies. It is in the power of the dark mother. He no longer has control over his feelings.

After receiving this harsh reply from the witch, Joringel goes off and looks after sheep for a long time. The shepherd has many symbolic meanings. In Greek mythology we can find a number of shepherds, Daphnis, Endymion and Attis, for example. All these are young men closely associated with mother goddesses who either love them or hunt them or both. In popular superstition the shepherd is considered an outsider, someone rejected by the village community. There is often something uncanny about him, because in folk belief he is likely to come into contact with unearthly beings on the mountains and in the valleys where he keeps his sheep. He watches the dwarfs and other mythical beings at work. He is expected to be close to nature (wise, able to tell fortunes).

In psychological language Joringel is searching for genuine contact with the unconscious, which is nature. Destructive forces, the magic that assailed him, came to him out of the unconscious in the shape of the witch, but in the unconscious he looks for and finds salvation. Popular belief attributes to the shepherd the power to guide the flock by the power of his will. He can also cast spells on other flocks. He protects his own flock by surrounding it with a protective ring.

Drawing a circle of magic protection plays a part in Joringel's work, which is keeping together and looking after the instinctive parts of the personality (the sheep). 40 He was previously under a spell; now he learns to make spells and be protective. He learns to treat his unconscious properly and keep together divergent forces. This can be an antidote to the deranging effect that passive fantasizing has on the personality. One must show people under this kind of threat how to hedge themselves round. The danger of disjunction is often portrayed in dreams as losing all one's possessions.

Joringel is now said to be minding sheep "for a long time." That means that the transformation within him is a slow process, that the transition needs time. He often goes "round the castle, but not too close to it." This also suggests the making of a circuit. The dangerous contents are circled about so that they become familiar from all sides and in all their aspects. But Joringel must still not approach too near, he is not yet strong enough.

It is sometimes necessary for a person to repeatedly experience a dangerous complex, in this case a dangerous maternal anima, in its various manifestationsbut not at close quarters. One cannot approach too near, like Joringel at the witch's castle, because one cannot yet deal with its destructive power.

We come now to the solution the story offers for Joringel's problem. He dreams he finds a blood-red flower with a large and lovely pearl in the center, a flower that helps free everything from spells. In other words the unconscious shows him the way to free his anima. This is possible because he pays attention to his dreams, in contrast to merely sinking in reveries. We have established from the above associations with shepherds that he is now close to nature and thus to the unconscious and that is why he hears the message.

Of course it is not just a question of being conscious of one's dreams; one must draw conclusions from them and then act. Joringel does that too. The very next morning he begins his quest, a journey that mirrors the process of inner development. Searching involves working toward a goal, and this now seems necessary. In contrast to the previous waiting and watching activities, he now needs to make strenuous conscious efforts.

On the morning of the ninth day Joringel finds a blood-red flower with a big dewdrop in the middle. In the dream it was a pearl, but it is now a dewdrop. That signifies that what the unconscious has given a high value appears in the light of consciousness to be something quite ordinary and natural. It puts us in mind of the philosopher's stone the alchemists sought, which was said on the one hand to be beyond price, but on the other to be found by the roadside. These are two aspects of the symbol of the Self.

A flower, being a plant, signifies something organic, something that has grown slowly. Its roots are inseparably bound up with the earth, in other words with reality. A plant cannot fly like a bird; in order to develop, it must root in the earth in one place. That is also true of the development of emotions; they must be realized in human relationships of some permanence. A plant, however, does not use only substances from the earth to grow. It needs light and air, which represent spirit. That is why it grows upward.

The flower thus represents a natural process of growth which takes place somewhere in the psyche without the conscious mind initially being aware of it. The outcome of the process, according to the story, is the red bloom containing the pearl. Its color means emotion, feelings, involvement. In this state wholeness is experienced as a round pearl. Roundness signifies unity of the personality, in psychological terms the Self. As a pearl it is a thing of great value, while the dewdrop gives the idea that the experience is a gift from heaven. Dew is regarded as a divine manifestation, as in the story of Gideon's fleece. 41

In terms of the psychological significance of the red flower it is worth pointing out that in an intellectual man feeling is usually the fourth function, which means it is least accessible in everyday life.42 Developing it is always difficult and sometimes dangerous. That is why men so often avoid facing their emotional problems. On the other hand it is precisely the fourth function they need

to give them the experience of the Self. Only in a state of emotional involvement can they experience what lies beyond what might be called everyday understanding: an indescribable experience of unity and fellow-feeling, not only with other people but also with irrational, transcendent forces.

Here again, then, we come across the motif of ecstasy or inspiration but now in a positive sense, integrating the personality, not disintegrating it. Now the inspiration is the final result of a long process of development which does not skip over the conflict with the shadow. The shadow problem belongs to the earth in which the flower grows, to real bodily existence. The bird flies over it, but then the bird is under a spell. There is a great difference between a really unified personality and one that only seems so.

So the red flower in our story is the vessel which harbors the pearl of great price. Flowers often appear in folklore as symbols of the soul. For instance, they often grow on graves and are frequently seen as the souls of the dead. That would mean it was the psyche that contains the great jewel, the soul in a state of emotion, of inspiration. Our flower is also related to the lotus that contains the Buddha, or the *rosa mystica* which represents Mary the Mother of God. The flower is associated with various goddesses as well. The China-rose is the sacred flower of Durga, and Tara holds flowers in her hand. The rose is also Aphrodite's flower.

In our story the growth and discovery of the marvelous red flower precedes Jorinda's release from the witch's spell. Put in psychological terminology the flower represents one of the most positive forms in which a man's anima can be experienced. In such circumstances a man is capable of accepting feelings and emotions in himself, a condition of the unifying experience which can heal him. This ability to accept is an active state, a power of enduring, not addiction or subjection to drives. It is the totality, the round, all-embracing flower, that removes the Great Mother's spell.

Armed with this experience Joringel can now risk approaching the witch's castle, since the flower will protect him from the demonic and seductive power of the maternal unconscious. At a hundred paces from the castle he is not stopped in his tracks. He goes on and touches the doors, and they fly open. A power emanates from the red flower that breaks the witch's magic. Something seems to have emerged in this flower which overcomes the power of his complex, before so invincible. The symbol of totality protects him from a spiritual split.

The inner totality manifested in the flower symbol was actually inherent in the animal metamorphosis, though in a negative form. After all, the animal the witch turns people into is also complete in its way; it knows nothing of the labyrinth of consciousness, but on the other hand consciousness's wide perspec-

tives are alien to it as well. So the Great Mother in this story seems to be striving for the same goal of human totality, but if conscious development is impossible, if the person does not cooperate, she thrusts him back into the preconscious totality of the animal.

When Joringel faces the witch she goes into a rage; she swears and spits at him, but she cannot get closer than two paces. Whereas the witch's negative magic ring has lost its power, Joringel now seems surrounded by his own protective magic field. Her poisonous power cannot affect him any more. Now he has himself integrated the feminine magic which used to be his greatest danger, and it becomes a shield and aid.

The dark maternal anima makes one last attempt to trick him. The witch tries to carry off the cage with Jorinda, but now she can no longer paralyze his intellect so she does not succeed. Joringel touches his beloved with the flower and turns her back into a human being. His anima is human again and can relate to humans. This means the man has regained power over his own feelings and does not get lost in unreal imaginings.

Releasing all the others from their spells, which Joringel does next, suggests a social responsibility. He should not only use the precious flower of his valuable, rare experience for his own personal liberation, but must help many others too. Through that, society will regain something it has lost.

This fairy tale is about the emotional and imaginative life of a man and its roots in mother love. The first ties a person experiences with another are those of a child with its mother. First love is mother love. It is not sentimentality but a natural fact. Having ties with mother also has the symbolic meaning of being united with the unconscious, with the roots of our own selves. This too is a natural fact. In its original form it is lost as consciousness develops. It has to be lost. A conscious man cannot remain in such a state of primal unity. But neither can he live without contact with the unconscious, particularly if he is creative, and so he often faces the problem of experiencing the unconscious without being overwhelmed and harmed by it, as happens to the hero in the story.

In gaining a conscious connection with the unconscious a man himself becomes a mother. His developed anima is a maternal vessel capable of conception. For this reason the mother archetype plays an especially important role for creative people; similarly, it is also why they often have a prominent feminine side and serious anima problems.

This story shows the image of the mother at its most polarized: in the shape of the enchantress it is extremely destructive. It breaks the ties between two human beings, or between a man and his anima. However, through the symbol of the flower it becomes an integrating, creative principle, the birthplace of a unified personality.

Little Brother and Little Sister

This fairy tale is also about freeing someone turned into an animal by a witch's spell. But unlike the previous story we are dealing not with a pair of lovers but with a brother and sister in a close, almost incestuous relationship.

Here, interestingly enough, it is love between brother and sister, rather than love in general, that has helpful properties. We must, then, remind ourselves of the profound symbolic significance of incest. In general it points to an eros dedicated not to some external object but to the process of becoming whole. Brother and sister stand for a pair of male-female opposites.

Incestuous love, however repulsive in practice, has always been an important configuration in the world of ideas. It has always been a divine privilege, as shown by Isis and Osiris and the marriages among Greek gods and goddesses who were siblings. It is relatively rare for it to be described openly in fairy tales, but we often find a pair of brothers and sisters, whether children or adults, joined by mutual love and trust, like Hansel and Gretel, who are threatened by a witch.

The relationship of a man to his anima and a woman to her animus is often conveyed in terms of this incestuous image. In "The Psychology of the Transference" Jung writes: "Incest symbolizes union with one's own being, it means individuation or becoming a self." 43 The highest form of eros is one which serves totality, which includes one's own fate and that of mankind. Transferenceprojection in an analytic settingis often an unconscious manifestation of an urge to wholeness. The analyst cannot afford to dismiss it with devaluing interpretations and explanations. The conscious mind cannot know in advance what the unconscious intends to achieve by a transference, and should rather, for that reason, wait until its purpose is revealed by the unconscious itself.

By transference we mean that a quality belonging to the subject is projected externally onto someone else, and, from the point of view of consciousness, this explanation is correct. But in the realm of the unconscious there are no oppositions, no differences, not even between "me" and "you." Others are part of us in this type of experience, and we of them. The things they do are our actions too, and we share in the responsibility for them. Through relationships with other people we come to know ourselves.

Eros, the basic principle of the mother, needs human beings to come to consciousness. Yet often she hardly seems to know what she is looking for. At times it also appears as though her ambivalent character is in danger of compromising her aim: real relationship between one person and another.

Let us see how this is worked out in our fairy tale.

Synopsis:

A brother-sister couple are persecuted by an evil stepmother and their one-eyed stepsister. Running away from her they pass through a forest. Little Brother is thirsty and would like to drink from a spring, but the stepmother has secretly put a spell on all the springs in the forest.

Little Sister can understand the gurgling of the water. She hears the spring saying: "Drink out of me, and you'll be a tiger, drink out of me, and you'll be a tiger."

"Please, Little Brother, don't drink there, or you'll become a wild beast and tear me to pieces," she shouts.

So Little Brother decides to wait until they get to the next spring. But he cannot drink there either, if he does not want to turn into a wolf that will eat Little Sister.

Little Sister hears the third spring saying, "Drink out of me, and you'll be a deer."

Though she begs her brother once more not to drink, because he will turn into a deer and run away from her, he can resist no longer. He drinks, and is turned into a fawn. Little Sister bursts into tears, and the fawn cries too.

Then the girl says, "Don't cry, little fawn, I'll never leave you." She ties her golden garter around his neck and entwines rushes to make a rein to lead the animal. Then for a time they stay in an abandoned cottage in the forest.

One day, however, the king organizes a hunt, and the fawn cannot resist joining in. For three days it chases about the forest with the huntsmen behind it. But at night it always comes back to Little Sister, and that is how the king discovers the cottage with the pretty girl inside and marries her.

Little Brother, of course, comes with them to the king's house. But the evil stepmother gets wind of what has happened, and, when the queen gives birth to a son, she gets into the castle disguised as a lady-in-waiting. The stepmother looks the queen into a hot bathroom, where she suffocates, and puts her own evil daughter in her place in the bed.

Every night after that the dead queen comes to feed her child and look after the fawn. The nurse sees her and tells the king, and he stays awake with the child the following night. At first he does not dare to speak to her, but on the last night she appears, he leaps up and says, "You can only be my dear wife."

Then by the grace of God she is restored to life. But the evil stepsister is punished by being led out into the forest, where she is devoured by wild animals, and the evil stepmother is burned alive. When she catches fire, the deer is turned back into a human being again. Little Brother and Little Sister live happily ever after.

An interesting aspect of this story is the stress laid on the bond between brother and sister, which continues even after Little Sister has married a king. The theme of the evil stepmother's persecution also lasts throughout the story.

She could be seen as Little Brother's dark maternal anima, a personification of the destructive aspect of the unconscious which poses a recurrent threat to him. Little Sister would then be his helpful anima.

On the run, the brother and sister meet their first serious danger when Little Brother is thirsty and wants a drink of water, as the witch has trailed them secretly and put a spell on all the springs in the forest. She has poisoned the water of life. When Little Brother is about to drinkat the very moment, in other words, when he seeks contact with lifehis humanity is taken away. The stepmother who has power over all the springs in the forest is an Earth Mother who expunges his human consciousness.

Little Brother becomes an animal, he regresses to a state of unconsciousness and instinctuality. If the witch were to succeed in turning him into a tiger, he would tear his sister-anima to pieces, or in the form of a wolf he would devour her.

A regression like this may sometimes be a temporary necessity. In view of the happy ending of the story we might consider this possibility, especially as Little Sister makes sure the spell is not all that drastic. Even though she is only the witch's stepdaughter, she seems, as a female, to share one characteristic with the witch, namely an identity with nature, expressed in our story by the fact that she can understand the gurgling language of the water.

We have already remarked that a woman, and a man's anima, are closer to the mother archetype than a man, or than his consciousness, to be precise. This is an obvious fact. By abandoning himself to uncontrolled drives he would destroy his deeper feelings, in other words his anima. The tiger could represent the dominance of the drive to power, and the devouring wolf the sexual drive.

Little Sister prevents him from being turned into these wild beasts, just as a man's positive anima, his soul, protects him from the dangers lurking in his psyche. Through the anima a man is in touch with his innermost being. Little Sister explains the warning words of the water to her brother, but in the end he can no longer resist his thirst.

The deer (or in some versions a stag) is in some stories a harmless "innocent" animal, but it also signifies a kind of unconsciousness whose chief aspect is the constant reaction of flight. In this shape Little Brother would run away from his anima and play in the forest, that is, in his unconscious, if she did not keep hold of him. Once Little Brother has lost his human consciousness through the influence of the mother it seems necessary for him to be tied. The previously natural link between the two opposites is in danger of being lost, and must be replaced by an artificial one. As a deer, Little Brother represents a man who is always in danger of being frightened into running away from his feelings, and thus losing his soul.

Then, when the hunt starts in the forest, Little Sister must let him go after all, even at the risk of losing him. As emerges later, it was a good thing for both of them that the deer was able to take part in the hunt, in other words that this instinct could develop freely, because this was the only way a relationship with the king could come about.

The king symbolizes a dominant "spiritual" content in the collective psyche. 44 In times past he was seen as a divine being. The country carries the stamp of his spirit and is unified by it. He thus signifies the dominant male principle, which is still incomplete, however, without a feminine counterpart. But this is still in danger from the terrible mother and the evil stepsister, particularly once the queen herself has become a mother, as motherhood then becomes a problem. The one-eyed stepsister then takes her place, in other words a one-sided view infiltrates itself, an inability to take in ontological phenomena in their paradoxical Janus-nature.

The evil witch destroys the queen through too much heat, as occurs in an overwhelming outburst of emotion. She is isolated and bums up in the intensity of energies which reveals the unconscious not only as a power-house, but also as a danger.

It seems as if the dark mother has now definitely triumphed, as though she has destroyed the positive aspect of the mother principle, the queen. But strangely enough the queen goes on living as a ghost, in other words in a completely spiritual form, and acts as a maternal guardian for the child. The spirit of the good mother is too close to be forgotten; the feeling steals back in the dead of night.

> How is my child? And how is my fawn?
> I shall come once again, then nevermore.

Although the king sees her, he does not dare to speak to her at first, male consciousness being so blinded by the compulsion the maternal unconscious exerts. It is not until the last night, when he is in danger of losing his better feelings for ever, that he can be true to them and thus give them life and reality. Then evil suffers the fate it wanted to impose on others. The sister is devoured by wild beasts and the stepmother is burnt, with the result that Little Brother can become a man again. Emotion, then, causes a return to consciousness of the male part of the brother-sister pair.

The central theme of this story is the alliance between brother and sister, which carries the symbolic meaning of an urge to totality. It is the only chance of overcoming the destructive effect of the unconscious.

6
The Fire Mother

The stories to be discussed in this chapter, ''The Drummer,'' "Frau Trude," "Fledgling" and "Ivan and the Witch," are primarily concerned with the conquest of the terrible mother.

A "descent to the mothers" is really an experience which falls into the second half of a person's life; in midlife our whole attitude changes because the ego loses its feeling of absolute power and to some extent its identification with the body. A young person has the task of first developing the ego. The unconscious will still have an influence on life, but usually in unseen ways. One's subjective dependence on the unconscious is experienced only indirectly, through projections, that is, through people and things that one is fascinated by, in a positive or negative way, and which thus bind one to life.

The mother archetype produces projections in the human psyche. Chiefly it is the values of the animus or anima which are projected onto others. A person will seek for totality in a relationship with these others, not realizing that one is pursuing an image born in the unconscious.

Young people chiefly serve the interests of Mother Nature, who, unseen, pursues her aims through them. In other words, the power of the mother image finds a relatively unconscious outlet in the drives. Consciousness naturally has some direction over them, and even represses some, but direct contact with the unconscious is usually not yet possible. That is why, on the one hand, most of the ideals of consciousness are primarily collective, while the unconscious, on the other, is still pure nature.

If the maternal unconscious were aiming for nothing more than the birth and raising of children, it should be satisfied with the attainment of those natural goals, and indeed seems to be with some people, but not with all. Clearly it also has a tendency to generate culture and consciousness. The urge to individuation is also rooted in the unconscious. This urge seems to be a power which, although it has only a vague inkling of its true aim, can only achieve its goal with the help of consciousness. For the very reason that it is unconscious and lacks the single-mindedness of consciousness it is very contradictory about what it wants.

These psychological facts are customarily portrayed in fairy tales by positive and negative mother figures, or an ambivalence in one and the same mother figure. Sometimes the mother is helpful and dangerous at the same time. At other times, how she behaves depends on the attitude of the hero. This ambivalence is

the reason why a young person must not only serve the mother, but also strengthen the will and develop the ego. It is only when a person has learned to formulate personal goals and to achieve them that the unconscious can be met directly. Not until then has the ego become discrete from the unconscious, without which no positive link with it can be forged.

The Drummer

Synopsis:

On the shore of a lake a drummer finds a piece of fine linen. He takes it away, without realizing that it is a shift belonging to a swan-maiden bathing there. When he falls asleep in the evening she comes to him and begs him to give it back, as she cannot fly away without it. She is the daughter of a powerful king but has fallen into a witch's hands and been put under a spell on a glass mountain. He gives it back to her and determines to climb the glass mountain to free her. The task is going to be difficult, but the drummer simply says: "I can do anything I set out to."

First he must get through a great forest with man-eating giants in it. He fools them by giving a loud roll on the drum. They think he is the leader of a whole army, and, being scared, let him live, and even carry him to the glass mountain. There he again fools two men having an argument about a magic saddle; he acts the part of honest broker and gets the saddle for himself to fly up on to the glass mountain.

Once there, he comes to a stone house by a fishpond and a dark wood. He sees neither man nor animal, but when he knocks three times on the front door, a weird old woman with a brown face and red eyes opens it. He asks her for food and a bed for the night. "You shall have them if you are prepared to perform three tasks in return." He agrees, and the following morning she gives him a thimble, with which he must empty the fishpond. He must have finished the job by evening, and all the fish must be laid out neatly sorted according to size and species.

At midday, when he has not got very far, a girl comes out of the house and helps him. He can lie down and have a sleep, and she does all the work for him with the help of a magic ring. Only one fish is left lying in the wrong place. The girl instructs him to wait until the old woman comes and asks him about it and then throw it in her face, saying, "That's for you, you old witch." This is what he does, but she says nothing and just gives him a malevolent look. The next day he must chop down the whole wood, cut it into logs, and lay them out in piles. However, the axe the witch gives him is made of lead, and the mallets and chisels of tin.

This time, too, the girl helps him. Just as on the day before, he uses one log she has set aside to hit the old woman with. She merely gives a scornful

smile and says: "First thing tomorrow you must put all the wood together, set light to it and burn it."

Again the girl helps him and when the whole bonfire is burning in the evening, she says to him: "Listen, when the witch comes she will give you various tasks: if you do everything she asks fearlessly, she cannot harm you; but if you are afraid, the fire will take hold of you and burn you up. Finally, when you have done everything, pick her up with both hands and throw her into the middle of the fire."

The girl then goes away, and the old woman sidles up. "Oh, I'm cold," she says, "but there's a fire that's well alight, that warms my old bones, that does me good. But over there there's a log that won't burn, get it out for me. When you've done that you'll be free and you can go wherever you like. Now in you go!" The drummer, without a moment's thought, leaps into the middle of the flames, but they do not hurt him. He brings out the log, and the moment it touches the ground it turns into the beautiful girl who has helped him out of his difficulties, and he sees by her splendid clothes that she is a princess.

The old woman gives a demonic laugh, tries to drag off the girl and says, "You think you've got her, but you haven't yet." But he lifts the witch up in both hands and throws her into the fire, where she is burned. Now both of them are free and promise to marry each other. All they take away from the glass mountain are the witch's jewels.

This is the end of the part of the story in which the witch plays a role. A second part with the theme of a forgotten fiancée follows, but since it falls outside the scope of this book we shall not discuss it in detail.

Before the wedding the drummer decides to visit his parents and tell them the news. He has been on the glass mountain for three years, and not three days, as he believed. Before he leaves, his fiancée asks him not to kiss his parents on the right cheek, or else he will forget her. He does it, though, and forgets everything. In the end, when he is about to marry someone else, the true fiancée uses three beautiful dresses to buy from the other the right to sleep by his bedroom for three nights, where she calls softly in the dark:

"Drummer, drummer, won't you hear!
Have you quite forgotten me?
On Glass Mountain what girl did you see?
Who helped you when the witch would take your life?
Who did you promise then would be your wife?
Drummer, drummer, won't you hear!"

At last, on the third night, he remembers, calls everything off and marries his true bride.

The hero of this story is a drummer-boy, in other words a soldier. His chief characteristics are courage and a strong will: "I can do anything I set out to," he says. Apart from that he possesses a degree of cunning. The cunning soldier afraid of nothing is a typical fairy tale hero.

Our hero's special job is drumming, which is usually done to give the soldiers courage; he is the one who spurs on his comrades. In many cultures, particularly primitive ones, drums are used to frighten away evil spirits. They are used in exorcism or in life and rebirth ceremonies. So being a drummer fits our hero especially well for overcoming the dark forces of fate, chief among which is the terrible mother.

At the beginning of the story he finds a swan-maiden's shift on the shore of a lake, that is to say on the border of the unconscious. Because he keeps it, she is forced to visit him and so they meet for the first time. She comes to him in the evening; when he is just about to go to sleep, he hears her calling softly. He cannot see her in the dark, but he can hear her voice clearly. It is typical for an anima figure to come to a man on the edge of sleep, because he is often only receptive to the vague intimations and feelings she brings when his waking consciousness is on the ebb.

She is connected with a swan, a bird of omen. The Norns and Valkyries often took the form of swans. It is also an old Teutonic idea that a white swan led the way to the land of angels or a glass mountain, or the soul itself took on the shape of a swan. 45

Swan-maidens regularly crop up in fairy tales. Often they represent the hero's anima, his feminine side, bringing him close to the unconscious. The fact that she is in animal form indicates that at this stage she is not yet a consciously available psychological function for him. She is said to be the daughter of a powerful king, but has now fallen under a witch's power and been put under a spell on the glass mountain. The drummer's task is to overcome the dark mother and free this side of his personality from captivity.

The glass mountain is a kind of otherworld. In Teutonic mythology paradise or the realm of the dead is often called Glass Mountain. It is an ancient Prussian idea that the soul would have to climb such a mountain. Because the slopes were slippery, bears' and lynxes' claws were cremated with the bodies to help in the ascent. There was a widespread belief, too, that spirits, wise women, fairies, swan-maidens and witches lived on the glass mountain; or else a mortal is transported directly or through magic on to the glass mountain by some evil spirit and must be rescued, as happens in our story.

Jung notes that "transparent glass is something like solidified water or air, both of which are synonyms for spirit."46 That would mean in our case that the anima had been transported to a spirit land, or the unconscious, and was being

held captive there by a dark mother image. The mountain the swan-maiden is on is high and slippery, emphasizing how inaccessible and cut off she is.

An actual man in such a state does not know how he really feels. He frequently either remains passive, as his eros is fixed on the mother, in other words stuck in childhood, or else he has very strong emotions, but on closer examination they turn out to have a merely conventional character. He does not have his own feelings, but those his mother had, or everyone else, the "feelings to have." Then it is as though half his personality had got stuck in an unreal state, in other words the world of the mother.

Wherever the mother image is dominant, for good or ill, there is always first a certain amount of unconsciousness, or tendency to be unconscious, a contented daydream, which is the prelude and epilogue to all consciousness, to all existence. That is why the mother-figure often spreads sleep, as expressed in the motif of the thorn of sleep, or as described in "Sleeping Beauty," where the heroine is put to sleep for a hundred years by a prick from an old woman's spindle. Not only she herself, but the king and queen, the whole court and even the animals and the fire go to sleep too. Weirdly enough, even the restless wind is affected by the demonic spinning lady, and is brought to a standstill. It symbolizes objective spirit, which is also paralyzed.

In another Grimm's story, "The Raven," the drowsy effect comes from the food the mother figure gives the hero. He is supposed to free a princess. He must wait for her with an old woman in the forest, in other words he must approach the unconscious. He must not accept anything to eat or drink from the old woman, however, or else he will fall into a deep sleep and not be able to release the princess. This story again shows the negative side, the danger of being put to sleep by the mother. The old woman provides food as a good mother, but at the same time is the source of dangerous unconsciousness.

Sleep is not something negative in itself, of course. It only becomes negative if it comes at the wrong time. If a man wants to rescue his emotions he must not sink into unconsciousness, must not sleep. Otherwise he will be in danger of being put to sleep by the nourishing mother, because it is a regression into childhood, into a state in which he receives everything he needs from his mother as a matter of course, in which everything is handed to him on a plate. That makes him unconscious.

People caught in a mother complex often spend years on end in a state of insufficient consciousness about themselves and what they do. Sometimes they do not wake up until they have daydreamed half their lives away. To choose another image, they could be said to while away the time in the jail of their own complex. In fairy stories the dark mother often imprisons her victims, in other words the one-sided attitude she gives rise to is described as a prison. In "The Cast-Iron

Stove," for instance, the prince is shut up in a stove by a witch, and a witch keeps Rapunzel a prisoner in a tower, too. In the same story she scratches the prince's eyes out, so he wanders round the forest blind for years. It is well known how the dark anima can blind a man so that he fails to see what is closest at hand, especially as far as women are concerned.

In the drummer's case things are not so bad, but his anima is still under the deadly witch's spell. To rescue her, a dangerous approach to the unconscious will be unavoidable. He must take on the journey to the otherworld, the glass mountain, with all its perils. Even getting to the foot of the mountain is a very difficult business, as he must first traverse the great forest with the man-eating giants. This first part of his journey alone means exposure to the unconscious and its dangers, in which his greatest aids are his coolness and intelligence.

The giants that threaten him possess superhuman size and strength; this indicates that he has now penetrated into a level of the psyche outside the human scale. Giants represent overwhelming affective impulses which the hero encounters on his way into the unconscious. But the drummer does not let them overpower him. He wakes them up audaciously and deals with them by using superior intelligence. These tactics will only work for him because the giants, while strong, are very often stupid. In psychological terms this would mean that the conscious ego knows how to cope with such inchoate but powerful impulses correctly and not fall victim to them.

The drummer also proves his cleverness in the way he gets hold of the magic saddle. The saddle is similar to the idea of the wonder-horse that can carry its rider through the air; the magic cloak and magic carpet are related ideas. In our story the saddle gives access to the otherworld. Psychologically speaking it would represent the chance of penetrating deep into the collective unconscious, the "realm of the mothers." Since the saddle is man-made, we could be talking about a technique developed to enable a person to reach these far-off depths, or rather heights, of his psyche.

The saddle first belongs to two strange men. In mythology magic objects like this usually belong to the gods and it is only particularly lucky or heroic humans who own them. The drummer uses the two men's disunity to gain possession of the saddle. He uses a ruse to commit theft. This indicates that a person feels a certain sense of wrongdoing on entering the unconscious, because, even though what he is doing is not wrong from his individual point of view, he is acting in a way outside of what is usual. In this magic saddle he is taking something for himself which used to belong to the unconscious, a motif that echoes Prometheus's theft of fire from the gods.

It soon becomes clear what a risky adventure the drummer has undertaken, because once at the top of the glass mountain he finds neither people nor ani-

mals, only a terrible witch with a brown face, red eyes and a long nose who comes to meet him. The isolation he experiences is typical of the psychological situation of the hero. He is alone with himself, confronted with the greatest psychic danger to him, the Great Mother. Here in the maternal unconscious are the basic conditions which have made him what he is, in earliest childhood and before. Here he meets everything that is stronger than his ego. He experiences the child's abandonment to alien forces for a second time, but this time more consciously.

At his request the witch takes the drummer in and gives him board and lodging provided he performs three tasks for her. That means, in order to buy his freedom, he must now work for her. The theme of difficult tasks is probably so common in fairy tales and in mythology because one can never free oneself from the embrace of the unconscious without an effort. The drummer was able to defeat the giants by cunning, which also enabled him to get the saddle. But now a greater effort is needed.

First the old woman expects him to empty a pond and remove and sort all the fish, and then he must clear a wood and split and burn the logs. Both tasks signify work on the unconscious, in the first case in the form of water which must be drained from the pond, in other words we are dealing with a process of making unconscious contents conscious. But all he gets to bail the water out with is a thimble. The vessel used for getting the water out represents one's attitude to dealing with the unconscious. In this case it is much too small, or petty, for the job.

What the hero is expected to do exceeds human strength, and the aids he is given are entirely inadequate. He must take on a job which requires the greatest of effort while appearing to have no chance of success. The situation could be compared to someone following inner promptings to come to grips with the unconscious, perhaps with the help of creative work, who will then frequently be overcome by the feeling that despite all one's efforts there is no possibility of success. This is inevitable, for the ego is never up to such a task on its own.

In such a situation one must not abandon hope or else one will be sure to fail. One must copy the hero of our story, who bails water out of the pond for a whole morning in the sweat of his brow. Only then will forces superior to the conscious ego come to one's aid, here in the person of the girl who appears unexpectedly with her magic ring. She personifies the positive side of the unconscious, holding out a helping hand. Although she is still in the terrible mother's power, she urges him not to weaken his efforts. She is in reality the princess he is seeking, his longed-for anima, but he does not recognize her at this stage, as he is still temporarily struck blind.

Clearing the forest has a meaning similar to bailing out the pond, for a wood, like water, is an image for the unconscious and its contents. The drummer is to divide the stuff (of fantasy), the luxuriant growth of the unconscious, with discriminating intellect, as with an axe. But his thoughts seem like a lead chopper, much too clumsy and blunt in other words, and the tin chisels are no use whatever. But still he must tackle the work. He must toil away again in vain until the anima comes to his help. Then, trusting that everything will be done for him, he can lay his head in her lap and sleep. On waking in the evening he finds all the work done again.

One interesting detail is that with the help of his anima the hero must almost, but not quite, complete the task he is set. He is to put the last fish and the last log to one side, and then proudly throw them in the old woman's face. In this way male consciousness, forced into subjection and given superhuman tasks, can also show its pride and independence in the face of the unconscious. It can put up with a lot, but not with everything. 47

On the evening of the second day, after he has thrown the log in the old woman's face, she says to him with a scornful smile: "Tomorrow morning you must pile all the wood up, set fire to it, and burn it all." This job, like the others, is too much for human powers. The girl with her magic ring again does it for him.

We saw the felling and chopping of the trees as dealing with the unconscious. What, then, does burning the wood mean? We should note that the unconscious is a source of energy, in addition to everything else. So one can never completely deal with it merely intellectually or aesthetically; it also contains potential for life and so needs to be not only understood but lived. The potential in the fire is made manifest by being lit, and it spreads warmth and light far around. In our story there is a direct connection between the burning of the wood and the clearing of the forest.

That image could be compared to the situation of a person who has to take some kind of risk. By lighting the fire one initiates a process of living, as unlived life is an obstacle to psychological development. One must transform the complexes into living experience.

How dangerous the witch (that is, the mother complex) still is soon becomes apparent in the fourth and last task she sets the hero, sending him into the fire. The mother figure exposing the hero to fire reminds us of Demeter, who held the child Demophon in the fire each night to give him immortality. The motif of going through fire to free the anima also has echoes of Sigurd, the hero of the ancient Germanic saga, fetching Brunhilde from the flames encircling her. In our story, when the witch tells the drummer to go into the fire himself to fetch a log

that will not burn, it looks as though she is trying to destroy him. But his anima appears to have anticipated the danger.

"Listen," she tells him. "When the witch comes she will set you all sorts of tasks: if you do what she wants without fear, she cannot hurt you; but if you are afraid, the fire will take you and consume you. In the end, when you have done everything, pick her up in both hands and throw her into the middle of the blaze." So the anima tells him what is important, or what attitude he must have to this last task, but this time he must do everything on his own.

According to an old belief, making a fire meant waking a god sleeping in matter, in other words releasing its potential. That would mean that in the state symbolized by the fire a suprapersonal power can be experienced. It is well known that many gods are associated with fire, like Hestia, Hephaestus, the Indian god Agni and the ancient Egyptian Sakhmet. It is said of Sakhmet that she emits fire and burns up her enemies' limbs. In apocryphal scripture Christ says of himself: "Whosoever is near me is near unto the fire, and whosoever is far from me is far from the Kingdom." 48

Incidentally, it is an interesting point that here, as in Revelation, the symbols of glass and fire are related. There in chapter 15, verse 2 it says: "And I saw, as it were, a sea of glass mingled with fire." In our story the fire burns on a glass mountain.

The suprapersonal power represented by the fire naturally has an ambivalent character. It is a very dangerous, destructive natural force, which primitive man can only control with difficulty. As we know, we all have this primitive man still within ourselves. Often he is just as powerless over the fire, when it has broken out, as over his emotions and passions. These are often described in terms of fire. We speak of fiery passions, or we say someone has flared up in anger. Smoldering hatred is like a slow-burning fire.

In psychological terms, however, the fire symbol does not only indicate the heat of passion but also the enlightenment gained in such a situation. As a source of light it drives away the powers of darkness. A person with a mother fixation is in special danger from uncontrolled outbreaks of emotions and passions of all sorts, which often appear as threatening fire in dreams. Temper can break out like fire and wreck the most valuable relationship, as can sexual passion or an attack of jealousy. These are eruptions of uncontrolled drives. Lack of discipline and infantile excesses are typical traits of mother-fixated people, since they have remained children, in a sense, and think they do not need to control themselves. They must learn to do this before they can experience the primal fire in the maternal unconscious in its positive, creative aspect. Only then will they be able to experience the unconscious as a source of energy or as giver of warmth and enlightenment.

When humanity first learned to control fire, it made an extremely helpful tool and gained its meaning as a symbol of benevolent transformation, an element providing warmth and light. The mother is then made manifest in it as a place of rebirth. That is particularly clear in the symbol of the stove, which has a similarly maternal significance. It unites three essential characteristics of the mother: first, it gives warmth, protecting people from the cold and thus keeping them alive; second, as a cooker it is a place where things are transformed, closely related to birth or rebirth; and a third maternal aspect expressed in the symbol of the stove is the destructive nature of the fire inside. In Silesia the flames licking out of the oven door are called the "fire mother."

The warming, life-giving meaning of the stove or open fire is shown in the story "Snow White and Rose Red." In the middle of winter a bear, actually a prince under a spell, seeks shelter from the freezing weather in front of the fire in the house belonging to Snow White's and Rose Red's mother. It is the instinctive and emotional side which gives warmth to life (eros). That is why we talk of warm feelings and cold rationality. Just as plants and animals cannot develop without warmth, so human beings, or certain undeveloped parts of them, cannot develop without contact with the maternal unconscious, the world of the instincts, the irrational life-force.

The bear who turns into a king's son later in the story is a valuable content which must first be saved from perishing from cold by a protective, motherly attitude. In practical terms this could be a psychological content, for example, which first appears alien and threatening, but which one "takes in" and warms with emotion.

The son with a mother fixation is often described in fairy tales as the one who sits by the stove. Though described as stupid and slow, he is the one who meets good fortune and marries the princess. In the Russian tale "Stupid Ivan" he cannot even part from his stove when he has to go to see the Czar, which makes him particularly ridiculous. He arrives at the Czar's court with his stove. But the Czar's daughter is apparently not put off by his eccentricity. On the contrary, she falls in love with him at once and jumps up beside him on the stove. The Czar has to marry them and only when they are man and wife does the stove disappear. It is replaced by the princess, so to speak.

Keeping the stove with him means the hero remains in constant touch with the maternal unconscious. It makes him seem in a sense more stupid and slow than others, and yet he is particularly favored by the anima, who represents relationship with the unconscious on a higher level, for the very reason that he does not relinquish his instinctiveness, his primal relation to the unconscious. She represents the unconscious and therefore does not see him with the eyes of the world.

The property of fires or stoves to give spiritual rebirth is founded on a psychological fact: if a person draws near to some inner passion, it causes a lowering in the level of consciousness and thus facilitates contact with the unconscious. In a powerful emotional state a transformation can take place, which has always seemed like a rebirth or liberation. 49 One must be open to the emotion.

In an Austrian fairy tale, "The Young Wolf," the hero is born as a wolf; it is the fault of his evil mother, and he can only be released from his animal form after the girl who loves him has, in conjunction with various strange rituals, thrown him into the fire in the stove. When she looks up again, she sees, sitting by the stove, the wolf changed into a most handsome young man. So rebirth takes place in the heat of the stove. He is exposed to the fire of passion by the anima and changed by it.

We also find a stove associated with a motherly woman in Grimm's "Mother Holle." In it a daughter ill-treated by her stepmother goes through a well into an underworld where a higher mother lives. On the way to her house she passes an oven full of bread which calls to her to take it out or else it will burn. The oven here is clearly a symbol of the Great Mother, whom she must serve. Human beings must help bring out what the Great Mother has made ready; they must do creative work. The contents cooked in the maternal unconscious must be extracted. During the process a person must not only be passive and trust in the unconscious, but also play an active part when the time comes, lest the bread be burnt.

The heroine of "The Cast-Iron Stove" has to do something similar. She has to release a prince from a cast-iron stove in the forest which a witch has shut him up in. Only a female of the highest status, a king's daughter, is capable of this. The miller's daughter and the swineherd's daughter are both sent away as soon as they try. There is no mention here of a positive function of the stove; it seems to be merely a prison. A shadowlike feminine tendency (a witch) has succeeded in imprisoning the animus in the maternal stove. Even from there he can still fulfil his guiding function by showing the heroine the way out of the forest in which she has gone astray, but he only does it on condition that she frees him from the stove afterward, that is, from the clutches of the unconscious. Here, too, pulling out of the stove is important, but as the stove is a prison it really falls into our third category of meaning. It can also be a prison, or a place where the hem is to be burned.

Heat does not only destroy, it can also join separate elements. That means it is always a question of how a person approaches unconscious emotionality. It can lead one astray, alienate and destroy one, or it can lead to inner unification through suffering.

To return to "The Drummer," once the anima has been rescued, our hero throws the witch into the fire and lets her own flames consume her. This is also the solution in "Hansel and Gretel," where the witch is tricked by Gretel and burned in her own oven. The malignant, seductive part of the maternal is burnt up in its own heat, thus releasing and liberating the hero and heroine from its power. 50

Whether the fire in our story is experienced as a positive or a destructive force depends on the way the drummer goes into it, whether he is afraid or not. What could be the psychological interpretation of this? As the anima is hidden in the fire, we can assume that the fire in the story represents being in love. Going fearlessly into the fire would then mean trusting in one's emotions.

A weak person fears the emotions and tries to remain unconscious of them. But then one is often overwhelmed by them at just the wrong moment and in the wrong way and so comes to harm. One goes into the fire without really wanting to and without confidence, and is destroyed. The drummer, on the other hand, is a person who braves this fire fearlessly. To do that, one needs something akin to the religious attitude of the three men who in the Bible story were thrown into the fiery furnace (Daniel 3:25).

The attitude shown here by the drummer is thus quite different from that of the girl in Grimm's "Frau Trude," to be discussed below. She visits the witch out of pure curiosity and because people warn her not to. She is then turned into a stick and burned. The drummer, by contrast, is like a man who enters the fire of love, not lightly or selfishly, but trusting in the power it has kindled in him, and which is not himself, not his consciousness. He can allow himself to be moved without fear, because the suprapersonal power experienced in the fire will not then destroy him. Indeed, he will gain something indestructibly valuable through the experience.

In our story this is the piece of wood which will not burn. It first seems to the drummer as though he has fetched something completely worthless from the fire, a piece of dead material. While he is in the middle of the experience he does not notice what he has gained at all. The piece of wood does not turn into the princess he desires until it touches the ground, in other words solid reality. Now at last he realizes why he had to go through the fire. By letting himself be moved by the forces of the unconscious he has gained his soul.

The drummer now seems to have achieved his goal. But let us not forget that the witch still has life and power. She makes yet another attempt to wrest the girl from him. It is only when he bravely approaches the old woman, grabs her and flings her into the fire that he is free of her. In other words, his own weakness, his mother fixation and tendency to remain infantile, must now be pitilessly consigned to a painful end if he is not to lose the value of what he has

just experienced. A part of him must now suffer and be burnt away. But what must be sacrificed is a relic of the past. Only when he has done this can he be truly free to wed his anima.

It seems a pity that this is not the end of the story. But fairy tales, like human problems, can never be brought to an absolute end. There is always some loose end, if not in one story, then in another. One may well ask how it is possible for the drummer, having rescued his anima from the terrible mother at peril of his life, to forget her and plan to marry someone else. It really does seem as if people are in constant danger of losing sight of what is most valuable to them or confusing it with some substitute. 51 It can happen that he forgets his deepest experiences in the unconscious when he returns to the world of father (tradition) and mother (security).

The kiss on the cheek the drummer gives his father and mother signifies too close a contact with these representatives of a past existence. Of course he must go back to them; he cannot stay on the glass mountain for ever. But he should control his filial feelings, or else he will forget his own destiny, which is to be linked with his anima and through her his own unconscious.

Happily, the princess in the end succeeds in opening his eyes again. The motif of the false bride and the true bride is so common in fairy tales we must assume it has a basis in psychological fact. It seems to suggest that as far as judging emotions is concerned men have difficulty differentiating between the false and the true. In our story, however, the true wins in the end. The experience on the glass mountain was too deep for the drummer to be able to forget it permanently, and so the couple who are meant for each other are finally united.

Frau Trude

In this story the fire caused by the terrible mother ends in death. A willful girl is turned into a block of wood by a terrible witch and then burnt. Here, then, the mother personifies a manifestation of the unconscious which is entirely self-sufficient, a strong rebuke to a childish, stubborn attitude of consciousness.

Synopsis:

A disobedient little girl says to her parents, "I've heard such a lot about Frau Trude, I'm going to see her." They forbid her to do so in the strongest terms, saying Frau Trude is an evil woman who does ungodly things. However, the girl still goes. When she arrives, she is shaking with fear.

"Why are you so pale?" Frau Trude asks her. The girl tells her she has seen a black man on the steps, then a green one, then a blood-red one. "Oh, Frau Trude, I was so scared, I looked through the window and didn't see you, but I saw the devil with a flaming head."

"Oho!" says Frau Trude, "You've seen the witch in her proper jewels!" She turns the girl into a block of wood and throws her into the fire. She sits down beside it, warms herself and says, "Some light at last."

The name Trude is associated with Trudhr, one of the old Germanic Valkyries. She seems originally to have been one of the nature demons and is also related to Hel, the heathen goddess of the underworld. In later superstitions from the Christian era Trade is identical with the night-mare, the figure of terror pressing down on sleepers. In other words, in the time of Christianity she takes on entirely negative characteristics, like so many figures of heathen imagination.

This has a psychological explanation, in as much as developing consciousness strengthens the dangerous side of the unconscious. Similarly Frau Trude in our story is no longer presented as a harmless though ambivalent nature-spirit, but as an ungodly woman, indeed almost identical with the devil.

The child symbolizes an infantile attitude, not only of the conscious mind, but also of the will. The child will not be reasoned with, insisting on doing what it has taken it into its head to do. This type of attitude activates the most destructive side of the unconscious, the terrible mother in her most fatal form: not death as the prelude to rebirth, as in "Snow White," but death portrayed with complete finality.

In the Russian version of "Snow White," when the heroine Olechka is running away and meets the three witches, she is asked, "Do you come of your own free will or against it?" She answers, "Not altogether of my own will, more against it, and out of great sorrow." This shows that only a person who penetrates the sphere of the mothers out of a desperate need will have a chance to see their benevolent side.

The girl in "Frau Trude" does not go to the terrible mother out of need, but willfully and inquisitively. She listens to idle chatter that arouses her curiosity, and has no idea of the danger she is running into. In psychological terms the girl might represent a person's naive dabbling in the unconscious, for instance interpreting dreams as a parlor game rather than out of a genuine inner urge.

The maternal unconscious is indeed a creative power, but it will not put up with being misused for selfish purposes. This motif appears again and again, for instance in "Mother Holle" where two sisters visit the demonic underworld woman. One comes in need, the other out of greed. One is hard-working and good; she is rewarded. The other, who is lazy and selfish, experiences Mother Holle's unpleasant side.

In "Frau Trude," the girl's willfulness causes her to be caught in the witch's murderous trap. She is burnt and used to give the witch light. She wanders into the danger-zone round the complex (like Jorinda and Joringel) and is destroyed by it; the complex uses her to light itself. It does not like staying in the dark. An

archetype that is not recognized by the collective tends to move into the light, if need be at the expense of the individual.

In the well-known story of "Little Red Riding Hood" (or "Little Red Cap" in the Grimm's version), the heroine also succumbs to danger because her attitude is too childish and playful. She loses her way while picking flowers, loses herself in pretty, airy feelings instead of taking her grandmother (Great Mother) something to eat. Meanwhile the old lady is replaced by the wolf. Thus the good mother becomes an evil devourer.

In the story of "Frau Trude" the girl first meets three strange men on the steps. A male trinity like this is often found in mythology associated with the mother figure. A butcher and a huntsman are people whose job is killing animals, which is frightening in itself, but as this killing serves to feed people, it does have a positive aspect. In Grimm's "Fledgling" there are three scullions, for instance, and in the Russian tale "Lovely Vassilissa" the heroine meets three men on horseback on her way to the Baba Yaga. 52 The three male figures represent a dynamic aspect of the Great Mother, perhaps a certain masculine ruthlessness going along with the maternal principle, or the active, dynamic side of the unconscious.53

Meeting these men frightens the little girl. What scares her most, however, and what she was clearly not anticipating, is that she should meet the devil, in other words absolute evil and destructiveness, in Frau Trude's house. Mother figures in fairy tales are very often associated with the devil or similar characters. Frau Trude seems very sensitive about any remarks made on the subject of this relationship. When the girl talks about it, she just gives her a scornful reply, turns her straight into a block of wood and burns her.54

People approaching the unconscious with a weak conscious position risk an eruption of destructive passions. They easily fall prey to these emotions, because they are not flexible enough. They are as stiff as sticks of wood.

The devil is a figure of the Christian imagination. He is the dark complement of God. And so it is certainly no accident that Christians, as soon as they turn toward the unconscious, are faced with the problem of suprapersonal evil. It is the fate of anyone rooted in a Christian culture to be confronted with this difficult question as they move away from the surface toward their own depths and at the same time their natural drives.55

In psychological terms, for a woman the meeting with the devil could mean an experience of the negative animus. We are talking about a totally destructive psychological mechanism which can take control of a woman when she approaches the unconscious. Just as the devil represents collective evil rather than anything personal, so there are collective, that is, archetypal, forces at work in women under the control of a demonic animus.

A human being's meager strength is no match against the devil. In such circumstances one must adopt a religious attitude in the purest sense, as Job did when confronted by the dark side of God, knowing that he too had an advocate in heaven; in other words, for the superhuman destructive forces there are complementary and equally superhuman benevolent powers. However, a person requires a strong conscious mind and a deeply serious attitude to take the strain of this problem.

Marie-Louise von Franz makes a convincing case for comparing destruction by Frau Trude with the fate of a person who succumbs to mental illness, by falling victim to the archetypal forces of the unconscious. 56 She lays special emphasis on the mistake the girl makes of telling Frau Trude so openly that she has seen the devil with her. In some cases it is a sign of weakness in the emotional sphere for a person to mention evil too explicitly. This type of inappropriate irreverence toward dark things can often be found in mental patients who speak in joking, rude or disinterested terms about higher religious matters.57

On the significance of being burnt by Frau Trude we must add that destruction through mental illness is just about the most extreme form the deleterious influences from the maternal unconscious can take. Being burnt in the Great Mother's fire could refer to other psychological catastrophes. Fire is often a symbol of sexual passion, and being burnt can represent a descent into some kind of uncontrolled sexual activity typical of one form of mother complex, which can destroy a person's mental equilibrium. Frequently a weak conscious position, a lack of will power, is the problem. This is why people who can find no reference point in conventional morality frequently fall victim to destructive drives that sap their vitality; they burn themselves up.

The witch first turns the girl into a block of wood, which is to become stiff and numb, unfeeling. In circumstances of emotional paralysis a person is easy prey for a destructive passion, since the defense against it is primarily human feelings, relationship, and in a deeper sense an eros not controlled by the ego but in the service of the whole.

In the next story we shall see how a strong feeling relationship enables a pair of children to escape from the witch and not be annihilated like the girl in "Frau Trude."

Fledgling

Synopsis:

The hero of this story is a foundling discovered by a forester high up in a tree. A hawk had stolen him from his mother while she was asleep and taken him to the tree. The child, named Fledgling, is adopted by the man and grows up with his daughter Lenchen.

The children are very fond of one another. However, there is an evil cook in the house and one day she decides to cook Fledgling and eat him. Luckily Lenchen discovers the plan in time. First thing next morning she says to her brother, "Don't leave me, and I won't leave you," and Fledgling replies, "Never ever." Lenchen warns him not to forget, and they both run away.

The evil cook sends her scullion-boys after them, and there follows a metamorphosis-chase. 58 Before each important action Fledgling and Lenchen swear faithfulness and love, she saying, "Don't leave me, and I won't leave you," and he replying, "Never ever." In this way they succeed in escaping from the scullion boys and later the witch, and finally they destroy her. When Lenchen changes herself into a duck she pulls the witch into the water, where she drowns.

Fledgling's psychological significance is clear from his early history. The hawk which steals him from his real mother is a revelation of the dark, divine spirit taking possession of the child and leading him toward his destiny. The hero's name points to a relationship with the hawk. He is chosen by the divine spirit and related to it.

The new and precious value personified by the child-hero is in continual danger of being destroyed, as shown in numerous myths and religions.59 Here Fledgling is under threat of death from the terrible mother in the shape of the cook. She would like to cook him, in other words expose him to the intense heat of the unconscious in the form of passions and dangerous emotions, and then eat himtake him back into herself again. Danger from the personal mother is often part of the hero's destiny. Another common motif is that a hero has two mothers. The cook is in a sense Fledgling's second, negative mother.

A special person who has something new to offer is always at risk from the unconscious, which often seems to try to reabsorb precisely its best products. Due to its tendency to devour it is sometimes portrayed in the guise of a predator. Evil stepmothers, for example, go around by night in the guise of werewolves. As we have seen in the story of Frau Trude, the unconscious is to a large extent self-sufficient. It often gives only to take again. (A Sudanese fairy tale, "Subachamussu," describes a sorceress who has a child every year and goes on eating them up until one is born capable of running away.)

It seems as if the unconscious tries to eat its fill of its own creatures, and every new stage of consciousness must be protected from its devouring tendencies. Similarly, the more unconscious a woman is, the more she tends metaphorically to eat up the objects of her love; in other words she satisfies her hunger for life through the lives of her children or others she "loves."

A man experiences the devouring mother in himself more in the form of states of possession. A negative maternal anima often stands in front of his fu-

ture possibilities like a devouring abyss and feeds on the stuff of his psyche. One man in the power of a strong mother complex dreamed he saw a mother figure eating her husband's brain. In mythology this danger appears as the dreaded *vagina dentata,* a vagina with teeth.

Even though Fledgling and Lenchen are not related by blood, like Little Brother and Little Sister, they are described as having grown up like brother and sister. The way the two of them repeat their promise to be faithful reminds one of a pair of lovers. This is the kind of incestuous love already mentioned in "Little Brother and Little Sister," which can be interpreted as an urge to wholeness. But since they are children, we should more accurately call it a preliminary state, or something coming into being.

As Fledgling's anima, Lenchen notices the cook's evil intentions; in other words Lenchen represents his intuition, which helps him to recognize the danger. But as well as helping him, Lenchen is his inspiration, one could say the personification of his imagination and adaptability. When the three scullions are after them she says to Fledgling, "Turn into a rose-bush and I'll be the rose on it." The magic gift of imagination as a psychological force often saves a person from being devoured by a destructive complex.

The striking fact that Lenchen always assures herself of Fledgling's love and faithfulness before she helps him suggests how important it is not to break this thread of emotional relationship. There are men who only turn to their helpful animas, that is, the benevolent side of their unconscious, when they are in trouble, and as soon as the unconscious has helped them they turn their back on it and do what they like. Here this does not happen. Fledgling remains true to his anima, his inner voice, his inspiration; he always listens to her, not only when danger threatens.

The moment they find out about the cook's evil intentions they decide to escape. And now it seems that they can only keep out of the clutches of the terrible witch by repeating their avowals of love and faithfulness. In simpler terms, it is only love and relationship which allows them to avoid the destructive tendencies of the unconscious which brought the girl in "Frau Trude" to her horrible end. It is common knowledge that genuine feeling for another person can have such a beneficial effect; for example, love for a woman can often help an alcoholic to beat his addiction when he would be unable to alone.

A brother and sister pair, as I have said, symbolize a psychological unity. Fledgling's sister is his own feminine side, that is, his positive anima, and he must make sure he keeps faith with her in order to escape the destructive maternal anima embodied in the cook. This would mean Fledgling's faithfulness and love for Lenchen represent in the final analysis faithfulness toward the opposite pole of his own being, an eros serving individuation or wholeness.

Being faithful to oneself and to the person one is closest to is really the same thing. Anyone who breaks faith with himself will be unable to keep faith with his feelings for others, and vice versa. Here this kind of lovefaithfulness to the animahelps the hero escape the terrible mother, or a totally destructive effect of the unconscious. Although some stories emphasize faithfulness to oneself and others focus on faithfulness to others, both are interdependent; one can only become conscious of the projection-making factor in the unconscious with the aid of lasting human relationships.

Ivan and the Witch

In many fairy tales flight is the only way the hero can escape being killed by the terrible mother, as in "Fledgling." The influence of the unconscious in this case is so negative that one can only flee from it. This Russian story illustrates another such situation.

Synopsis:

Ivan is a good son to his parents, and his fishing supplies them with food. Every lunchtime his mother brings him dinner, and he gives her the fish.

A witch becomes jealous of the parents because of their good son. First she tries to harm them with various types of mischief: she ties knots in the ears of corn, lays threads to trip people in the doorway or puts a horse's skull on the doorstep; she spills flour or smears the corner of the cottage with blood.

But the man and his wife pray to God, remembering the dead, so that the mischief ceases without causing any harm. Finally the wicked witch tries to catch Ivan by pretending to be his mother while he is out fishing. Ivan, however, notices her gruff voice and does not approach the shore.

Then the witch goes to the smith and has a purer voice made so that her trick succeeds. She grabs Ivan, stuffs him in an iron sack, and carries him home. There she dresses him in fine clothes, gives him nuts to eat, meanwhile secretly telling her daughter, Bitch Helen, to light the oven and roast the youth, while she fetches guests for the meal.

However, Bitch Helen is fooled by Ivan (rather like the old witch in "Hansel and Gretel"). When she tells him to sit on the shovel, he asks her to show him how, and then pushes the girl into the oven herself, where she is cooked and then eaten by the unsuspecting witch and her guests.

In the meantime Ivan has climbed up a very high maple tree. From the top he laughs at the witch and her guests and shouts that they have just eaten their fill of Helen. They try to gnaw through the tree-trunk, but that only works after the smith has made them better teeth.

Luckily, just as the tree is about to fall, a flock of wild geese flies past, and Ivan asks them to take him with them. The first few refuse, and the

middle ones too. Only the last goose, and worst flier, takes Ivan on its wings, but it tires and flies quite low, so that the pursuing witches have some hope of catching it, but they do not manage to. The goose drops Ivan on the chimney of his parents' house just as they are dividing a pie. Ivan shouts that he wants some too, and they get him down.

His mother is about to kill the goose for food, but Ivan stops her. He tells her the goose saved his life; she ought to feed it, so she gives it millet-seed.

At the beginning the only thing the reader learns about Ivan is that he is a good son to his parents and provides for them by regular work. This makes the witch jealous, so that she would like to kill and eat him. There are a large number of witches like this who kill their victims with knives, or chop them up or tear them to pieces. They illustrate the disjunctive or dismembering effect unassimilated unconscious contents can have on the unity of the psyche. The unconscious can split consciousness, for example in schizophrenia, or else destructive thoughts can overwhelm it and, metaphorically speaking, chop it up with knives.

Mythology tells us that it is precisely the light son-figures associated with the mother goddess, like Tammuz, Attis, Adonis, who risk death, the dark mother. In a concrete situation, the witch might represent the dark side of a man's own mother, or equally a maternal anima, which seeks to destroy him. One may be the model of a good son, but for the very reason that he identifies himself with the light principle he risks being overwhelmed by the dark. Frequently a young man of this type even risks physical death.

Ivan, however, is not quite that type; he is too clever, too instinctual. He shows himself the equal of the dark mother and her anima daughter and tricks them, so that the witch consumes her own daughter instead of him. This means the unconscious consumes itself. The witch does not succeed in destroying the conscious values. Ivan can be compared with someone at risk from the unconscious but always able to avoid mishap, partly by cunning, partly through luck. First the witch puts him in an iron sack, in other words the unconscious overpowers and imprisons him. Then she gives him to her daughter Bitch Helen to roast in the oven.

The name Bitch Helen connects the daughter with dogs. The dark mother goddess Hecate, for example, often has a dog, and witches frequently go about with dogs. We may see Bitch Helen as an animal anima of the hero himself, the drive-orientated aspect of his unconscious feminine side that the dark mother gives him up to. A man with a positive mother complex often lacks a degree of masculinity. Thus he is often somewhat weak and oversexed, or has a chronic erotic problem.

Ivan, the hero of our story, is masculine enough, in spite of his mother fixation, so he avoids the danger of being roasted in the maternal oven, that is to say, he recognizes the pass his drives threaten to bring him to and escapes.

On his flight he climbs a maple tree; he goes higher to seek safety from his own attacking depths. A maple is believed in folklore to keep away demons. In addition trees in general are positive mother symbols. So Ivan seeks protection in the good mother from the bad, but then funnily enough attracts the latter's attention himself. He is playing a strange and dangerous game with the demonic forces. It is almost his undoing. But again he is lucky because in the nick of time the helpful wild geese come flying along and the last one picks him up before he goes crashing down. The helpful animals suggest a saving instinct.

Geese have something to do with a regimenting principle in the unconscious, as shown in the orderly way they fly. They are connected with the Great Mother, like Juno's geese, and also with Artemis and Venus. Here they signify the benevolent, supportive, and, as birds, spiritual aspect of the maternal unconscious. This means it is the unconscious itself, but its benevolent, supportive and ordering side, which protects Ivan from its own destructive tendency.

We see in this story that the hero himself does not do much. He just succeeds in getting away. He avoids the danger, but his situation does not change in the least. At the end of the story he is the same good, obedient son as he was at the beginning, sitting down to eat with his parents at the table. In other words he remains basically a child, which is why the witch is still alive at the end. Her power is unbroken, and it can be assumed that she will attack again.

We recognize here a situation familiar to anyone with a psychological practice: there are situations in which temporary escape from the demons of the unconscious is the only possible course of action. One will not perhaps make any great progress in becoming more conscious, but will at least be out of danger for the time being.

7
The Imprisoning Sorceress

In "Jorinda and Joringel" the terrible mother appeared first and foremost as a sorceress, and this is also her role in "Rapunzel," which we shall look at now.

Sorcery seems to us to be involved when something happens that our consciousness cannot comprehend and does not see. Enchantment in a negative sense means being robbed of one's true nature; one is forced by inexplicable influences to live, for instance, like a bird, a bear, a donkey or a pig, as the stories have it. Or the spell puts the person to sleep, like Sleeping Beauty, or paralyzes one like Joringel.

People in primitive cultures do not feel it is a matter of course to be able to live as human beings. They not infrequently fall into a witch's trap and are forced from then on to live as animals. An animal lacks speech, so anyone under a spell is cut off; the spell isolates them. Psychologically, a person who is "enchanted" in this way is dehumanized due to the influence of a complex which takes away one's human dignity. Observation of dreams and fantasies, which often use very similar images to describe such states, will confirm that these fairy tale ideas correspond to real psychological situations.

To weave her spells, a witch uses fantasy images; in other words the unconscious contents influence a person in a way one does not understand. Spells are often wishes. With the aid of a good or evil wish a person can help others or harm them. This is a consequence of the connection between people on an unconscious level.

In the multifaceted phenomenon that psychologists term the mother complex, a person is partly under the spell of the personal mother, but it is the archetype of the mother from which the real mother draws the power to enchant her child. A tie to the mother betokens an attachment to the collective unconscious. The personal mother enchants when she herself is controlled by the mother archetype.

Since mythological statements about the mother refer to the collective unconscious, then her ability to cast spells, in other words to cause inexplicable changes, is also a typical effect emanating from unconscious contents. Negative consequences usually result from a person having an incorrect attitude to the unconscious, or none at all. The psychological interpretation of religions is that they are humanity's attempts to find a correct attitude by clothing experiences of the collective unconscious in images and thus enabling the personal psyche to relate to them. Thus a person who is shielded by religion from the power of the unconscious will also be protected from the enchantments of the unconscious.

However, one can also fall under the spell of unconscious contents if one has no access to them and is thus isolated from the unconscious, which in a mysterious way involves being held prisoner by it.

In its broadest sense, the mother figure means the unconscious, so its prison can be seen as being tied to the unconscious, which can have both positive and negative meanings. Often the unconscious enforces a certain dissociation from life, an isolation, with the purpose of protecting an internal process of growth. The sense of this isolation can often only be recognized later from the results. An example would be "Sleeping Beauty," where the heroine, and all the occupants of the castle, are put to sleep for a hundred years by an evil fairy and cut off from all life by a hedge of thorns. The positive ending of the story, her marriage with the princewhich here too means a conjunction of inner oppositesshows us that even this isolation forced by a dark, evil mother figure was sensible and necessary.

It is an imprecise line which divides the protective, kindly mother figure from the tendency to imprison which so often characterizes dark mothers. Sometimes it emerges that a loss of liberty meant to harm the hero proves to be simply a period of incubation, which is shown in the course of the story to be a condition of achieving a higher level of individuation. A neurosis can be this kind of necessary prison. With hindsight, the imprisonment can be seen as an essential and unavoidable stage in a process of development.

This appears to be the case in "Rapunzel," where the heroine is shut up by a witch at the top of a tall tower. In spite of her sorrowful isolation from the outside world, it is precisely in this prison of hers that this daughter of simple parents establishes ties with a prince and conceives the royal children of the future. Here too the prison plays the role of a protective magic circle in which, in psychological terms, the opposites can meet and germinate. 60

All processes of inner growth need some protection against seepage. To immature consciousness this protection can seem like incarceration; it is an error which our extraverted age tends to confirm by a collective attitude which has little time for inner development and seeks all its values on the outside.

The enchantress frequently triggers psychological transformation. Being able to do magic really only means having the power to be able to change something. Any event which we cannot comprehend rationally, in nature too, appears to us as magic. Thanks to its effective magic power, the unconscious, too, symbolized by the Great Mother, is a place of transformation and rebirtha mother in the positive sense of the word. All that myth imputes to her, even her deadly aspects, are at the same time a condition of her maternal capacity to give renewal. In "Rapunzel," as we shall see, the heroine, imprisoned by the sorceress, is thus enabled to fulfill her true destiny.

Rapunzel

Synopsis:

At the beginning of the story there is a man and his wife who have been childless for a long time.

When the wife at last becomes pregnant she sees a plant called rapunzel [a type of lettuce] growing behind her house, in a garden which belongs to a sorceress. She has such a strong desire for it that she believes she will die if she does not get some. Her husband obtains it for her once, but when he tries a second time he is caught by the owner of the garden. He can only escape her power if he promises her the child his wife is expecting.

When the child is born, the witch collects it. It is a girl called Rapunzel, the prettiest child under the sun. She has long, golden hair. When she is twelve, the sorceress locks her up in a high tower in the forest. She is the only one who can reach her by calling "Rapunzel, Rapunzel, let down your hair," and then climbing up the girl's long, golden plaits.

A few years later a prince is riding through the forest and hears the girl's beautiful singing. He watches the witch's method of getting up to the girl, imitates it when she is away, and so reaches Rapunzel. He immediately proposes to her, she accepts, and together they make a plan for her escape; he will bring her a length of silk each time he comes so that they can make a ladder out of it for her to climb down the tower.

The prince comes up to her every evening once the witch has gone. On one occasion, however, Rapunzel gives herself away: she tells the witch how much heavier she is to pull up than the young prince. The witch is mad with rage at the deception, cuts off Rapunzel's hair and takes her to a desert place, where she lives in great misery.

Then the old woman waits until the prince comes, and pulls him up by the girl's plaits. She greets him with a poisonous look and says scornfully: "Oho, you've come for the love of your life, but the pretty bird's gone from the nest and won't sing any more. The cat's taken it, and it'll scratch your eyes out too. You've lost Rapunzel. You'll never see her again!"

Wild with despair, the prince throws himself off the tower. He is not killed, but the thorns he falls into pierce his eyes. He wanders around the forest blind for a number of years until he finally reaches the desert place where Rapunzel and the twins, a boy and a girl who have been born in the meantime, are leading a miserable existence. He notices her again by her song and finds her by following the sound. They embrace, and two of her tears that wet his eyes restore his sight. Now he takes her back into his kingdom to be his wife and they live happily ever after.

A man and a woman have wanted a child for a long time. Here is a description of barrenness in a marriage, and not in a royal one, as in so many fairy tales, but

between ordinary folk. Into this situation Rapunzel, the heroine of the story, is to be born.

The child of these simple people is going to end up as queen. She represents a dominating feminine collective principle, a new eros, joining, uniting, as opposed to logos, the divider. We have already stressed that our religion possesses no goddess, and for centuries our culture has lacked a proper appreciation of eros, of relationship. Possibly this is the reason why we so often find attempts in fairy stories to fill the gap.

The little daughter the woman is soon expecting symbolizes a new, emergent emotional value which signals the end of a state of barrenness. On a personal level, too, when a woman dreams of having a baby, it very often means not a real birth but the growth of something new in her life.

As soon as the woman is pregnant there is danger. The heroic child is always in danger, as we have seen, because it embodies something new which has not yet been understood. The danger is brought on by the mother seeing the rapunzel lettuce and being possessed by an incurable desire for it. Rapunzel's parents, for all that they are simple people, have something others do not; at the back of their house there is a little window which gives them a view down into a witch's magic garden not afforded to others because a high wall shuts it off. This situation could be compared with someone who is gifted with a sort of peephole into the unconscious. Such people are destined to see things denied to most. They have an eye for things to come, valuable but forbidden knowledge beneath the surface. It can take the form of psychic powers.

The high wall the witch lives behind represents a separation of one aspect of the maternal principle or the maternal unconscious from the rest of the life of the psyche; one is not conscious of this side of the feminine principle. The separation is also the reason for the particularly destructive character of this mother figure, as everything split off in the psyche becomes destructive. The wall which prevents others looking into the gardena kind of sacred groveis probably built of prejudice and fear of the unconscious.

The garden itself is described as "virgin and forbidden ground." The fate of the people who can see in shows that fear is not unjustified; the enchantress who lives there possesses considerable power. The witch's fearsome art, casting spells, has already been described as a naive image for what we experience when one is negatively influenced by the unconscious.

In spite of her negative characteristics, the witch in our story possesses something the pregnant woman needs badly. Witches often have poisonous, but also medicinal, herbs. The fact that the woman feels such a desire for the rapunzel when she is pregnant probably suggests that it is the child being formed which needs this food for its growth. The child, in itself a symbol for something

whole, 61 needs precisely what the dark, demonic lady has in her possession. For this reason the wall that separates the witch from the family must be climbed; the passage into the unconscious must be dared.

The rapunzel plant is a wild, green-leafed plant with long, thick, white roots. Both leaves and roots are edible. In the story the fresh green color of the rapunzel is particularly stressed, a sign that the value it represents is a natural one. It also grows deep down, emphasizing its connection with the earth. The word rapunzel has been identified by some authorities with the Latin *rapa* (a beet) and *radix* (a root).

In some older versions of the story the heroine is called "Fennel." This is another plant with a large root. The strong roots are particularly striking in both plants, suggesting connections with reality and with the past, both positive maternal values. The earth, among other things, is the past, one's native soil, as well as the body from which the spirit draws nourishment. So the rapunzel is a symbol for inner values rooted deep in existence, which have grown naturally.

Translating this into psychological terms, we could say that something benevolent and nourishing has grown deep in the unconscious. But how can the wife take this value without falling prey to the destructive power of the unconscious, personified by the dark sorceress? In the story she gets her husband to climb down and fetch it. As a father figure he symbolizes a traditional spiritual attitude,62 which in this case does not measure up to the difficult task it has to perform.

Both the men in the story cut a pretty poor figure when they are confronted with the witch. The father even promises her his future child on the spot in order to escape her. He does not even consider fighting the feminine daemon. The attitude he symbolizes seems to have no power whatsoever to stand up to the negative influences of the feminine unconscious or to protect his child, the positive feminine value. So the new value is left at the mercy of a deeper level of the psyche. Rapunzel's parents buy peace at the cost of the product of their relationship.

This well-known fairy tale motif of promising one's child to the daemon in order to escape it can refer to the loss of something in the psyche, but also to the fact that children in reality often have to solve the problems their parents have been unable to. Difficulties are off-loaded onto the child, so that even before its birth it is a victim of "daemons," the negative contents of the unconscious. This type of effect is possible because a child remains for a long time, frequently even as an adult, in a state of psychological identity with its parents. A lot of the difficulties between parents and children can be explained in this way. The parents' problems recur for these young people, and they have to solve them in their own lives.

Now, to summarize the first part of the story: a male-female relationship begins by being barren. Then there is a possibility of new fertility; a new feminine value tries to come into existence. However, for it to develop it must take in something which has grown naturally, but this is in the power of a destructive feminine force which will only provide this valuable thing on condition that it is promised the newly created feminine value in exchange. On this level, the drama ends for the time being. However, it continues on another, because Rapunzel, the heroine who has no sooner been created than she has disappeared again, is alive and will now try to fight her way back into the human world on her own. So far we have really had a prologue. Rapunzel has not appeared until now. The prologue merely goes to show why Rapunzel grew up with a witch and was shut up in a tower by her when she was twelve.

The witch gives the girl the same name as her precious plants, the rapunzel in her garden. Thus what she symbolizes is identical with the medicinal, nutritious plant. The fact that the rapunzel plant has now become a person, the heroine of the story, could be equated with the idea that what was originally in the witch's garden, in an original state of unconsciousness, has now entered the human realm. The rapunzel has been transformed into, or has developed into, a person. In such a case it is the person's destiny to make what the plant symbolizes real in his or her life. But at the same time the girl is removed from the world; at her birth she is taken into the realm of witches and demons. Her task will be to find her way back into the world and thus make real the mystery she personifies.

When she is twelve (the beginning of puberty) Rapunzel is shut up in a tower by the witch. Her prison is not beneath the earth, but high above it. The world of evil spirits can, as we know from mythology, be above as well as below. Though Rapunzel may enjoy a superior view from her tower, she has no more contact with the earth, the reality of life. She is like a woman standing outside the events of life who does not know herself adequately, perhaps because she is too idealistic in her attitude. People like that often have dreams of being too high off the ground, for example in danger at the top of a building.

Rapunzel is not just suspended in thin air, she spends her youth in a tower, a man-made structure. It is worth mentioning that a lower has been used as a symbol for the Virgin Mary. 63 It particularly represents the light side of the feminine principle. But psychologically, it lacks the dark side, the shadow.

In our story the tower belongs to the witch and is used by her to keep the heroine captive high up. A person who is unconscious of the shadow is in effect a prisoner of it. The same is true of a feminine ideal which is too high, unrealisticit fails into the power of the shadow, becomes its captive.64 In this case her captor is personified by the sorceress.

Dark mother figures often have a tendency to corner and imprison. We encountered this motif in "Jorinda and Joringel" and it is also in "Hansel and Gretel." The dark side of a woman frequently tends to imprison, for instance with jealousy. It attempts to imprison the vitality of the partner, as it were, although this can lead to self-realization on his part. Sometimes a wife whose husband's emotional side is underdeveloped will make a prison of marriage; but when she cramps others, she cramps herself too and further development becomes impossible for her.

On the other hand, being imprisoned in the tower does have benefits, because Rapunzel is put in a position where she cannot escape herself. If one is not restrained in some way, one usually tends to run away from oneself. She is like the primal image of a woman put in such a difficult position from her birth that she is forced to make extraordinary efforts, which lead to extraordinary results.

We must ask what Rapunzel's hair signifies, falling to the earth. As it grows from the head, hair can mean thoughts, as mentioned earlier, and since it grows involuntarily it could be seen as unconscious thoughts and ideas. Something is being thought within Rapunzel which her ego is not yet capable of thinking.

Hair contains no nerves, and so can be cut without hurting us; it is thus a particularly good image for autonomous parts of the psyche we are unaware of. One cannot sense what is going on in them. They are not connected to consciousness by emotions or sensations. It is often amazing what a woman can think and even calculate in minute detail without even realizing it.

Rapunzel's hair is golden, which suggests her thoughts have a special value. It also hangs down a long way, so she has profound thoughts. Golden hair is a sign of enlightenment, like a halo.

To start with she uses her thoughts to bring up contents from the living depths to her deserted, barren perch. At first she only fishes up the witch all the time, her inner antagonist, her jailer. But after Rapunzel has been in this cramped situation for long enough it happens that she attracts a prince with her songs, in other words her expressed emotions.

Rapunzel's astonishment when she pulls up a man instead of the witch expresses the fact that the meeting came about in a totally unconscious way. She first seems quite shocked, this shy, sheltered girl, and it has obviously been a side of her psyche she was quite unconscious of which has sought to find the means to bring her together with the man who will give sense to her destiny.

The prince, as we have seen, is a form of the animus, a woman's inner man. As a royal person he has an especially positive value. The suffering caused to Rapunzel by her imprisonment must have been so great that it gave her voice a particularly tragic tone which made the prince listen carefully. The cheerful song of a happy country girl would probably not have attracted him in the same way.

In psychological terms this would mean that only great suffering gives a woman the opportunity of an emotional relationship with the positive animus.

If we take him to be not a man, but something within the psyche, Rapunzel's relationship to the prince means that a woman has made contact with a spiritual impulse, for instance of a religious or philosophical nature. She has promised herself to him and been made pregnant by him. Rapunzel's pregnancy thus indicates the capacity in her for renewal and fecundity. According to the story, though, these events are not quite embedded in reality, because Rapunzel still lives up on the tower, far from the human world.

In terms of an individual life we could say this represents an idealistic, romantic form of love. The relationship was not grounded properly in reality; for this to occur requires some sacrifice. Rapunzel is like a woman whose relationship with her positive animus has not yet been fully established. Her contact with this medium of spiritual values is not fully linked to reality. A woman like this has thoughts and intuitions which she is not really prepared yet to profess in her life. This also means she cannot yet realize her own potential. A woman might for example understand a great deal in the area of depth psychology, but cannot put it into practice because her unconscious shadow prevents her and holds her captive.

Up to now Rapunzel has behaved like a woman who does not understand this yet, and so has avoided conflict. She will be faced with that later on. The power of the dark mother is still intact; not until Rapunzel tries to come down to the earth will the witch show her true colors. She is a daemon associated with nature and reality and so has a great deal to do with the principle of objectivity.

Rapunzel and the prince make a plan to escape from the witch's prison by plaiting a silken ladder. He brings a length of silk with him every time he visits her. The girl's first contact with the world outside her tower was established through her golden hair. Her second is to be this precious ladder. Both of the links are made of valuable material, but the hair had grown independent of her own efforts, whereas now she intends to work hard on plaiting the ladder with her partner. So the ladder represents a feasible, although unsuccessful, attempt to establish contact with the earth.

But why is Rapunzel so stupid as to give herself away to the witch? Is it because she is naive that she tells her about the prince, or is it an inner compulsion to prevent her liberation from being too simple? This motif stresses how much the destiny that awaits her is tailored to her needs and serves her self-realization. She has to do it! It is a common observation that people make mistakes like this which first seem to have a negative effect. Only later does it become clear that they had to do it, it was necessary for their development.

"Oh you wicked child!" the old woman exclaims when Rapunzel has given herself away, "What's that I hear? I thought I had shut you away from all the world, and you have deceived me!" The witch's tendency to isolate Rapunzel from life and the world is clearly expressed here. She says it quite innocently, apparently unaware of the wrong she has done. She even reveals what methods she has used to isolate her. She accuses Rapunzel of being wicked for trying to free herself, thus counting herself among the ranks of the righteous. She takes up a conventional, so-called moral position and uses it to exercise power. She is using one of a witch's favorite tricks with the purpose of making it impossible for her charge to become herself.

The conflict between Rapunzel and the witch can relate either to the negative influence a mother has on her daughter, or to a woman's conflict with her own shadow, her own enchantress, which has a destructive influence on her emotional life so long as it is still not integrated. However, by forcing Rapunzel into a conflict, the witch is driving the heroine into a situation where she must come to terms with her own deeper self, with the feminine principle of eros, and thus making it possible for that principle to realize itself more fundamentally.

On the one hand the witch as a negative maternal figure here symbolizes a bond with the past, with the soil one grew from, which hinders developmentfor instance a conventional attitude. At the same time, as negative mother, she signifies a false attitude to the body and material existence, which are the basis of spiritual life but can appear to an idealistic consciousness as their opposite.

This split can only be solved by the development of individual emotions. There is no collective solution, there are no conventions that are generally valid. On the contrary, like the walls of Rapunzel's tower these would only prevent one's self-realization. Hence Rapunzel's exile to the desert, a proverbial locale for encountering the demons in one's own psyche.

Before the witch punishes the girl by sending her into the wilderness, she takes a pair of scissors and snips off her lovely golden locks. Having her hair cut off does not only mean that she is "cut off" from her fantasies and idealistic thoughts, it also indicates a temporary general dimming of the "lightness" Rapunzel represents. The witch becomes the night, robbing the sun of its golden rays. The night tries to swallow the sun, but only succeeds in helping it to be reborn.

Rapunzel becomes as bald as a baby in the womb, and just as helpless. Later the witch compares her with a songbird which she, the cat, has caught. The bird image, as we have said, represents a high-flying spiritual attitude, perhaps a spirituality that has forgotten its ties with the ground. That is what is swallowed by the cat, a symbol of a primitive feminine mentality. The cat often signifies the cold, cruel side of femininity. Again, in the case of a real woman we could

say she had too little shadow. So she would first have to join up with her instinctive side to be able to come down to earth.

Being sent into the wilderness is both an opportunity and a time of danger. We have interpreted being shut up in the tower as being confined in conventional attitudes. Rapunzel is released from this prison, but now she must spend years in the desert. What is the psychological meaning here? As an area of ground which mainly destroys life, the desert is like an image of her own destructive feminine side, which she experiences in her own life when she is no longer imprisoned high up. A person who has been overwhelmed by the shadow lives in a kind of desert.

As long as a woman keeps to superficial moral codes and conventions she is unlikely to become consciously aware of the dark side of her own nature. That is often the reason women are afraid of a liberated attitude. They are, to some extent justifiably, afraid of this side of themselves. A very astute woman once admitted to me that she did not dare give up her rather narrow conventional views because she would die of jealousy if her husband did the same. It would mean she would experience the full destructive power of her jealous shadow. She would not do it, as she herself said, even though her dreams were continually urging her to. As she was in reality very happily married, she could easily have allowed herself a somewhat freer attitude without running the risk of losing her husband, because real love is not destroyed but strengthened by acknowledging the shadow.

Rapunzel cannot avoid a close experience of her darkness; she must survive this time in the desert. It is interesting that here is where her children are born: she triumphs over the sterile environment represented by the desert. Naturally, we must also take this fact of becoming fertile in a symbolic sense. It first has the general meaning of the creation of something new. The children represent the emergence of life out of the relationship. Being male and female twins, they also signify the union of opposites. The birth image is used very frequently by the unconscious to portray some kind of fertility, usually of a spiritual nature. For example a woman for whom a real pregnancy is no longer possible dreamed of having a baby boy. In fact she had become spiritually creative because she had started writing an essay. The birth of a child in a dream often points to the emergence of a completely new attitude to life.

Many fairy tales and myths revolve around the psychological event symbolized by the birth of a child. The royal wedding is the image for the union of opposites, and the wonderful child that results is the product of that union. It is wonderful itself, is conceived in a supernatural way, and is magically born; it does not represent the normal course of events at all, but something that goes beyond them. It is the everlasting child of the eternal mother. They belong together. They cannot be comprehended separately. The child, the experience of to-

tality, shows the mother, too, in a new light; at this stage of experience she is the unconscious urge toward selfhood. She is experienced as the invisible power behind the psyche guiding human destinies in the paths they are to take.

That is how the Great Mother, as the principle of eros, welds together the highest and the lowest to make an ineffable unity. 65 Through it she becomes the place where a new, complete person is born. She gives birth in time and space to what has always been and always will be, what links us, not only to others, but to all things, releasing us from the loneliness of the ego. Thus she returns to a conscious adult the childlike state of harmony with all.

What happens to the prince while Rapunzel is in the desert also has symbolic significance. To this point we have interpreted the whole story from the point of view of feminine psychology and drawn comparisons from the lives of women. However, the episode which follows aptly describes the state of a man possessed by the anima, so I will add a few hints which apply to the psychology of men.

After the witch has exiled Rapunzel to the barren wilderness, the unsuspecting prince falls into her trap too. The old woman pulls him up with Rapunzel's plaits, greets him with poisonous looks, and heaps scorn upon him. Quite a rude awakening! He expected to find his lover and is confronted by a dragon. That is the situation a man finds himself in on consciously meeting the shadow of the woman he loves for the first time. But the prince can also be likened to a man with an overidealized anima, one whose inner image of femininity was perhaps determined by memories of a benevolent, loving mother. This, however, is only half of feminine reality, and at the same time true only of half his own emotions. His eros is then split into a higher, spiritual form of love and a brutal unrelated side.

So, from the man's point of view, Rapunzel in her tower represents an idealistic anima whose dark side he fails to recognize. The two aspects in himself have not yet met. He is still dreaming of freeing Rapunzel from the enchantress's power. When he meets the enchantress, he does not dare to engage her in combat; he turns his back on her and leaps down in panic. But of course the same cat he was trying to escape from above is waiting below, and, as she has promised, scratches out his eyes. He cannot escape this darkness in himself. He must now recognize the contradictory nature of his own emotions, so that he can develop. For him, too, the descent first means depression and disappointment.

Being separated from his lover is particularly painful for him, like being woken from a wonderful dream. He has lost contact with his soul. "And he did nothing but wail and moan about the loss of his dearest lady," says the story. This kind of purposeless indulgence in self-pity is typical of a man under the control of his anima.

Wandering around in the forest, the prince is characterized as someone at the mercy of the unconscious in the form of wild natural forces. For years he feels his way around a forest wilderness, eating nothing but roots and berries. Clearly, he had previously lost contact with his own nature and must now regain it, for the forest is an image for pure self-sufficient nature. He resembles a person at the mercy of the unconscious, helpless against moods, outbursts of temper, the promptings of the drives. Blindness means a lack of consciousness, a loss of discernment.

After a long time of wandering, his hopes are suddenly revived by the sound of Rapunzel's voice, the song of his own genuine feelings, which had once before shown him the right way. He finds the singer, they embrace, and two of her tears restore his sight. Her tears express loving acceptance of this now blind man; through them he is healed. Rapunzel, having experienced herself in her own darkness, has now become a woman who can accept others as they are. That in turn brings him self-knowledge. In terms of a man's psychology this means the redeemed anima allows a degree of insight previously unattainable.

This part of the story can be seen in the light of an experience that can often be observed in marriages. Women are sometimes unhappy about their husbands' blindness in emotional matters and would like them to be more conscious. But they can usually only cure them when they have come to terms with their own shadows and brought these to consciousness. It is after all impossible to help others until one has helped oneself.

If we take the figure of Rapunzel in a less personal sense she becomes in general terms a unifying, healing principle enlightening the beleaguered psyche. In order to see, the psyche needs love. So she represents the eros that together with logos is needed for wholeness.

Let us return, finally, to the connection between Rapunzel and plants. A plant is one of the best symbols of totality. It grows upward toward the light, but still remains constantly attached to the earth below. Thus it symbolizes a link between body and spirit.

The things particularly emphasized in the rapunzel plant are the roots. In psychological language that means not only a link with the body but with the unconscious, with the deep layers of our being. Because of its need to take root a plant is in fact the least free life-form known to us. Its roots bind it to a particular place in the earth; that is where it obtains its energy and growth potential. So it represents, as does love, not the principle of freedom but that of a bond.

Rapunzel first needed outward freedom in order to experience and realize her inmost nature. That is why she had to break out of the tower, the prison surrounding her. She had to surmount certain barriers confining her, not to run away from herself but to become herself. One can only be oneself if one is

linked to the unconscious as a plant is linked to the earth. A bond with the unconscious may involve a restriction of freedom, but only to the extent that at times it is the will of the unconscious rather than the ego which must be followed.

The time Rapunzel has to spend in the desert must be seen as a period of transition, in which she experiences her own darkness. A woman who has made herself conscious of her negative side and has earnestly suffered it is no longer a one-sided person. High and low are no longer separate in her, but have become a unity, as in the symbol of the plant. In her new state Rapunzel is also able to heal the blind prince, because healing means making whole.

The mother archetype in this story thus takes the form of a dangerous sorceress, on the one hand, and on the other the rapunzel plant, symbol of a rooted feminine principleclose to the soil, the body and matter in general.

There is always the problem of how one is to obtain the value without falling under the power of the mother archetype with all its antitheses, and, once one is exposed to their influence, how one is to escape. I believe there are many people today who are either imprisoned "high up," or, if they try to free themselves, stray into the desert of materialism, or they wander lost in the woods, like the blind prince; in other words they are at the mercy of the exclusively natural, the unconscious.

In modern times there has been much talk of the overwhelming influence of logos (blind prince) and the need for the opposite principle, eros. Our story has something to say about this problem. It points out that as long as the eros principle is unaware of its shadow, it too is in a desert. One must not forget that it is impossible to love others so long as one does not know oneself. Sentimentality is not love; it is a state of ignorance of one's shadow. Only conscious eros has healing power.

8
The Indifferent Mother

The following story has been chosen on account of a dark mother figure whose chief characteristic is that she exposes her stepdaughter, the heroine, to the cold, and in addition transforms her into an animal.

The motif of the exposure to cold is the other side of the coin to the giver of maternal warmth. On the one hand the mother archetype contains warmth and life; on the other cold and death. A negative experience of the mother can be a reason for being expelled from *participation mystique* with others and for losing warmth-giving contact.

In a man with negative feelings toward his personal mother the maternal anima often produces cold, destructive thoughts and feelings about himself, his work or his best friends, so that he metaphorically freezes to death.

On the other hand, when a motherly woman is controlled by this side of the archetype, she often, involuntarily, has a chilling influence on those around her. Women like this are particularly good at damping spiritual fires. They may, for instance, be able to destroy an intellectually lively atmosphere among a group of people by means of inappropriate, frosty remarks or thoughts, or in a relationship with an individual person they may destroy that person's intellectual interests with such remarks. This kind of woman is the opposite of a muse.

If the principle of the nature mother predominates, its negative aspect in varying forms holds subtle dangers for the psyche, tending to kill all spiritual life. For instance it causes a temptation to see everything from the most prosaic point of view. This attitude finds everything "only natural" and treats it as such. In other words only the instinctual drives, like power, sex, hunger and aggression are accepted as motives for human actions. The risk in such a way of thinking is that spiritual achievement for its own sake cannot exist.

Those dominated by the nature mother mentality destroy, in themselves and others, surreptitiously or openly, every spiritual impulse. That is why the heroine's relationship with the animus, her masculine-spiritual side, is particularly stressed in our next tale. Often it is spiritual development, after all, which helps a woman to escape the cold embrace of the maternal shadow.

The Three Little Men in the Woods

Synopsis:

A widow suggests to a widower that they get married. If he agrees, she says, she will treat his daughter better than her own. She will give her wine to

drink and milk to wash in. The man is undecided and makes his decision dependent on whether or not his boot, which has a hole in, lets out the water he puts in it.

The boot does not leak, so the man decides to marry the widow. She then breaks her promise and only treats her own daughter well, and her stepdaughter worse and worse.

One day in winter she sends the girl out into the snowy woods wearing only a paper dress and with nothing but a hard crust of bread to eat. Her job is to pick strawberries for her stepmother. In the woods she finds a tiny cottage with three dwarfs looking out of the window. They let the girl in and ask her to share her bread with them, which she does, and she tells them her sad story and all about having to pick strawberries. The dwarfs give her a broom to sweep away the snow outside the back door, and to her amazement she finds wonderful strawberries there!

Because she is so good and unassuming, the dwarfs give her presents when she goes: the first is that she will grow lovelier with every day, the second that gold coins will fall from her lips whenever she speaks, and the third that a king will marry her.

Now the girl returns home, but her stepmother and stepsister are so jealous that they treat her even worse than before. Her stepsister decides to go and see the three little men too and see what they can do for her. Her mother dresses her in furs and puts cake and sandwiches in her pocket. But the girl is rude to the little men, and does not share her food with them either, so the first gives her the present of getting uglier every day, the second that toads will jump out of her mouth with every word she says, and the third that she will die an unpleasant death.

From now on the stepmother treat her stepdaughter worse than ever. She sends her down to the river to cut a hole in the ice and rinse yarn. She goes obediently, and while she is doing it a splendid coach comes driving past. The king sitting inside likes the look of the girl, takes her with him and marries her.

A year later, when she has a child, the jealous stepmother hatches another plot to get revenge. With her daughter, she pays what seems to be a friendly visit, but when they are alone with the queen they take her and throw her out of the window into the river outside. Then the stepmother tucks her ugly daughter up in the bed. When the king comes back, he is rather surprised at the change in her, not least on account of the toads that come out of her mouth when she speaks, but the old woman says that comes from sweating so much.

During the night the scullion-boy sees the queen swimming up the drain in the shape of a duck. She says:

> "Oh king, what dost thou do?
>
> Asleep, or wakeful too?"

and then:

"Are my guests all fed?"

to which the scullion replies:

"Every one abed."

She continues:

"How does my baby keep?"

and he:

"Upstairs and fast asleep."

Then the queen goes up to the child in her own shape but as a ghost; she feeds it, plumps up its bed and swims back out by the drain as a duck.

This goes on for two nights and on the third she says to the scullion, "Go and tell the king to take his sword and wave it over me three times on the threshold." On doing it, the king finds his wife standing in front of him alive as before.

The evil stepmother and stepsister condemn themselves. They are asked what should happen to a person who takes someone out of bed and throws them in the water. "At best," the old woman replies, "they should be shut in a barrel stuck through with nails and rolled into the water." This is the cruel way in which they themselves are then executed.

The father is characterized as irresolute by his behavior before the marriage. He leaves the decision whether to marry or not to chance. He may be more decisive in other matters, but in the erotic sphere he lets things take their course. So he is one of those men who do not take their emotional problems seriously enough and thus come under the influence of a negative anima or an inferior type of woman.

While the girl's father is clearly submissive, her stepmother is a typical devouring mother. Her "mother-love" is characterized by the fact that she spoils her own daughter, but has no warmth for her stepdaughter, in spite of what she has promised. Since the daughter she loves is her own flesh and blood, this would mean her love is basically self-love or an unconscious form of love operating exclusively instinctually, or by *participation mystique,* unconscious identity.

The difficult circumstances in the family where the girl grows up, and especially her hostile mother, would in a real girl be adverse psychological conditions besetting her and forcing her to set out on the path of individuation. In this case the evil mother represents an instinctual base with a negative function. However, this forces the girl into a process of development which enables her in the end to understand herself better.

The evil mother sends her out into the cold wintry woods, a picture of the archetypal defenselessness of the hero-child. The cold symbolizes her position as an outcast from a mother's protection, in which children normally live. However, this special child has to go out. The hero-child is driven away from home by an evil stepmother in a large number of fairy stories. The stepmother symbolizes the force driving a person destined for higher consciousness out of his or her unconscious state where living is relatively easy.

The heroine's stepsister, who by the way starts off being her friend, represents her shadow, sitting around at home doing nothing while she herself is forced out into mortal danger. When the evil stepmother drives the girl out into the woods she does not let her come back unless she does something impossible: finding strawberries in winter. Impossible tasks like this typically face a person destined for greater consciousness; they remind us of the tasks set for Hercules. In psychological terms they mean that according to human criteria gaining higher consciousness is impossible, unless superhuman powers take a hand.

To her surprise, the girl now finds a little cottage in the middle of the icy woods. That signifies that even where we least expect it, beyond the customary paths of our conscious world, there are powers active in the psyche which can afford protection.

In the woods she meets three dwarfs. Dwarfs generally live in caves, in the earth, and are spirits which are closely connected with Mother Earth. 66 As in "Snow White" they are concerned with creative, spiritual impulses, perhaps of an artistic nature. In folklore dwarfs are often treasure-seekers, smiths or wise men who give good advice. Here they may well represent positive, creative animus figures, or mental activities, which, however, must not be confused with purely intellectual activities. Because they come from caves, they bring up something from the depths of the earth, that is from the unconscious. As there are more than one, they represent activities or forces that are still relatively disunified.

In fairy tales there are often male helpers like dwarfs around the nature mother. Just as a woman's spirituality, when typically feminine, is generally a result of experience gained from living, these male nature-spirits usually make their appearance after the nature mother. In this case the nature mother herself represents the unconscious as experienced through life, the body and the drives, while the sense which is crystallized from the experiences tends to be symbolized by the male spirits.

It is, of course, not only spirituality in women that can be associated with the dwarfs, it can also be some particular spirituality connected with the unconscious in a man, or a spiritual aspect of nature in general.

That there are three dwarfs suggests a dynamic principle, a prelude to achieving wholeness. The king, the fourth male figure, then provides completeness.

Their smallness also associates them with something childish, still incomplete, still being created: perhaps mental suggestions or undertakings that are still not fully developed.

In her dealings with the dwarfs it is essential for the girl to be kind to them and to show herself to be hard-working. She shows her kindness by sharing her little piece of bread with them when they ask, even though she does not even have enough for herself. The power of the archetype does not only affect the way a person behaves externally toward a weaker creature; we can also show excessive or inadequate maternal feeling toward ourselves, that is, our own weaknesses, and it may be the primal mother who is behind our behavior then, one way or the other.

For this reason the heroine's kindness also has to be taken as applied to herself. The animus sometimes asks us to give something at a time when we honestly have the feeling that we have nothing to give because we need our psychic energy for ourselves, for maintaining our conscious position. Doing still more mental work then seems just as impossible a task as sharing a piece of bread that is far too small anyway. Bread is often connected with the body; 67 in this case the physical strength is lacking. What is required, in other words, is endless kindness toward a suppliant from within. We must often be the first to make a move toward the unconscious. Only then will it do something for us and offer its profusion of gifts.

The next thing the girl must do is sweep away the snow behind the cottage. Cleaning means working hard on oneself. Suddenly and unexpectedly she finds fruit, strawberries in the dead of winter. Strawberries, being sweet, red and of the earth, signify the fruits of eros.

A woman with a negative mother complex often shows a certain erotic coldness. She has never been given warmth, and so herself cannot give any. The story suggests that dealing with her problems, or creative activity, has now also given her access to her feelings. But that is not all; before the heroine leaves the dwarfs have a discussion, and, because she has been so kind to them, they give her three gifts. So as a general statement we can say that it depended on a moral test whether the girl's meeting with the dwarfs would have a positive or negative outcome. The character of the animus is essentially ambivalent. Its effect is not independent of a woman's moral qualities, her capacity to obey inner laws.

The important thing in the animus problem is not only intellectual development but a spirituality issuing from the whole of a woman, from the depths of her being. That is why its effects are negative if the woman's efforts are at all half-hearted.

When the stepsister, the girl's shadow, tries to obtain the same advantages later, she receives nothing but unpleasant gifts from the dwarfs. This shows that

the gifts of the unconscious are only positive if the woman is genuinely at her wits' end and in a state of mental desolation to begin with. This is a warning against trying to penetrate into the unconscious without legitimate reasons such as mental stress or conflict. Only the one who has really been turned out of her home, who is, in other words, unable to remain in the maternal womb of the unconscious, may dare to go into the dwarfs' land. The gift who comes to the dwarfs in a fur coat and a with a basket of cake receives nothing but harm from them, although, or rather because, she goes straight for what she wants.

The first dwarf's present to the heroine is beauty. In other words the psychological experience concerned should show in her outward appearance. It is interesting to note in passing that in our story it is a male figure that gives the woman beauty, which would normally be considered a feminine quality. So this means she will become more feminine through a correct relationship with the animus, whereas the story points out that it makes a woman ugly if her relationship to it is wrong. The animus can then produce a fanaticism which makes a woman's face hard and unpleasant.

The second dwarf's present is a gold coin which falls from her lips every time she speaks. (In other versions there are roses and pearls which fall out when she speaks or smiles, or jewels or gold threads that come out of her hair when she combs it.) In other words she can use the medium of language from now on to reveal things of great value. Her friendship with the dwarfs may well give her the power to formulate something important consciously which has so far only been latent, unconscious, in her.

This motif describes something particularly important for women. Those who have no conscious relations with their animus often know a great deal about things of the psyche but are generally unable to put their knowledge into words. They simply live it in their lives and are content with that. However, this gives them no opportunity for detachment. Language gives human beings a unique chance to really become conscious of themselves. Often one does not understand something properly until one has put it into words, as in the example of writing down a dream or telling it to someone else to try to interpret it. If a woman can learn to use language to describe what she feels deep inside she often has a chance of escaping from the prison of the merely natural, and then the negative effects of the maternal principle cease. That can mean a great liberation.

Generally speaking, the animus is part of the logos principle, so it gives a woman language as a means of spiritual expression, and according to her attitude it will have a positive or a negative effect on her. Language does not always lead to greater consciousness. There are many women who can express themselves well on important matters, but only by identifying with the animus. In this case they are not speaking in their own authentic voice. Then a toad is more likely to

come out of their mouths than a gold piece; they make an unpleasant impression when they speak because they are in a state of possession.

The third dwarf now gives the girl the good fortune to marry a king. So he helps her to achieve her true destiny. The third is the bridge to the fourth, the king, through whom the *coniunctio,* the union of opposites, is brought about. The three dwarfs are only preliminaries to this fourth; they are a path, on one hand to rebirth, on the other to an unpleasant death.

After her propitious meeting with the three the girl returns to her home. Because her shadow-sister's trip to see the dwarfs takes such an unfortunate course, her life is made harder than ever, and she suffers even more from her jealous stepmother's persecution. In other words, while she was making progress, something prejudicial, a danger, has formed in her shadow. The ridges she climbs in her progress are higher, but the troughs are correspondingly lower.

If we take the jealous stepmother and stepsister as figures external to the heroine, this part of the story would mean that now, at the point when she has achieved something, the envious detractors turn up to make life difficult for her. Her evil sister projects arrogance on to her; she says, "Of all the arrogance, throwing money around like that!"

Again and again we can observe people who have accomplished something special being victims of the carping envy of others. It is a sad fact that anyone with talent is generally hindered in making use of it by the envy of people of this kind. Nothing is more destructive of intellectual life in human society than this evil, which is a very good reason for us all not to lose sight of our shadows; it is they that undermine our relationships with others through actions motivated by jealousy. As well, they undermine our own chances of development.

Our heroine's ill treatment at the hands of her stepmother and stepsister may have a positive aspect as well, however. It is not unthinkable that, had the girl not been so badly treated, she might have remained at home. If she had not been driven out again, she might still have missed the chance of fulfilling her destiny by becoming queen. The carping of the envious can often have the effect of lifting a person out of an environment which is too restrictive.

Naturally, it is not only the relationships with the dark forces outside a woman like this which have been brought to a crisis since her return from the dwarfs with her magnificent gifts; the danger of being laid low by her own darkness is also correspondingly greater. A person with a certain degree of outward success runs a greater risk of being distracted by an egocentric shadow than someone who has failed outright.

The archetypal hero is often persecuted by an evil mother. By persecuting him, she makes him into a hero. She forces him to achieve great things because he continually has to resist the inner danger she represents. 68 A woman is less

often forced into active heroism, usually having to put up with difficulties passively, as in our story, while the animus often comes to the rescue when there is dire need.

Now the stepmother sends the heroine off into the bitter weather once again with an almost impossible task in the hope that she will die. The story says the girl must take an axe out onto the frozen river, cut a hole in the ice and wash yarn there. "She was obedient, went off and cut a hole in the ice."

An axe is a man-made tool used for cutting, symbolically associated with "penetrating" intelligence and judgment, discrimination and decision-making. This compensates for the heroine's over-passive attitude. The forcible breaking of ice is likely to mean that she should now use force and energy to gain access to the current of life and break open the hard sheet of ice separating her from the living waters. In any case, this is the moment when the king comes driving up in his coach. So her affairs take a quite unexpected turn for the better.

The symbol of the coach as a vehicle transporting her away is highly significant. Wheeled vehicles are one of the most far-reaching inventions of human consciousness, making progress in a literal sense immeasurably easier. Its four wheels may be seen as representing the four psychological functions; a vehicle frequently symbolizes the particular way in which consciousness "carries" human or godlike characteristics. 69 Here the coach is used to take the heroine out of the sphere of the dark mother and transport her to the royal court.

Now the heroine takes on the role meant for her: the king marries her. He is a symbol of dominant spirituality. From the woman's point of view he represents one of the highest forms of the animus, a spiritual attitude able to take command of and give direction to the whole of the psyche. The heroine becomes queen, in other words takes up a commanding position with him, the two of them together forming a unity. The highest female value, which is what she embodies, is given recognition in the psyche, and through it the psyche becomes fertile. Psychologically speaking we could see the queen as a female Self-image, though with one caveat. As fairy stories do not refer to a single personal consciousness, there is actually no Self in them; she is, however, to be more accurate, the model of a Self-figure.70

The queen now supports the direction-giving male principle, and allows the latter to renew itself through her. She conceives, carries and gives birth to the son. In this sense the mother-queen also represents a container, a passive, receptive attitude which complements the active quality of the king.

This kind of attitude makes it possible for a person to accept something, allow it to grow and feed it with one's own blood, one's own vitality. It is, however, not up to us whether such a thing can take place inside us; only the queen, a suprapersonal figure within ourselves, can have the divine child. And yet we

can be involved in the process. Such a thing is possible because the psyche contains, in addition to the personal, a suprapersonal level, the collective unconscious. Distinguishing between the two spheres is particularly important, and the final crisis and its solution in the story can be understood in terms of this difficulty and how to overcome it.

At the point when the king's son is born, when the new creature manifests itself, a new, final danger for the queen threatens from the dark mother. While the stepmother could hardly bear to see the girl returning with magnificent presents from the dwarfs, the honor due to her from the birth of this prince obviously goes too far for the old woman. Something seems to have happened which human frailty can hardly bear. This can often be observed in people who have enjoyed some degree of success. Not uncommonly they are threatened by a serious shadow problem at exactly the same time.

The side of a person which would like to remain numb and unconscious makes a last desperate effort to avoid coming to consciousness; the unconscious gives nothing up willingly. It is willing, and at the same time unwilling.

The stepmother breaks into the castle with her daughter, and when no one is looking they simply throw the queen out the window into the river, and her sister lies down in her place. The supreme female-maternal symbol is replaced and falsified unobtrusively by a shadow-bound, egocentric tendency, which could also, perhaps, be compared with an inflation. 71

Surreptitiously changing and falsifying things is typical of witches and similar figures. Someone else is simply put in the queen's place, and the situation seems to be exactly the same as before. Nobody notices that the real mother, who alone was capable of giving birth to this son, has been replaced by an egocentric female element which would never normally have the right to such a position. A change like this can even be difficult for an analyst to see in a patient. Dreams can offer the most assistance in discovering the real state of affairs.

Even the king is fooled, and he believes the old woman when she says that sweating too much is the reason toads instead of gold pieces are suddenly coming out of his wife's mouth. The blindness of a man or of the animus in a woman when faced with the shadow's deceptions is shown clearly. As the story says: "The king thought no harm." This is evidence of excessive gullibility.

Although the stepmother does everything in her power to annihilate the queen, she does not succeed because the heroine is basically immortal. So she reemerges from the water of the unconscious, transformed, however, into an animal. Ducks have close connections with the mother goddess in mythology. A duck is a creature sacred to the goddess Venus. Through its excellent swimming abilities it seems to symbolize a content which never "goes under." It often dis-

appears under the surface, but it always pops up again; here it even finds its way back into the palace, up the drain.

What could be the meaning of this transformation into animal guise? A superior principle, the queen, is excluded from consciousness because it is not understood and can now only find expression in an alien form, for example as an instinctive reaction. As is well known, not only can the drives be mistaken for spirituality, but alternatively higher spiritual functions, if they are not accepted or understood by the conscious mind, can also express themselves in alien form as instincts, for example as sexuality.

This discovery of Jung's is still not widely enough appreciated. It really is not uncommon for people to be dominated by a type of sexuality or some other drive as long as they are unable to accept something in themselves. Nowadays everybody knows it is a mistake to repress sexuality, but is it not an equally grave mistake to repress an emotion or dismiss it with the label "nothing but sexuality?" Some emotions can be destroyed by being seen from this point of view. The duck in our story is not really an animal; she has only turned into one because something egocentric, in the form of the selfish shadow-stepsister, has taken her place on the throne. For this reason a restrictive attitude which devalues everything and inverts superior and inferior now dominates in the psyche. The thing which should really be queen can only get in through the drain as an animal.

The final part of the story is beautiful and impressive: the queen, transformed into a duck and then as a ghost, returning to the castle again and again and asking after everyone. The rhyme she speaks stresses the numinous, mysterious quality of the action.

By saying, "Oh king, what dost thou do? Asleep, or wakeful too?" the heroine tries to wake him from his blindness but is unable to. A situation is described in which a person is still unable to understand what is trying to approach from the unconscious, although it is already the "ghost of an idea." The good mother has been exiled from consciousness, but she still nevertheless feeds and cares for her child; thus at times what is growing within us is provided for without our knowledge.

When the highest symbol is exiled from the psyche because it is no longer understood, as our story illustrates, it continually tries to regain access to us, either disguised as an animal, appearing as an inferior drive, or as a haunting figure of night, but as long as we are unable to comprehend the psychic content we are not in a position to restore it to its true shape.

The king's sword, representing the capacity for discrimination and judgment, signifies here the chance to genuinely recognize the content by genuine recognition, and thus bring it back to life. Both the king and his wife must help in the

act of redemption. He has the sword needed to break the spell, but he lacks knowledge; he does not know what has happened to her, and does not know either that he has it in his power to free her from her enchantment. She has the knowledge but not the instrument of liberation, and she cannot turn to him directly any more because of her animal form.

The young scullion acts as a go-between, representing a simple, useful animus. 72 He has the necessary contact with both of them. He works in the kitchen, where food is transformed by fire. As an employee of the king, one who prepares his food, he has the opportunity to talk to him, and as a simple peasant boy he can still understand the language of the animals and perhaps even notice when an animal is more than it seems.

When the queen comes to him for the third time as a duck, she asks the boy to give the king an important message: at the moment she steps over the threshold as a ghost, he is to wave his sword over her three times. Then she will regain her proper shape.

The threshold is of great mythological significance; it is the dividing line between inside and outside. The threshold is where all sorts of spirits gather who would like to push into the house. It divides the personal unconscious from the collective unconscious. When the queen's ghost crosses the threshold, the discriminating function of the animus must come into operation to make the queen real again. He brings her back to life, and so prevents her being carried away by the river of life, the unconscious.

Similarly, positive mental activity helps give life to a psychic content, thus preventing it from emerging in a regressive, alien form. In the broadest terms we are dealing with an ability to differentiate which allows a woman in such circumstances to comprehend a superior, irrational principlethe queenand to accept it as it is.

The queen, incidentally, is said in the story to come "but thrice, and then nevermore." This means that a problem of this type and its solution are not presented again and again. There is one correct moment when the transformation is possible.

In this story the sword brings the female Self-figure back to life. The ending of initial, unconscious unity may be painful but if, when it is time for a woman to give up this original state, she fails to make the conscious sacrifice, the animus which then comes into effect can be extremely negative. Its sword then kills the emotional ties instead of making them more real and conscious.

A few words still need to be said about the bloodthirsty epilogue of the story: the evil stepmother and stepsister are put to death. Their role in the process of coming to consciousness is over and they have become superfluous. However, the king does not condemn them, even though he now knows all about them. He

frees the queen, and then lets the malefactors condemn themselves, as he knows that it is best not to get too close to evil, even in condemning it. It is also striking how stupidly the stepmother falls into the trap prepared for her. This shows that the autonomous complex is rather rigid; it lacks human flexibility. Sometimes only a quick sidestep is needed for a person to avoid the destructive effect of this type of complex.

This story is typical of stepmother fairy tales, stressing in particular the development of a woman's animus as a means to liberate the female ego from the power of the dark mother. Without this type of spiritual development a woman often lacks the ability to think in psychological terms, which she needs to do in order to distance herself from her complexes.

9
The Poison of the Terrible Mother

We saw in "Snow White" that the stepmother almost succeeded in killing the heroine with poison. This is one of the favorite methods of destruction for a witch. In psychological terms, as has been said, poisoning is an insidious, indirect and not immediately discernible method of annihilation.

Poison is something an organism cannot cope with; but what is poisonous for one may be quite harmless to another. Poison is used more commonly by women than by men, because it is a weapon of those who are physically weaker. It does its work in secret. Psychologically, a man prefers to attack his opponent in open combat.

Among women, the ones who have a poisonous influence on other people are particularly those who have failed to achieve some important aim in their lives. For example, if a woman has not developed her mind although she could have done so, and has thus betrayed the process of coming to consciousness in herself, her positive maternal instincts change over the course of time into a corrosive influence on her family and others.

In fairy stories poison is usually added to food. So this kind of woman secretly adds something destructive to every helpful maternal gesture. Although her conscious intentions may be the best, her unconscious aura is destructive, because she has not succeeded in becoming herself. Of course women like this have a harmful effect only on those people predisposed to allowing themselves to be poisoned. To that extent the poison never attacks someone from the outside only, but also internally at the same time, or only internally. Many people poison themselves psychologically while under no threat externally.

A mother is the giver of life. Since earliest times people have known that the same principle, too, is responsible for death, and so they have also known it as the terrible mother.

The image of being poisoned by the terrible mother can have many different meanings. Often the unconscious takes revenge in a hidden way, in other words in the indirect form of a neurosis, when it is not taken seriously by the conscious mind. Then it produces excruciating symptoms which can poison all a person's pleasure in life.

Women who are not familiar with their own shadows nonetheless have a great talent for spotting the faults of others and then touching the rawest nerve with insignificant well-aimed comments. Creative people in particular can come to

great harm from this type of poison as they are usually more vulnerable than others.

The Riddle

Synopsis:

A prince is wandering through the lands with his servant. They find themselves in a great forest and do not know where to spend the night. They meet a beautiful young girl standing by a small cottage. They ask for shelter and she warns them that her stepmother is an evil witch. But the prince is not afraid, and in they go.

The old woman is sitting in an armchair by the fire, and she looks at the strangers with her red eyes. "Good evening," she croaks, and seems as friendly as you please. Then the daughter warns the two men not to eat or drink anything her stepmother offers them, because she brews evil potions.

Next morning, having spent the night in the cottage, they are about to ride on when the witch comes to offer them a farewell drink, but the prince, who sees her evil intent, hurriedly rides away. His servant, however, takes the glass, which cracks and spills the poison onto his horse. The horse immediately drops dead. While the servant is taking off the saddle, a raven comes and starts to eat the dead horse. It too falls straight down dead, and the servant carries both away.

The next evening the two arrive at an inn in the woods. The servant gives the raven to the innkeeper to make soup out of it. Without realizing it, however, they have stumbled on the lair of thieves and murderers. When it gets dark the twelve cutthroats come home and decide to kill the guests.

First the thieves, the innkeeper and the witch (apparently there is a witch here too) all eat the soup and are killed by it, because the poison in the horse had got into the raven. So the only ones left are the prince, his servant and the good daughter of the innkeeper, who wants to give them all the treasure the thieves have gathered; but they do not take any, and ride on the following day.

After wandering for a long time they reach a city where a clever but arrogant princess has announced that anyone who can give her a riddle she cannot answer will be her husband. If she knows the answer, however, he will have his head chopped off.

The prince then offers her this riddle: "One killed none, and yet killed twelve. What is it?" She cannot guess the answer, so the next two nights she sends her maid and then her maid-in-waiting to hide in his bedroom and see if he talks in his sleep and perhaps says what the answer is. But the servant has got into the bed instead of his master. He does not tell them anything, but tears their mantles off. On the third night the princess tries herself. The prince, who is awake, does indeed tell her the answer, but keeps her mist-grey mantle as evidence.

The answer to the riddle is: the one is the raven that died of the poisoned horse, and the twelve are the twelve cutthroats who died from eating the raven. With the help of the mantle left in his room the prince is then able to prove to the judge that the princess has cheated, and the judge tells her: "Have that mantle embroidered with gold and silver, then it will be your wedding gown."

This story can be divided into three separate episodes, each with its own special danger for the hero. First he is at risk from the witch (that is, from a dark mother figure), second from the cutthroats, who probably represent shadow figures, and third from the princess, the anima.

At the beginning the prince sets off on a long journey, a quest. The fact that the hero is male suggests that the problem presented in symbolic form in the story is predominantly a spiritual one. But such a problem can only be solved in a relationship with the unconscious and also, and this is the reason the prince is looking for a princess on his journey, the anima. This aim is not given explicitly at the beginning, but it can be assumed since the story ends when it is achieved.

We must remember that all the characters in fairy stories, including the hero, need to be taken as different tendencies within a single psyche. A man searching for the anima is in fact trying to achieve a relationship with his unconscious, which can make him creative. But first of all the prince gets lost in a great forest, in other words in the depths of the unconscious. He is in danger of remaining in primal darkness and disappearing for ever.

This would imply he is in danger of being overwhelmed by the unconscious because he has not learned the right way to approach it. At the moment of greatest danger he meets the beautiful girl; in other words he has his first meeting with the anima. However, this girl is associated with something very destructive, a witch, and for this reason meeting her is not without danger. She herself warns him about her stepmother, who practices black arts. She is a sorceress, and boils up poison in a pot which she mixes with the food, that is, she prepares something bad, and acids it to the good when no one is looking.

Being a positive anima figure, the girl represents not only the man's emotions but also his intuition, which knows the dangers of the unconscious and can point them out to him; in particular she warns him about the food and drink the old woman will offer him. He should not satisfy his hunger with such a dangerous mother: the food she gives him is false.

Because the poison is prepared by a witch living in the middle of a forest, a typical personification of nature or natural things, it is probably what could be called a natural way of looking at things which would destroy the prince if he accepted it. Even though, at heart, nature and spirit are not irreconcilable oppo-

sites, a naturalistic tendency hostile to the spirit has existed at certain stages of human culture, by which is meant the sort of mentality which sees something "natural" behind everything.

People with this attitude would prefer to add the words "nothing but" to all their own and others' most profound spiritual experiences or mental efforts, and by doing so they often misunderstand or even nullify them. To give an example: if someone has a genuine spiritual interest, and a voice inside says: the only reason you are passionately interested in this is to make as much money as possible or so that you can show off, all his enthusiasm may well be paralyzed. The same thing can happen to a powerful emotion which would be destroyed by believing it was nothing but the sublimation of a sexual need.

It is, of course, important for a person not to forget one's natural roots, but one-sided insistence on seeing things merely from the point of view of nature can have a poisonous effect in the psyche. The fact that this nature mother chooses poison for her destructive purpose stresses the insidious, almost imperceptible effects of a spoken comment rooted in this attitude.

The prince in our story is clever enough to listen to the warning and get away but his servant is less quick-witted. The servant represents a less refined part of the prince. He does not drink any of the poison, but as he is somewhat slower and less careful than the prince, it does touch his horse and kills it.

The horse signifies a person's vitality, energy in general. If one sees the rider and the horse as a unity, the latter is the animal side of the psyche. Its death, which in psychological terms means that contact with the instincts has been lost, is the equivalent of a neurotic state. The archetype of the nature mother is likely to tempt a person to overvalue all instinctive life, but this overvaluation can destroy one, since to function correctly one requires exactly the right balance.

Witches in folk tales often share their homes with animals, but they are often cruel to them or kill them, too. This correlates with the fact that people often become sexually impotent simply by concentrating too much on the biological aspects of eros. This one-sided materialistic attitude to life can destroy vitality. Living in an age of science and the materialism that is often associated with it, many of us run this risk without being aware of it.

As it is not the prince's horse which is killed but the servant's, a situation is being described in which, although a person is consciously capable of resisting psychological poisoning, there are nevertheless deeper, unconscious levels of one's being that are affected. Thus, part of the vital enthusiasm for life, which used to carry one like a powerful horse, is lost.

The poison is then transferred from the dead horse to the raven that eats its flesh. The bird represents something even further from consciousness than the horse. Among other things it was said to symbolize the devil, or in alchemy the

dark Mercurius. 73 Being winged, it has something to do with thoughts and intuitions. They are fatally wounded, since nothing spiritual can bear the ruthlessly factual position of the witch. In this case her victim is an evil, diabolical spirit.74 As we shall see to a greater extent later on, the nature mother's poison kills dark elements as well as light ones.

It is very rash of the servant to take the raven with him as food for the journey. He seems not to know that it has been poisoned. Once again he shows how little he knows about the effect of evil, but, as is the way at times, the mistake, that is, stupidity or carelessness, happens to be the very thing that comes to one's rescue. Through the servant's mistake the dead raven becomes the carrier of the witch's poison to the cutthroats.

The next evening the two reach an inn, where, besides the innkeeper and his daughter, a second witch and twelve robbers live. It is no surprise to find another witch here, became she has not in fact been dealt with yet; our hero was simply lucky enough to escape her uninjured. Indeed, as this one keeps company with cutthroats, she is possibly even more dangerous than the first. Witches in folk tales often live with bands of robbers. They represent a violent, masculine aspect of the Earth Mother, a kind of destructive side-effect of the materialistic attitude she embodies. As we have seen, by its tendency to devalue everything spiritual, this attitude is destructive in a partly indirect, that is, poisonous, way; but it brings in its train other destructive tendencies, like these twelve murderers.

The psychological reason for this is that a man who is bound to materialism loses his relationship with the psyche; psychologically he has "lost his wits." Because he denies the value of anything he cannot touch or measure, he no longer has contact with the deeper contents of his psyche. The only thing that still exists for him is his conscious mind, whose center is the ego, but at the same time a person like this often comes under threat from a very dangerous, became autonomous, shadow. For instance he might be driven by an unconscious but destructive ambitiousness or insatiability. Since he lacks a link with the psyche as a spiritual reality, he has nothing to counterbalance and restrain the drives rooted in the body. For the materialist, spirit only means a self-contained intellect controlled by consciousness. Toward the end of the story we meet this in the form of the excessively clever anima princess.

But first the prince has the job of overcoming the danger posed by a powerful, autonomous shadow, as represented by the robbers. A shadow like this, which is vastly superior to a single person's strength, can have a devastating effect, preventing any development and, became it is unconscious, exercising an almost unassailable power. Only the unusual constellation of circumstances saves the prince and his servant from being murdered.

What could be the psychological meaning of the nature mother killing these murderers with her own poison? Those dark tendencies in a person are themselves not immune to the destructive effects of materialism. The one-sidedness of this dark mother, who devalues everything connected with the spirit or the soul, is so pernicious that even the shadow it has itself produced is nullified by it. From its point of view everything is so prosaic, so "nothing but," that it dies off, presumably from its own pointlessness. That is why even the robbers die of the witch's poison. The world of the drives is in need of the spirit to give a sense to its existence.

The witch in the story actually kills herself with the cutthroats, because the second witch, who we can take as a renewed form of the first, also eats a helping of poisoned soup and dies. That would imply that in the end materialism nullifies itself in its own mindless one-sidedness, for the human need for meaning and spiritual orientation is so deep-rooted that it is impossible to do without them for long.

This is a major problem for many people; they have to find the way toward their own helpful ideas. 75 Religion could help one here, but many people today can no longer accept traditional religious ideas; they must take a different way from that of simple belief in order to reach the source, where religious images and ideas actually originated. They must find a way of approaching the unconscious, for that is where spiritual images, and not only the drives, are rooted.

In a man, the anima is the bringer of these ideas. In her positive aspect she is the function connecting him with the unconscious. She is the path by which he can reach his own personal spirituality. That is presumably why it is not enough in our story that the witch and her minions are dead, because the problem of materialism and the shadow associated with it has not been truly solved until the hero has also won over his anima, or overcome her negative aspect. That is the theme of the last section.

When the witch and the murderers are dead, the innkeeper's daughter opens all the doors for the prince and shows him the heaps of treasure, but he refuses to take any. He hurries on to his next task, which he encounters in the form of the clever but arrogant princess. She is an anima figure who is always right. That is why he must present her with a riddle she cannot solve, to make her more modest.

Being a know-it-all is a typical characteristic of a woman under the control of the animus; but as we are considering this story more from the point of view of male psychology the problem is likely to involve dangerous intellectual arrogancean animus-possessed anima, so to speak. The man's very able intellect is used in such cases less for finding out the truth than, for example, to satisfy his vanity. This anima, which thinks it knows everything, could wipe him out, be-

cause he has no chance to use his own genuine spirituality. As we have already suggested, this can be seen psychologically as a result of the materialism generated by the clark nature mother and the consequent fragmentation of the psyche. One can imagine a man cut off from his unconscious who still thinks he knows everything about his own psyche; he does not realize that his knowledge is only theoretical. 76

A man can only master the tendency to see everything theoretically if he has had real psychological experience of himself. This is certainly true of our prince, who has gone through the dark forest of the unconscious and met highly dangerous powers in the form of witches and murderers. Now he is in a position to break the pride of his inflated anima by posing a riddle which it cannot answer. Its subject is the terrible mother's poison and its invisible effect: "One killed none and yet killed twelve." The intellect alone cannot solve this riddle; the experience behind it is also necessary.

The princess does make one last effort to spy on him when he is asleep, in other words in a state of unconsciousness, in order to learn the secret, but he only pretends to be tricked, and makes sure he keeps her mist-grey mantle, which she was using as a "smoke-screen." So it is her tendency to blur the issues which is used as evidence against her. Now she has to embroider the mantle with gold and silver to make a wedding gown. Having had to give up her arrogant stance, she will now take her proper position. As his female partner she will provide the king with the feelings and intuitions needed to complete his character, linking him with his psyche and the images hidden there.

The main purpose of our interpretation of the essential elements of this story has been to understand the psychological meaning of poison, the weapon of the terrible mother. It emerges here as an extremely efficacious means of destruction. But on the other hand, it can also defeat a man's worst inner enemy. The experience of the poison and its effects lead to him being able to surmount the intellectual temptations presented to him by his anima; he sees deeper into life's mysteries than she does.

It is only thanks to his experiences with the witch that the hero is able to transform the anima and win her for himself. His destructive intellectual arrogance is replaced by a genuine relationship with the psyche. This is a man's only guarantee for a lasting triumph over the poisonous aspects of the Great Mother.

10
The Mother As Fate

The archetypes of the collective unconscious are not a theoretical construct but an experiential reality with the power of destiny. Many people seem unable to see this, perhaps because they identify themselves with their impulses. They think they are living, and do not realize that to a large extent they are being lived. In psychological terms their actions are chiefly the result of autonomous psychic activity, in religious terms of such things as God and the devil. People generally have no interest at all in the great inner forces that mold them. But only with such an interest can one experience the reality of the archetypes.

For example, a man at one time during his life might have had a great interest in some area of enquiry, which then gradually dissipated. He does not know how this happened. He simply could not find the energy for it. Of course there is always a sensible, plausible explanation for such things. It does not occur to him to think it was anything apart from his consciousness which first aroused the burning interest, and that later a different power took possession of him and lulled him into inactivity.

Only primitive people who believe in demons have such thoughts. It is no longer possible for us to believe in demons, although that might be nearer the truth, for it was not the man himself who first aroused his passion and then extinguished it. If, on the one hand, we have to agree that he did not do it consciously, but on the other hand, with our sharpened awareness of outward reality, we cannot find any demons there, the only other possibility is that something in the unconscious affected him: he followed a pattern in his mind because he had no alternative. In order to see this we cannot continue to identify ourselves with our impulses.

If we were to investigate the dreams of the person in our example, we would perhaps find a dark female figure at work, an Earth Mother figure, the old enemy of the spirit, just like the hero in a fairy story sent into a magic sleep by a witch. If the victim turns his attention away from these things, he may manage to save his peace of mind. He will still appear to himself to be a psychic unity dominated by his will and his reason. But the fact that a man knows nothing of the powers that really lie behind most of his good or evil actions does not block their influence.

On the contrary, their influence is all the greater if they are unacknowledged by consciousness. Creative and destructive, they stand behind every human life. As long as their effects are not too extreme they can be left unobserved, but it

must be said that many people do not turn to face these forces even when they all but ruin their lives, because they do not have the courage to admit to themselves that they are not in control. That is why many people have only a theoretical understanding of the archetypes and cannot see or experience them.

The French apparently believe that they even make their own dreams, since they say, "J'ai fait un rêve" (I made a dream). In America there are those who believe they can influence their dreams by will power. So our mistaken belief in the supremacy of the ego even extends to our dreaming lives. Until a person outgrows such a naive attitude, archetypal reality remains a mystery.

Jung made continual efforts to remove the prejudices preventing modern man from being open to the experiences of the suprapersonal, because he realized that for us today conscious awareness is a matter of life and death. This can be done by making conscious the psychic contents in dreams and fantasies, which originate partly in the individual psyche and partly in deeper archetypal levels. The word archetypal describes what is autonomous, independent of the ego, functioning within the psyche according to unseen laws; it is stronger than we are. Not until the archetype bursts into our lives either destructively or constructively can we become conscious of the effect of the primal image. Only then can we discover it as a power in the psyche distinct from the ego.

Among all the archetypes of the unconscious, that of the mother has a special role connected with predestination, which is why the fates in mythology are usually female and often mother figures. For the ancient Greeks, the mothers of fate were the three Moirae. In Hesiod there is a detailed description of them spinning the threads of fate. The first is Clotho, the spinner, the second is called Lachesis, the drawer of lots, and the third is Atropos, the inevitable. She has a pair of scissors to cut off the threads of human lives. The first is the benevolent mother who gives life; the second gives one a definite lot, and the third is the inevitable, the terrible, because all that is manifested in time has an end as well as a beginning. Sometimes one can escape one's destiny, but only at the expense of totality. On the other hand, if one accepts it, in other words affirms it consciously, one finds oneself.

The three goddesses are actually the mother archetype divided into three different aspects, which, however, all belong together. In this motif what are called the threads of destiny in a person's life, one's whole fate, are seen as a single thread spun by the mother, an integrated whole. In his essay on the mother archetype Jung writes: "The structure is something given, the precondition that is found to be present in every case. And this is the mother, the matrixthe form into which all experience is poured." 77

In folk tales, as in mythology, the fateful aspect of the mother image emerges most frequently in the image of the spinning woman, so a few introductory re-

marks should be made about the general psychological significance of spinning and of ladies who spin. This character, usually an elderly woman, represents an essential part of the Great Mother. In real life spinning is done almost exclusively by women, but in addition it symbolizes a typically feminine way of behaving. In a man it is the anima which often behaves according to this pattern, while in a woman it illustrates aspects of the Self and the shadow. Spinning symbolizes an activity of mind that takes place in the unconsciousor more accurately the activity *of* the unconscious.

Spinning is putting together lots of separate bits to make a continuous whole, in the same way that images are connected in fantasy. The connection grows gradually by a process of association. The deeper and more powerful a fantasy, the more predetermined it is by archetypes and to a certain extent the more inevitable, particularly if it happens unconsciously. So the spinning woman often appears to be the bringer of inevitable destiny.

Dreams are an area where we can all experience the products of the Great Mother spinning her fantasies at first hand. The thread she spins can be followed. It was Jung who discovered this purposeful quality of the unconscious. 78 One representation of it in folk tales is the motif of the ball of twine. It is an image related to spinning, because the thread has also been made by the mother. It appears in Grimm's "The Six Swans," among others, where a king is unable to find the way through the forest to the castle where his children are hidden. Then a wise woman gives him a ball of yarn with miraculous powers. If he throws it out in front of him, it will unwind and show him the way. So he finds his way by following the thread, and it comes from the wise mother figure.

If we think about a dream and interpret it, we are also following a kind of thread which shows us the way and which has been spun for us by the unconscious. Then we often experience the dream as a wise, guiding power. We have the same impression when we are interpreting fairy stories, as they, too, are products spun by the same Great Mother. In the last analysis they are products of the unconscious, not of a human ego.

In childhood, our experience of the woman spinning the threads of fate is inextricably bound up with that of our real mothers. It is only later that it can be identified as the precognizant and predetermining unconscious, comparable with the experience of a suprapersonal, possibly even divine power, perhaps a feminine aspect of the divinity.79

In a way, the real mother emulates the Great Spinner by using the mostly positive fantasies she has about her child to exert a supportive influence and thus help the child to become itself. By almost every cradle there sits a woman weaving threads of destiny. The mother's wishes surround the child invisibly and form a bridge to carry the child into adult life. The power a mother exerts over her

child's mind depends to a large extent on these invisible wishful thoughts, because if they are not there, or are negative in character, it is extremely difficult for the child to find its way. In later life too, if one has to develop a still childish side of oneself, or produce something new, it is often possible only if one has people around who believe in one's ability. Women, in particular, often help men to achieve their goals by this kind of positive faith. Indeed, there is almost no chance that a person will develop to advantage unless someone has had constructive fantasies about him or her.

The well-known story of Sleeping Beauty has an old spinner woman who brings about the events predicted about the girl. The accident that will come to Sleeping Beauty at the age of fifteen from a dark female figure, the prick of a spindle, is foretold from her birth as an inevitable fate. She does nothing but fulfill her destiny, which also leads to her release. It shows us that the clark side of the goddess can have effects which cannot be broken until the right time.

The thirteen fairies who determine what will happen to Sleeping Beauty are really one fairy, possessing in part the character of a mother giving good things, and then, in a twinkling, destroying all the values she has created, only then to moderate the effects of her destructiveness once more. In "Sleeping Beauty," being a goddess of fate, she is involved with the idea of time and timelessness, while Sleeping Beauty, like Snow White, typifies the divine girl, the Kore. The story presents a belief in fate, which was alive in the ancient world; it compensates for our modern rationalistic belief in the supremacy of the will.

On the subject of the relationship between the real mother and child, the psychological identity which links the mother with her child is the reason her imagination has such a direct effect on it. While the child is young, this is natural and its effects are mostly positive. It only becomes dangerous when the child is older and the time comes to move away from the mother. At that point the mother must no longer simply live out her maternal instincts unconsciously, but must become conscious of the power in herself, which automatically brings a certain detachment. In other words, she must free her maternal feelings from their natural state, otherwise they will become destructive.

Women who do not succeed in making such a transformation of their maternal instincts often become spinners of plots and intrigues. Spinning intrigues is usually an unconscious process, but destructive wishful thinking can have very harmful effects. Evil thoughts which are never spoken out loud, even never consciously thought, can be the most dangerous. As consciousness is usually not involved, the woman feels no sense of responsibility for what she is doing. She seems to be making spells, but of course she herself is under a spell; in other words something in her needs to be released. Many young people are under this kind of enchantment; what is at work is the mother's negative animus.

In such cases the mother figure's spindle has a poisonous effect, as in "Sleeping Beauty." Sleeping Beauty has no idea that there is an evil wish weighing on her life, pronounced by the thirteenth fairy at her christening because she had been snubbed. She stretches out naively to grasp the dangerous spindle, pricks herself, and then the poison has the lulling, paralyzing effect which had been predicted. A malevolent wish is fulfilled by means of an insignificant poisoned prick with a spindle, or put another way, the fatal effect is produced by an unconscious fantasy.

Golden

This story portrays the spinner's predestinatory, prophetic side. It is not a folk tale, but a story written by Julius Kerner in the nineteenth century. 80 Like any true work of art, it expresses not merely the personality of the writer but also a collective theme. The spinning woman here is not only Kerner's maternal anima, but also the anima of a large number of his contemporaries, and it also partly reflects the psyche of woman. The extent to which its images are archetypal is tacitly acknowledged by its inclusion in several volumes of folk tales.

Synopsis:

Golden, the son of ordinary folk, has golden hair. One day, he and his five brothers are lost in the forest. When it is dark, and the moon has risen, he meets a fairy woman spinning, a bright, moonlike figure with a crystal spindle, spinning a thread of light into the darkness. As she spins, she sings the verse: "White finch and rose of gold, royal crown which seas enfold," and then she disappears again.

The spinning woman's verse prefigures the extraordinary events which now befall the hero. He is lost in the forest and eventually meets a bird-snarer who takes him into his service. First the boy catches a white finch, but his master chases him away angrily for having dealings with the devil.

He walks on until he comes to a gardener, but the same thing happens. His new master sends him into the woods to fetch a wild rose-bush. The strange destiny spun out for him comes true again when he finds a bush with golden roses in the wood.

Again his furious master sends him away, and after extensive wanderings he reaches the seashore where he goes out to sea with some fishermen in their boat. A hundred years before, a king had dropped a crown into the sea and promised it to whoever got it out again. Golden drops his net in and immediately draws the crown out of the sea. It is put on his head, and so the third part of what the spinner foretold and spun also comes true, the "royal crown which seas enfold."

The spinner in this story is a figure of light, appropriate to the propitious threads of destiny that she spins. Although on the first two occasions Golden's special luck brings disaster, the third time it leads to his recognition.

The essential point of the story seems to lie in the indication that the maternal unconscious, portrayed by the spinning woman, can prophesy and predetermine what is going to happen to a person, particularly the unusual events. The closer one's involvement with the products of the unconscious, with dreams, for instance, the more one notices that this is really the case. It is particularly clear in dreams from early childhood, or from the initial dreams at the beginning of an analysis or some other inner development. They often cover what is going to happen to a person over a course of years. Dreams from early childhood may even presage the whole of a person's life, like the sentence in the story.

This is one of the most uncanny aspects of the spinner. Somehow, we have the feeling of losing the solid ground under our feet when we think that everything that will happen to us may already be known in advance. There are even some people who fall into a neurotic state of fatalism when they discover the premonitory ability of the unconscious, having perhaps earlier had an equally neurotic belief in the exclusive power of their will. The apparently prophetic nature of the unconscious is probably connected with its relative independence of time; the fate spun by the woman is inseparable from time, but she herself, as an archetypal figure, is outside time.

A story like "Golden" might arise to compensate for a conscious attitude which takes too little account of the predestinatory character of the unconscious and tries to make a person think that, merely by wanting it enough, one can achieve or avoid anything. It is an irreligious attitude, since it recognizes no power beyond the ego.

The story lays special emphasis on the way the hero's destiny is marked out. Being an archetypal figure, the hero is in everyone; he is that part of a person which achieves or discovers important things. He lives at a deeper level than most, and is thus removed from the realm of chance. This inner hero cannot escape his destiny, even when it brings trouble. With his golden hair he resembles the sun and is born to be king, a supreme inner principle, which cannot be prevented from one day taking its proper place.

The bird-snarer and the gardener, on the other hand, are the narrow-minded and prosaic tendencies in the psyche which try to stop the special value from emerging. They are a collective way of thinking, which tries to squeeze everything into its norms and is unwilling to accept anything unusual. But the threads of Golden's fate have been spun by the spinner long before; that is to say, in the depths of the unconscious a person is not free. There, destiny is fixed. The spinner and Golden are actually one; she is the silvery moon and he is the golden

sun. She is the matrix and he is its content, the center of the mandala, the new king or dominant attitude of consciousness.

When we are identified with our ego-consciousness, we have the illusion we are free. We think we can do more or less what we like. But when we come to know the unconscious we see that the threads have been spun long before, all that remains to be decided is whether we go along willingly or have to be dragged. *Fata volentem ducunt, trahunt nolentem* (The fates lead the willing, but drag the unwilling), as the ancient saying goes.

Golden's predestination, personified in the figure of the spinner, partly represents a psychological and parapsychological phenomenon, and partly represents an emotional fact experienced universally in every age. We usually have this feeling when something important happens. We suddenly realize that what has happened cannot be an accident; it is as if it had been written somewhere, that it had to happen, as illustrated in the idea of the second Moira, who writes clown the fate of humans on a scroll.

In all religions there are some statements supporting human predestination, and others insisting on free will. Probably both are true, however paradoxical that may seem. From a psychological point of view, in any case, one must be open to either possibility.

All the important things which happen in our lives are those with a hidden meaning, going beyond consciousness. That is why the spinner's words in our story are symbolically significant; her images not only predict external events, but also suggest three stages of an inner path.

The white finch symbolizes an intuition of what is to come; it represents a state in which important things are only understood intuitively. We sometimes meet people with incredibly strong intuitions, but if we ask them to put them into words, they just fly away like birds. The golden rose points to an experience of the anima, an emotional realization of what one is destined to do. The royal crown which the seas enfold, however, is a revelation of what intuition and emotion have suggested. It is brought up into the light of clay from the sea of the unconscious. The spinning woman seems to have known all this when she sang the boy her song and presaged both his external and inner destiny.

A realization of the predestinatory and prophetic nature of the unconscious expressed in the figure of the spinner need not lead to a negatively fatalistic attitude. Understood properly, our story does not lead in that direction. Although Golden does have the characteristics of a personification of the Self, he at the same time represents the appropriate attitude of the ego toward the factor which determines what is to happen. The hero is relatively passive, it is true, but must still not let himself be discouraged from going on and searching until he reaches the goal the spinning lady has set him.

This corresponds to the psychological experience that the unconscious helps in the process of creating a new center of the personality without destroying or even replacing the ego, whose position simply becomes less central when the unconscious is accepted. However, and this is something Jung did not tire of emphasizing, the unconscious cannot carry out the process of individuation on its own; it is dependent on the cooperation of consciousness. This needs a strong ego. So in the creation of a fairy tale character like this the unconscious has also built in the appropriate attitude necessary for experiencing the Selfjust as a genuine mother helps her children to become independent from her.

We shall now consider two further examples of the spinner and her effects.

The Nixie of the Pond

There are a number of fairy tales in which a kind old lady gives a young female a spinning wheel which helps her to free a prince from a spell or to gain his hand in marriage. This would mean the anima is made into a spinner by a mother figure behind her. That is the motif in this story.

Synopsis:

A huntsman is drawn down into a pond by a nixie, but then his young wife is given a comb, a flute and a golden spinning wheel by a kind old woman. She has to sit down by the pond with the comb, then a second time with the flute, and a third time with the spinning wheel.

The first time she has to comb her hair, then to play a tune and finally to spin. When she has done each step, she has to put the object concerned down on the shore. The water becomes agitated. It washes away the old woman's presents and each time it exposes more of the huntsman. The third time, when she sits by the pond and spins, there is a violent movement in the water which washes away the spinning wheel and the huntsman comes out on to dry land at last.

If we interpret this fairy tale motif from the point of view of male psychology, the huntsman represents male consciousness and his wife his anima, who rescues him from the power of the water-nixie using objects she has been given by the little old woman.

The water, the symbol of the unconscious, is agitated, or activated, by the spinning of the imagination and gives back the huntsman. In this way the woman frees him from the power of a dark mother-imago, the nixie. In this case the nixie would represent an evil mother figure or anima dragging him down, while the old woman who gives the wife the spindle symbolizes the positive side of the same principle. It is the Great Mother who gives the anima the vital

spindle, in other words the possibility of producing fantasy, which stirs up the unconscious so that the submerged ego-consciousness can return to the dry land of reality.

The motif here is that the man is freed from the harmful effect of a destructive anima, the nixie in the pond, by the positive wishes and imagination of the woman who believes in him. A woman like this might, for example, have a fantasy about what he could be, and with the help of these private wishes she really does help him to achieve something. Since nothing becomes real without first having been imagined, the unconscious fantasies emanating from a beloved woman can also have a positive effect on the man.

However, the story tells us that it was not the young woman herself who possessed the means of spinning, the spinning wheel, but that she was given it by a primal mother; in other words it is really a maternal ability which she can take on. The mother and the anima are always closely connected in a man, because the mother is the first woman he knows. His initial contact with things female is a mother, mothering him; the part of him capable of development will always respond to the mother in a woman. On the other hand, the part of him which wishes to remain infantile will also look for the mother. Then, of course, her mothering will have an unhelpful effect, since it supports his infantilism. A woman must be able to sense in an particular case whether this wish of a man to experience her maternal side is legitimate or not.

According to Jung, the fulfillment of one's own personal destiny, individuation, is a process not wholly contained in the individual psyche. There often emerge strange, irrational connections with the outside world, synchronistic phenomena that could be compared with invisible threads. It is essential then that the human ego does not intervene, does not try to profit from these.

One essential maternal trait is the ability to join what is divided, which is why the mother is the eros principle reconciling opposites, making whole. In darkness she spins the threads which link every creature and unite them all. What she creates may be illusions, but they are life. She is active in each human woman, and if the woman renounces the increased power which her relation with the goddess lends her, then the Great Mother can do her work through her.

A man who has not yet moved away from the unconscious at all is like someone who is still shut up in the womb. But even later, when the maternal-feminine principle has become his partner, she will still be his way to the phenomenon of the maternal unconscious, which may often not be directly accessible to him. Then she will be partly on his side and partly on the side of the maternal unconscious. On the one hand the anima can play a creative role in a man's individuation, on the other, however, she may put a spell on him and cut his links with the outside world, cocooning him in fantasies.

In "The Riddle," we saw how the daughter of a basically frightening witch acted helpfully and aided the hero against her evil mother. This is a clear indication of the mediating function of the anima, or rather of the psychic complex which represents the image of woman in a man's dreams and fantasies. Through a real woman, too, a man may often experience what to him is the alien and dangerous world of the unconscious psyche.

However, if we take the figure of the young woman to be an inner, integrated anima figure, she represents the function of mediator between the man's consciousness and the deep layers of his unconscious. This implies that an ability in the man to take a more feminine or receptive attitude to life can protect him from the harmful side of his unconscious. The benevolent, spinning anima helps him to gain experiences which activate his unconscious, so rescuing his true masculinity, just as the young woman in our story rescues the huntsman from the nixie who has overpowered him and dragged him down into the unconscious, which seems to signify a state of anima possession. Being dragged down could be compared to a state of depression, while the rescue is analogous to the imagination being stimulated.

Here the man's wife, or positive anima, uses the spindle which the old woman, the creative maternal unconscious, gives her to spin webs of imagination, images, ideas, intuitions about his potential. An exclusively masculine man is often unable to accept these products of the unconscious because he can only admit what is rational. These are too irrational for him. But then he cannot actually have any kind of religious experience either, because he only admits to what is already present in his narrow consciousness.

The redeeming spinning anima in our story, then, corresponds to an ability in a man who is spiritually alive to assume a receptive attitude from time to time. This will enable him to accept fresh inner impulses or images which he does not yet understand. In this way she links him with the deeper levels of his psyche. The man will then not be living merely from the narrow confines of his consciousness but from the whole of his being. This is an abandonment of prejudices rather than of principles. It is a quite consciously assumed attitude.

At a certain stage in their analysis Jung often used to advise his patients to make their fantasies conscious through what he called active imagination. One reason he suggested this is that a fantasy present in the unconscious but not perceived or integrated by consciousness has a negative, compulsive effect. A person needs to know the myth which determines his or her life, one might say, in order to be able to influence it and prevent possible destructive outcomes.

Once, when a woman began to attend to her unconscious through active imagination, she had a dream that she upset her horoscope. For her, the horoscope was a symbol of inevitable fate, and it was disabled the moment she turned

her active attention to her fantasies. In particular this can be achieved if consciousness links up with the unconscious and discovers its sense of purpose and its stimulating effect.

If the anima's benevolent function, as represented in the young woman, is not accepted, the anima often expresses itself by spinning too, but then in an unhelpful way, cocooning a man in infantile sexual fantasies, for instance, or in isolating delusions of power, or in feelings of inferiority. It uses these webs to falsify the way he sees the world and cut him off from relationship. Making spells and spinning threads are related in meaning; it is only that spells more often stress the negative side.

The young spinning woman and her relationship with the mother could also be interpreted from the point of view of the female psyche. In that case the girl would not represent an anima figure but a conscious female attitude. A woman in these circumstances faces the problem of freeing her man or inner masculine principle, her spiritual dimension, or of linking herself with it.

Our next story is particularly suited to this type of interpretation.

The Three Spinners

Synopsis:

There is a young girl who is too lazy to spin. While her mother is scolding and beating her because of this, a queen happens to pass by on the road and hears her crying. She enters the house and asks what all the screaming is about.

Being ashamed of her lazy daughter, the mother says that she can't stop her spinning, that the girl wants to do nothing else and that she hasn't got enough flax. So the queen takes the daughter with her to the castle to test her talents. She shows her three rooms filled with flax and tells her, "Now spin all this flax for me, and if you can get it all done you shall have my eldest son to be your husband; even though you are poor, that does not matter to me; you are a willing hard worker, and that is dowry enough."

Sitting alone in the room the poor girl is at her wits' end and can get nothing done at all. Then she sees three strange women in outlandish costumes passing by outside the window. One of them has a broad, flat foot, the next a great hanging lower lip and the third a wide thumb.

She pours out her woes to the three strange women and they offer to help her provided that she invites them to the wedding, is not ashamed of them, calls them "Auntie" and lets them sit at her table.

The girl promises to do all of this, and in no time the spinners have spun all the flax most beautifully, so the queen makes the preparations for the wedding. The girl then asks her if she can invite her three aunties as well, to whom she owes a great debt of gratitude.

> The three grotesque women come to the wedding. The prince, shocked, asks why they are so deformed, with a broad flat foot, a hanging lower lip and a wide thumb. When he learns that all these have been caused by spinning, the horrified prince forbids his bride ever to touch a spinning wheel again, and that is how she got out of spinning the horrid flax.

This fairy story is related to "Rumpelstiltskin." In both stories the girl has to acknowledge the women in front of everyone, and the fact that she has not spun the yarn herself, the deception, does not emerge.

The girl's cunning way of gaining a kingdom is truly feminine. At first consciousness, the girl herself, had no intention of becoming queen. The whole business was started off by a presumptuous and untrue statement by the girl's mother when she lied to the queen about her daughter's extraordinary talent for spinning.

Here the mother represents the heroine's boastful, maternal shadow which incites her to seem more than she is. It is as if a woman were to act not according to her own character but, for instance, as her mother would. The idea is to hide the girl's incompetence in the realm of the feminine virtues, to make her appear to be something quite special. As a result of this presumption she finds herself in a situation she is quite unable to cope with, but her difficulties also activate superhuman powers in herself: the three strange spinners who intervene to help her.

I have already mentioned the mythological parallels with these figures: the goddesses of fate. There it was shown how ambivalent their character is. They do not only give life, they also take it away. Our story lays greater stress on their repulsive appearance than on their moral ambivalence; they are grotesque, ugly old women, and it is the one-sidedness of what they do that makes them so ugly. On the one hand they are beings with miraculous powers, they can spin better than any mortal. On the other hand their appearance is repulsive to human feelings. Everything about them has a quality that transcends human beings. Their superhuman characteristics are an indication that they and the threads they spin, the fantasies which go to make projections, come from another world.

The fantasies produced by people during the course of analysis can also sometimes have a very offensive character. We feel these images to be attractive and repulsive at the same time. On the one hand, ideas of this kind provide deep inner experience, but on the other they have a highly grotesque and at times even ridiculous aspect.

In our story the deformed spinners use their unusual talents to help the girl to become the king's wifethe royal marriage only takes place because of thembut at the same time they demand in exchange to be invited to the wedding and that she should call them her relatives in front of everyone. This side of the bar-

gain also turns out later to be an advantage for the girl, but at first it simply looks as if the future queen is going to make herself ridiculous by saying she is related to these women.

That, however, is just what the spinners want. A woman is clearly meant to declare openly that she is related to the disreputable side of the Great Mother, and particularly her spinning. That, of course, is harder than feeling related to her benevolent and beautiful side. Spinning is an activity which a woman rarely admits to herself, let alone to others, but it appears that it is just this disreputable side of the Great Mother which seeks acceptance.

This humiliation which is demanded by the three women is probably meant to make up for the presumption which occurred at the beginning of the story. In psychological terms a humiliation like this prevents the heroine from becoming big-headed. She has to voluntarily renounce the power given to her by her meeting with the extraordinary women so that she is able to achieve wholeness, the royal marriage. At the same time the value of the spinners' activity is brought into perspective and thus the questionable aspect of spinning made conscious. So the girl frees herself from the need to go on spinning. Unconscious fantasizing may be necessary for a time but it must not be allowed to become a habit. There are some women who do nothing else.

In "The Nixie of the Pond," too, the golden spinning wheel must be sacrificed when it has been used, in other words the young woman must lay it by the water, which washes it away and gives her back her husband. After all, the heroine did not own the spindle herself; she had got it from the little old lady on the mountain, so she cannot keep it once it has fulfilled its purpose.

To sum up, one could say that in many cases the spinning woman represents the aspect of a woman which gives her a feeling that things are preordained for her, or in negative terms that she is not free. That is something known to anyone who has experienced the effects of the unconscious because its images predetermine what happens to us. Such experiences force us to adopt an attitude of respect for the unconscious and its world of imagery.

11
The Life-Giving Nature Mother

In the stories we have already looked at we have seen how alternately dangerous and benevolent the manifestation of the mother archetype can prove to be. In the fairy tale considered here, a number of her life-giving, nourishing and rejuvenating aspects will be highlighted.

An important side of the nature mother is of course that of tending, embracing, protective motherliness. In fairy stories this principle is often illustrated by a maternal animal like a cow or goat, or even a fruit tree. The mother is also the uterus protectively enfolding the embryo. She offers a home to the infant which must be protected from all the influences it is still too small to cope with.

As the maternal goddess, she is sometimes symbolized by a town enclosing its citizens with a protective wall, or by the Church shielding its believers from the unbearable experience of their own unconscious. 81 She is the night, too, taking battered, exhausted consciousness into the care of sleep and forgetfulness. In many religions the maternal goddess is also a symbol of death, embracing those who are weary of life and leading them toward a new birth in the world beyond. Or she heralds a rebirth, a spiritual renewal within earthly life.

The nearer we approach to the archetype the more we are aware of its paradoxical nature, its superhuman and subhuman qualities. We see that we are dealing with a force in the psyche which we must relate to if we do not wish to be overwhelmed by it. If we do not relate to it, we renounce something which can continually invest our existence with new life.

We see this particularly clearly if we think of the nature aspect of the mother archetype. A human being must be able to function naturally. One's mental existence is just as dependent on this as is one's physical existence, since a spiritual person also requires physical growth.

In order to realize what that means we only need look at nature and see, for instance, how one animal is cruelly done to death by another, how the one has no option but to do this to the other because it is acting according to its nature, beyond good and evil. We must put up with it to a certain extent; that is life. The only way it can go on is through killing and cruelty. But who has given us a heart, able to feel, to rebel against the cruelty of life? Is that not our nature as well, something as much a part of us as our need to breathe? We must feel that much, and if we do not we are psychic cripples.

And is it not a maternal trait itself that forces us to show fellow-feeling? That brings us to the curious fact that the archetype of the mother actually has a ten-

dency to transcend its own cruelty and amorality. It is not only man who transcends the mother; she transcends herself.

So the good mother is locked in combat with the cruel or just instinctive mother, and we humans are left standing between with a vague notion that the two are really a single unity. Since the mother archetype is actually equivalent to the unconscious, we experience its natural aspect and its urge to humanity in the unconscious as well. This, too, can often seem to us just as morally indifferent and cruel as nature. Dreams sometimes show the unconscious as paying no attention to our feelings. On the other hand we sometimes find the seeds of our truest and deepest feelings in the products of the unconscious even though they are absent from our conscious minds.

Jung discovered that the unconscious supports the conscious process of self-realization in human beings, who, although they are also creatures of nature, differ from pure nature because they are conscious. On the one hand the unconscious is self-sufficient, but on the other it seeks the light of consciousness. It seems to desire that the state of pure nature with its inescapable pattern of events be transcended, just as a true mother in the personal sphere transcends her merely natural maternal instincts in order to assist her child to realize its potential, which is different from her own.

Jung also noticed that the unconscious itself seeks consciousness; in other words, the archetypal mother tries to transcend herself with the help of human beings. She cannot do it without them, just as individuation is impossible without the help of consciousness. The unconscious can produce the most precious dreams, but if consciousness does not take them up, understand them and integrate them, their effect is negligible. That could be compared with the sea washing up the most beautiful pearls on the sand at our feet, and then removing them with the next wave.

People with what is termed a mother complex live near the sea, so to speak; they are closer than others to the unconscious. Only an act of creation can protect them from the pernicious effects of the unconscious. The creative effort consists partly in a passive surrender to the unconscious and partly in actively grasping the values produced by the unconscious so that they can be differentiated, that is, made conscious.

In order to understand the image of the nature mother it is first necessary to consider what we mean by nature. Superficially it is what man has left untouched and unchanged, in other words the parts of the earth unmarked by civilization, where animals and plants live undisturbed. However, nature is also something within the psyche. Then it is what we term the unconscious, the parts of the psyche left untouched by consciousness.

In fairy stories the unconscious is often presented in the image of a great forest, a lonely mountainscape or a boundless sea, and the human figures found there are like a collective idea of aspects of the unconscious. If they are female, it indicates an experience of the unconscious in its maternal aspect. That, as we have said, is chiefly the passive side of the unconscious concerned with the mystery of matter. Woman, too, is by nature closer to the physical conditions of human existence than man, and is usually less inclined to forget to take account of natural, human, physical needs.

So if nature is personified as motherly, the side of the unconscious closest to the body and to reality is probably being presented. It is certainly no accident that we talk about Mother Nature and not Father Nature, although there are male nature-spirits in mythology and folklore as well.

Instead of a connection between nature and spirit, we could speak of a link between matter and spirit or between body and mind, because one is chiefly aware of being a part of nature through the body. On the one hand the promptings of the physical drives often conflict with one's spirituality, but on the other a higher aim which is unconscious may be expressed in them.

The nourishing aspect of the nature mother plays a particular part in the following fairy tale.

The Sweet Porridge

Synopsis:

A poor, virtuous girl and her mother have nothing left to eat, so she goes into the woods and meets an old woman there who knows all about her troubles and gives her a miraculous pot.

The woman instructs her that she need only say to it, "Boil, little pot" for it to fill with the most delicious millet porridge. But if anyone says, "Stop, little pot," it will stop filling.

The girl and her mother are delighted with the magic present, but one day, when the daughter is out, her mother cooks millet porridge, and when she wants to stop the pot she does not know how to do it. It goes on cooking and fills her house and everybody else's except one with porridge. Then at last the girl comes back and stops it. The story ends with the words: "But anyone who wants to come into the town from then on will have to eat his way in."

The three characters in this story are all female. They are the girl and her two mothers, one an ordinary human and the other a suprapersonal mother. Although, as we have said, there are no characters in fairy tales which could be described as representing the ego, the girl here comes closest to it. If we were talking about a dream we could imagine her representing the dreamer's ego. The

mother would then be the equivalent of the maternal shadow and the old woman in the woods an image of the Self.

The two figures closer to consciousness, the girl and her associated maternal shadow, are the ones suffering deprivation at the beginning of the story. In this case it would mean that a person cherishes a conscious attitude which cuts one off from the unconscious, and thus from life. The result is a symbolic state of starvation, a lack of possibilities. The girl goes off into the woods in search of something to satisfy her hunger, so to speak, and there meets Mother Nature in the guise of the woman of the woods.

In Jung's opinion the forest primarily represents a physical, psychoid aspect of the unconscious. 82 The trees it contains are living things in direct contact with the earth, which represents the body; they grow out of the earth and receive nourishment from it. This means they symbolize psychic contents which cannot be distinguished from the body. In its original form a forest is a place where everything is left to grow on its own and nature can develop unhindered.

The animals the forest shelters symbolize the instincts and drives living in this area of the psyche. But robbers as well as beasts often have their lairs in the forest; they stand for evil, antisocial tendencies which are often repressed in the unconscious. That is why the forest in folk tales is partly an area of danger for human beings. It symbolizes the place where one may meet evil things as well as uncontrolled drives.

At the same time, the fairy tale forest is a place where great treasures may be found. There a person can meet supernatural and magical beings such as fairies, giants and dwarfs. In other words, on going into the unconscious one can experience things which give life a new richness, a new meaning. In the middle of nature, things supernatural, magical, incorporeal can be found, such as the spirit. These represent the tendency of the unconscious to transcend itself in its merely natural form; they signify the supernatural in the realm of the natural.

The old woman in our story is just such a magical being, because she gives the girl the little pot so she will never be hungry again. The miraculous pot belongs in the category of magic presents which only bring advantage to their rightful owners. Grimm compares it to the age-old fable of the jug which is never empty and which only true innocence can control, and the Indian legend of the cooking-pot which only needs one grain of rice to be put in it and then never stops cooking. The food our pot produces is porridge. Porridge, like bread, is a basic, staple food and so means the act of nourishment itself.

The pot, like all containers, has a female significance. Not only does it cook food, it produces it as well, so it embodies maternal femininity, giving life and nourishment. Just as nature as an external phenomenon gives human beings

their food, so the maternal unconscious often provides them with new channels of life. It acts in the same way as a real mother in her ideal function.

When the girl is given the magic pot, we may interpret this to mean that a woman discovers her positive maternal feelings, from which she had previously been cut off. If a woman finds this side of herself she can give nourishment to others, and also to herself, for what one does to others one does to oneself. That is why, when the girl has the pot, she need never feel hungry herself.

The pot is in fact the central symbol of the story. It indicates an experience of something miraculous and unexpected. Being a present from the nature mother, it could be said to come not from the woman herself but from personal contact with the mother archetype.

A woman in analysis had the following dream: "I was traveling through a number of foreign countries. There were several people with me. The colors were dark, dim. Some foreign-looking man gave me a dark saucepan to clean. It was very hard work. With a final effort I managed to get off the soot which was stuck to the top of the pan and then I could see a gold rim on it. Suddenly there was a sweet-smelling golden pancake in the pan. I ate it. As soon as it was finished another pancake appeared. Other people ate out of the pan too."

In the dream she did not get the pan from a woman but from a foreign-looking man. In this case it is her animus which provides her with the female symbol. In reality the dreamer was working on a dissertation about a female symbol, expressed in the dream by having to work so hard cleaning before the golden rim, the hidden principle, appeared. After that, as in our story, the pan has the capacity to produce food, in other words she can provide spiritual nourishment for herself and others if she completes the work.

In our story the girl does not do anything special before her meeting with the old woman. It is just a happy coincidence that she finds her. That may be the reason that it is not a particularly deep experience of the nature mother in this tale. The main theme is the fact that a person must know how to use the miraculous present in the right way for it to be a benefit; put another way, human consciousness also has an important function in the process.

We have already characterized the girl's mother as a shadow figure who does not know how to use the valuable present properly and thus causes danger. She represents, for example, a tendency to take motherliness to excessive lengths because she is not familiar with the Great Mother's instructions. The implication is that nature would sometimes be quite capable of setting limits if human obtuseness did not interfere, that nature, in fact, contains its own inner counterweight and maintains a balance.

The image can be applied to the natural maternal instinct, which sets its own limits; it is not intemperate, and it does not smother its object in love either.

Natural withdrawal follows the equally natural commitment to the other person. In this connection we might think of the problem of overpopulation which might be less of a menace if the human shadow did not intervene in an unhelpful way. A golden mean needs to be found in the life of the maternal drive, not just the sexual one. A drive is neither good nor evil in itself; it always depends how it is lived out.

A very general comment on the story would be that it compensates for a conscious attitude in a woman who does not have the right approach to the drive of motherhood. At first consciousness is split off from it, and subsequently overwhelmed by it. The fact that consciousness bears joint responsibility for dealing with the gift from the unconscious is emphasized.

The story as a whole is relatively simple; it is true that it makes the point about drives, in particular the drive of motherhood, being a gift from a suprapersonal power, but what might be called the spiritual side of the problem is missing, which is probably why there are no male figures in the whole story.

The nature mother is also presented in a somewhat one-sided way in that she only appears in a positive light. The terrible witch of the woods in "Hansel and Gretel," for instance, makes quite a different impression. Though she is also a nourishing nature mother, saving Hansel and Gretel from starvation and owning a house "made of bread, roofed with cake and with sugar windows," at the same time she is an unredeemed nature mother who only feeds her charges with the ulterior motive of feeding on them herself.

This kind of partially blind senselessness and stupid unconsciousness is another aspect of nature which cannot ever be overlooked. Of course we women enjoy being compared with the good side of the nature mother, but we often forget that there is something terribly destructive about her: everything she so carefully grows and nourishes in the spring she destroys in the autumn with the utmost cruelty in order to fertilize the ground, in other words to feed herself. Her food is not only dying vegetation; like the Indian goddess Kali she drinks human blood. That is nature too, and we all owe our existence to its benevolent creative will. Like the archetype, it consists of an unfathomable paradox.

A woman particularly conditioned by the primal image of the nature mother is more likely to be forced to come to terms with it consciously than a man, if she does not want to be the sort of mother who only gives maternal love and care to her children or other charges, feeding them body and soul, in order to eat her fill of them later on, metaphorically speaking, like the witch.

The grandmother who lives in the wood in the story of "Little Red Cap" (Little Red Riding Hood) is another who turns into a devouring figure, for she is eaten by the wolf first, which then lies down in her place. This process hints at

the psychological fact that those who "eat" have usually been "eaten up" by something else.

Being eaten up by the wolf can be taken as being possessed by a dark spirit. The danger of lapsing back into unconsciousness is expressed in this image. By devouring the grandmother the wolf makes her into a devouring creature too. Little Red Cap does indeed have the feeling that there is something odd about her grandmother when she enters her room. "Oh, heavens, I feel quite scared today, and usually I like being at Grandmother's!" she says, and, "Oh, Grandmother, what big ears, eyes, hands you've got!" and finally, "What an awful big mouth you've got!" A naive person notices immediately when someone is not himself, and a child is especially sensitive to such things in its immediate family.

A certain immature mentality makes a person particularly susceptible to the dark nature mother's enticements, as we see in "Hansel and Gretel." There, it is extreme distress which drives the children into her arms. Gretel, however, is able to outwit her. She pushes the witch into the oven, where she is consumed in her own fire. This appears to destroy her, but in fact, of course, she is only overcome in her destructive aspect; she reappears later in the same story as the helpful duck which ferries the children across the water on their way home. As we have already noted, ducks are associated with the nature mother in mythology and represent a benevolent, supportive aspect of this one primal power.

In this story and in others, the treasures the children bring back home from the witch's house mean a great increase in vitality brought about by overcoming the dark nature mother, thus releasing a considerable amount of energy which had previously been locked up in the negative mother complex.

12
The Healing Nature Mother

In her life-enhancing aspect the nature mother is also the principle of love in its deepest sense. That is why the Great Mother in mythology is nearly always a goddess of love, not only in the sense of a destructive passion but also in a relationship promoting wholeness. The mother appears to seek out those who are capable of real relationship. She seems to be aware that she is unable to complete her best work, bringing wholeness, without them.

Eros, the connecting principle, is the basic principle of the mother, that is, of the unconscious. Not only does it connect a person with others, it also connects one with oneself. When a person knows that it is possible to find in another the unknown part of his or her own psyche, a relationship with this other can make one whole. In the depths of the unconscious, however, there is no division between self and other. Others are part of me, and I of them: both are one. I do what they do and share responsibility for it, for the unconscious has ways of thinking that are different from the conscious mind.

The mother is often represented by a stove in whose heat a person is either burnt or transformed, which means it is always a question of one's attitude to the unconscious. Love can lead a person away from oneself; it can also heal, make whole. Experiencing the unconscious can free us from unbearable isolation, since with her eros the mother can heal the rift between the inner and the outer world. She reconciles the difference between subject and object as well as between conscious and unconscious.

The following story is about living in peace instead of fighting.

Granny Evergreen

Synopsis:

Two children are looking for strawberries in the woods for their sick mother, because their mother pined at heart for strawberries.

In the depths of the woods they meet an old lady dressed in green, who asks them for the strawberries they have picked. They give them to her and are about to start looking for others for their mother when Granny Evergreen returns their present. In addition she gives them one white and one blue flower which will always stay fresh. She simply adds that the children should not quarrel and should water the flowers every day.

"When the first strawberries touched their mother's lips," goes the story, "she recovered, and that was Granny Evergreen's doing."

Now the children water the flowers each morning, and whenever they see how "fresh and pretty" they are they remember the old lady's admonition. However, one evening they do quarrel and go to bed without making it up, and next morning the flowers have turned black, and do not regain their blue and white coloring again until the children have shed many tears on them.

This has the effect of keeping the peace between them for ever after. "So the flowers became their great treasure and they remained fond of Granny Evergreen to their lives' end."

At first sight this story looks like a rather sentimental little children's morality tale. One needs to look closer before the more profound train of thought behind the story can be discovered. As in "The Sweet Porridge," there are two mothers involved. One is the real, human mother; she is ill and is later cured by the suprapersonal, archetypal mother.

Granny Evergreen is an impressive personification of the archetype of the nature mother. Her name, her green clothes and the fact that she appears in the woods emphasize her naturalness. Nature goddesses are often known as "the green," for instance Astarte or a form of the Indian Tara; her name does not merely indicate closeness to nature, then, but also lends the figure a certain timelessness. She is evergreen, not just green, and so she reconciles the opposites of the transitory and the eternal. The magic flowers she gives which always stay fresh also point in this direction.

This is very interesting, because the idea of transitoriness generally has extremely close associations with the concept of nature, since everything in nature fades and dies, but in this story a completely different aspect of nature seems to be hinted at, something eternal, transcending time.

The two children act as mediators between the two mothers; they are the children of an ordinary woman and in psychological terms can be taken as part of her, especially since young children usually share a psychic identity with their parents. So, for instance, they represent the childishly naive side of the sick woman and also the element which brings renewal. Unfortunately, we never learn if they are a boy and a girl; as such they would be the typical brother-sister pair which so often occurs in fairy stories in a renewing role.

The initial problem here is the mother's illness. The heart, which is said to be where the mother was pining, is generally known as the seat of the emotions. In classical times the heart was often seen as the center of the body. There was also a widespread belief that the heart contains the soul as well as the body's vital energy. Pliny calls it the source and beginning of life. Hildegarde of Bingen also refers to the heart as a *domus animae*the soul as a fire in the hearth of the heart. So if someone is sick at heart, as in our story, the problem is not just an emotional one but a sickness of the soul.

Strawberries are perhaps mentioned in the story because, in contrast to other berries, they grow so close to the ground, which symbolizes physical reality. The sick woman longs for the sweet, red fruits of the earth, which could, for example, represent an erotic desire. Strawberries are covered with seeds, underlining the erotic meaning as well.

Her children, her childishly naive side, look for and find the berries, but when they are about to start for home to take them to her, Granny Evergreen appears quite unexpectedly and asks them for the fruit. In other words the child, the unselfconscious, naive side of a person, is able to find the fruit, but it is just this side which must make a sacrifice. Strawberries are a woodland fruit, a present from Mother Nature. The woods provide them, and they can take them back.

In Bohemia children used to deposit a handful of the strawberries they had picked on a tree-stump and say "Melusina, they're for you, you'll give us more next year." (Melusina is a fairy). In other places it is customary for children carrying berries past a shrine or a chapel to leave three each as an offering.

Only a psychologically immature person believes in the "right" to satisfy his or her erotic desires. That is an infantile attitude, which, however, is prevalent among many people these days. It is like a child, which believes its mother has to do everything it wants, because a childish attitude only wants its desires satisfied. Such an attitude can lead to the ego taking over the drives and keeping them down in its own profane sphere.

Our interpretation of the poisoned apple in "Snow White" was that the negative, egoistic mother figure poisoned the eros through an inappropriate attitude to sexuality. This attitude interprets sexuality too much as something which can be controlled and manipulated by the ego, and is typical of a large number of people now who believe all their psychic functions can be directed by the conscious mind. The result is a degradation and poisoning of love. It is important for the psychologist to know this and keep an eye open for it, because this kind of incorrect attitude toward eros is often the cause of neurotic disturbances.

In our story the unconscious itself, in the shape of Granny Evergreen, steps in to make sure there is a change of attitude. It does not force the children to give up the strawberries, it asks for them. In other words, one must voluntarily give up an infantile wish or claim, an incorrect attitude.

Granny Evergreen returns the offering of strawberries, and now the fruit develops quite unexpected curative powers. The intervention of the nature mother sets up a relationship with the mysterious, numinous power of eros, which can give a person who has sacrificed ego-wishes a comprehensive and integrating experience of love. It is an emotional experience which touches the divine sphere and thus gives an impression of timelessness. True love links human beings so profoundly that it extends into eternity.

With the strawberries, Granny Evergreen also gives the children the two flowers which always stay fresh. Their blue and white colors probably suggest a certain dichotomy between light and dark. Flowers themselves are often a symbolic expression of feelings: a house decked out with flowers produces a carnival atmosphere and flowers are given to show that feelings are shared. They are among nature's most beautiful creations, but ordinary flowers also make us highly conscious of how transitory everything in nature is, as their lives are some of the shortest. In that respect, too, they are an image of the emotional tides that link human beings with each other, and like them bloom and wither. Nothing withers as quickly as a passing emotion.

So what is the meaning of the flowers that stay fresh? They suggest some extraordinary experience in the emotional sphere which only becomes possible when an infantile demand has been abandoned. Then the emotion becomes paramount, because it comes from the Self, and all egoistic wishes have been sacrificed. To be able to make such a sacrifice, one must respect the unconscious and its expectations; as long as we are only aware of ego-consciousness we believe that we can form and dissolve relationships with other people exactly as we wish and do not notice how little we are doing ourselves, in fact how much we are an instrument of the forces of destiny.

For this reason we are unaware that links established by the unconscious and thus extending into the sphere of timelessness and changelessness in which they are also rooted are not temporary. 83 According to our story a person can only become conscious of this profounder aspect of relationships when egocentricity has been sacrificed.

This experience connects the conscious mind with the unconscious. It is an experience of wholeness, and so the flowers in our story can be called symbols of wholeness too. They are magical flowers, not ordinary ones, and thus suggest something supernatural, extraordinary, containing a dichotomy of dark and light simultaneously. We can relate it to the relationship between spirit and body.

On the subject of the magical flower and its symbolism we may recall the flower which forms the central experience in the Chinese text "The Secret of the Golden Flower."84 One might also mention the flowers in the alchemical text *Rosarium philosophorum*, where they join the royal couple as a unifying symbol.85 In fairy tales magic flowers occur fairly often and their opening is regarded as the opening of eternal life.

Granny Evergreen really gives a part of herself in the flowers, in other words she is immanent in her ineffable nature in this symbol. The idea that a deity was present in flowers was current in ancient Egypt as well. The pharaohs had priests carrying "the flowers of the gods" accompanying them on their proces-

sions: in their flowers the gods joined the procession. The names of the gods or goddesses were written with their flowers; for instance there were flowers of Isis.

The meeting with the nature mother and the offering made to her do not only result in the healing in this story, but in constant contact with something miraculous, with an irrational principle. The very fact of transitoriness makes these flowers a symbol of permanence, of the eternal. However, to preserve the miracle, constant efforts must be made: they need daily watering from the waters of the unconscious. If contact with the unconscious (water) ceased, the flowers, that is the results of the experience, would also die.

There is also a curious invisible relation between the children and the flowers, a kind of identity. This theme of a connection between people and plants will be recognized from other fairy stories such as Grimm's "The Golden Children," in which the parents can see how their children are from the condition of two golden lilies. In our story the flowers represent something like the suprapersonal part of a human being, which can only be grasped in symbolic form.

When the children quarrel the plants become black, and many tears must be shed on them before they regain their former beauty. Genuine repentance, expressing itself in deep pain, is the only thing which can repair the damage.

We have interpreted the children as being a kind of dichotomy in a woman's psyche; sometimes they quarrel, and sometimes they are friends. When they quarrel it signifies an infantile lack of discipline, as a result of which the woman allows the opposites which belong together to become parted. The nature mother, being an archetype which itself reconciles opposites, dictates unity through her present. She is whole, gives wholeness, and in a paradoxical way she also demands it, because it is only in a state of unity that the constantly flowering mystery will be preserved.

The quarrelsomeness of the children would correspond, in a woman's psychology, to being possessed by the negative animus, which dissects things when they should not be dissected. A woman possessed in this way is no longer capable of reconciling opposites. Instead, she might worry about whether a particular emotion was spiritual or physical, and this could destroy it. Or else she might worry about the permanence of an emotion, or whether she was "his only love," and so on.

The woman in the story could also be interpreted as a man's anima, of course. Through the development of his anima a man can also obtain the ability to reconcile opposites. In that case he gains access to the feminine connecting principle of love.

13
The Self-Renewing Mother

In the following story the nature mother, who usually figures as the transformer and renewer of living things, transforms herself, and thus manifests yet another of her healing functions.

"The Little Earth-Cow" was first published in the sixteenth century by Montanus. The necessity of transforming the mother image was already there at the time the story was created, which is why people's imaginations prefigured it at this early stage in symbolic images. It was thus a preparation in the unconscious for developments which are beginning to appear now.

The development of modern psychology has resulted in a new attitude toward the mother archetype. We have become aware that we do not only live in our conscious minds but also have an unconscious which is always with us. It not only contains repressed material from consciousness but also spontaneously generates new and unexpected impulses and experiences which can alter us profoundly. Since we have this awareness, our image of the maternal soil has changed. This transformation in the mother image is not confined to the collective, but can also be observed in the inner process of many individuals.

We shall be interpreting the story chiefly from the female angle, but the heroine could also be seen as an anima figure and the earth-cow as its primal maternal source. A man can be posed with a mother problem of this sort if he has to behave toward another person in a maternal way, and then it is a question of one's attitude to the unconscious.

The Little Earth-Cow

Synopsis:

The heroine is a girl called Little Margaret. She has an evil stepmother and stepsister who try to kill her by leaving her out in the forest.

However, the girl finds her way home each time by following the advice of her old godmotherscattering sawdust and then chaff. The third time she drops hemp-seeds, but they are eaten up by the birds. Then she gets lost.

Little Margaret climbs a tall tree and from the top sees a whisp of smoke rising somewhere in the forest; going in that direction, she finds a little house where there lives an earth-cow that lets the girl stay on condition she never leaves it and always remains loyal to it.

The cow feeds her on milk and dresses her in silks and satins. One day, her sister comes to look for her in the forest and the girl betrays the exis-

tence of the earth-cow to her, although she was asked not to. Then the evil stepmother fetches Margaret home and has the earth-cow slaughtered.

Before its death the animal tells the girl to ask for its tail, one horn and its hoofs from the butcher, and to bury them in the ground. A marvelous tree will grow out of them which will bear the most splendid apples in both summer and winter and only Margaret will be able to pick them.

When all this has happened and the tree has grown out of the remains of the animal, a powerful lord comes by with his sick son, who asks for the apples to make him better. While the mother and the evil sister are unable to pick them, they bend down into Margaret's hand, which convinces the lord that she is a saint. He listens to her story and in the end he takes Margaret and the tree and makes her into a great, powerful lady.

At the beginning of our story Margaret is left out in the forest by her evil stepmother, as in "Hansel and Gretel." In practical terms that might mean that a woman whose psychology is characterized by a stepmother problem is exposed to the unconscious and its dangers. Instead of being a source of life, her instincts then threaten her consciousness.

It is a mother's task to fulfill a mediating and protective function between her child and the unconscious. That is why, if there is a negative mother problem, the unconscious is first experienced from its menacing side because the young woman has no model for positive feminine values, whereas a woman with a positive relationship with her mother will have a much better idea of how to behave as a woman.

However, it is not easy to find a conscious attitude to oneself as a woman in our culture. As we have said, we lack a collective image of the female principle, a spiritual principle of woman, in other words. In general, we are only acquainted with male spirituality.

In her moment of greatest distress Margaret climbs up a tall tree, from which she can see the smoke which shows her the way to the little earth-cow. That is, she makes an effort to gain a superior viewpoint from which she can survey her situation and so finds the animal that provides her with food. The situation is similar to what happens in "The Sweet Porridge," where the girl meets a helpful woman who saves her from starvation. The little earth-cow represents Mother Nature, but in animal form, that is, on a subhuman level. It personifies the instinctive maternal soil of the psyche.

We are not dealing with an ordinary animal here, of course; it can talk, and later it metamorphoses into a magic tree, so what is meant is something initially experienced on the level of instinct but which then transforms itself into something else, an example of the drives' capability of metamorphosis.

A large number of Greek nature goddesses, like Hathor and Isis, sometimes appeared in the form of a cow or had cow's horns. Hera, too, had cow's eyes, and in India, where the divine nature mother is still a strong force, the sacred cow has an important place. It signifies the earthbound aspect of the divine mother. Many gods and goddesses take on animal form from time to time, as experience of divine nature is of something superhuman or subhuman. A god in animal form means that sometimes an experience of the highest principle can only be had through experience of the drives.

Here it is a little earth-cow which helps, not merely an ordinary cow; in symbolic terms the word "earth" serves to lay special emphasis on the physical aspect of the benevolent instinct, since the earth also signifies the body. The mother instinct is intimately bound up with a woman's body.

Women with a negative relationship to their personal mothers are often completely split off from their emotions; they cannot give warmth because they have never received any. The awakening of their instinctive femininity often opens quite new avenues in them, as happens here with Margaret, who finds access to a source of life in the middle of adversity. On the other hand her life with the earth-cow is only a temporary solution. Psychologically speaking we could say that the question of true femininity or the true value of feelings is not solved by the awakening of the maternal instinct alone.

The earth-cow, being an archetype of the nature mother, is a living principle, a function in our psyche which we are rarely aware is there, as with all archetypes. One never knows, for instance, where the ability to act in a motherly way really comes from. One might answer that "instinct tells us." But what does that mean? The woman might well not realize the danger to her motherly feelings until the earth-cow is dead, destroyed by the growing power of a dark shadow in herself. Perhaps she notices that she can get no further with maternal feelings of the type she has had up till now and is doing more harm than good with them to her children or those in her care. Her emotions have no outlet.

Such a period of transition is usually a period of crisis because a woman will begin to feel cold herself when she notices that she can no longer function as a warmth-giving center.

Even though Margaret's betrayal of the earth-cow is presented in the story as a fault, or something to be guilty about, it is a guilt she must suffer if she is to become conscious, a *felix culpa*. 86 At times like this it is necessary to betray a part of one's being whose discovery was once vital for survival, so that an even deeper transformation is possible.

The motif of the heroine betraying her own magic source of life to the evil stepmother or sister so that it is destroyed by the shadow figures occurs in a similar form in other folk tales, for instance "Amor and Psyche."87 It indicates a

certain degree of naiveté exhibited by many people toward the shadow. A woman like this, for example, is too little prepared for the destructive jealousy of other people, and she generally sees her own shadow as naively as she sees other people. She does not realize that she harbors an enemy within herself which can destroy her most valuable experiences by, for instance, putting them into a false light.

The shadow is particularly responsible for wrong emphasis. Let me give a concrete example. A woman in analysis was showing a great interest in her unconscious, was studying her dreams, making good progress and gaining a lot of vitality. One day she told a friend of hers about the analysis. The friend thought that this was a sure sign of how neurotic she was; the friend was not bothering about an analysis and felt fine, etc. Now suddenly my patient started feeling inferior and began thinking it was morbid to spend so much time thinking about the unconscious. The friend's misplaced attitude influenced my patient so deeply that for a time she completely lost her positive relationship with her unconscious and suffered the regression one might expect.

I would be wary of saying experiences like that always have a lasting harmful effect. Sometimes they force a person to think more deeply about oneself and to confront a misplaced collective attitude. In our story, too, something new and still more valuable emerges from the crisis; perhaps for this reason it is inevitable that the earth-cow should die.

One also has the feeling it had at least considered the possibility of being betrayed and killed because it gives the girl instructions beforehand about how to bury its tail in the earth after it has been slaughtered, and put the horn and hoofs on top of it, so it knows in advance that this death basically means a metamorphosis to a higher form.

In spite of this hopeful prospect the story presents the fact that the earth-cow is killed as a great catastrophe. This motif expresses a highly ambivalent attitude on the part of the nature mother. She wants to transcend herself and be transformed, and at the same time does not, since nature is extremely conservative.

In the fifteenth-century alchemical text, *Rosarium philosophorum,* nature is praised as the only legitimate foundation of the individuation process. Jung refers to this but emphasizes that even though instinct, that is nature itself, sets high store by the achievement of a higher level of consciousness, the process of psychological transformation is still a path *contra naturam,* against nature. 88

In our story it is the stepmother, a woman's dark shadow, who is ruthless enough to have the helpful animal slaughtered and thus destroy a source of vitality which Margaret needs so much. She represents a highly destructive tendency of the mother principle and of the female principle in general, which often leads a woman to cut off her own instinctive channels as well as those of others'. The

butcher who does the work might then be the equivalent of an animus acting on the "orders" of the shadow and cutting into natural life with the destructive knife of the intellect.

If we now again try to imagine this situation, the death of the earth-cow, in concrete reality, it is clear that the woman goes through a great trauma, although the death is ultimately going to lead to a transformation into something better. She destroys some of her own positive opportunities for living, for instance a valuable relationship, but this also means she is more consciously aware of the effect of her shadow.

In the most general terms it could also be said that the earth-cow's death means the death of a part of physical life which is sacrificed to inner growth. Fate sometimes destroys one possibility to make room for another. The sacrifice is also psychologically necessary so that the ego does not get a false impression from the transformation if it is successful. That is why Margaret's egocentric mother and sister cannot pick the fruit from the tree later on: it only bends down for a person who has passed through the dreadful experience.

What is left of the earth-cow are the hoofs, the horn and the tail. Margaret buries them in the earth after its death so that something new can grow out of them. They could be said to represent the essence of the animal, and are also the parts which do not immediately decay after death. 89 In our story something quite new and different grows out of the indestructible essence of the animal drives: a tree.

Although in evolutionary terms a tree is lower in the scale than an animal, in symbolic terms it is exactly the opposite, a higher form of the nature mother or female principle. We might recall the sycamore in ancient Egypt which embodied the goddess Hathor, or Rhea Cybele, whose sacred trees were the pine and the oak. Trees were dedicated to Semitic love and mother goddesses. On thank-offering pictures Mary is also frequently pictured under or near a tree.

As this tree in our story is connected with the mother problem, we may assume that it illustrates the maternal feelings of a woman who has realized that she can only be a good mother or protector of others if she has developed in totality and allowed the seeds of her inborn ability to grow. She must relate the problem of herself as mother to the question of individuation and the need to pay attention to her own unconscious.

Such a woman is aware, for instance, that she cannot look after others properly if she loses sight of her own shadow or the effects of her animus. Seen from outside it often looks as though a mother's duties conflict with the demands on a woman to achieve wholeness, but this is an illusion, because a woman who is not on a path of self-discovery cannot be a good mother to others. This is true of the role of mother in its very broadest sense.

One aspect of the tree symbol related to that of motherhood is that of personal development, as described by June in his essay "The Philosophical Tree." [90] Jung calls this process individuation. He shows that the tree is not only a symbol of motherhood but also of the Self. It signifies a psychic center beyond the ego reconciling such opposites as above and below, or heaven and earth; its branches reach into the sky and its roots penetrate deep into the earth.

Seen in this light, the little earth-cow represents drive-orientated motherliness, whereas the tree symbolizes a form of femininity which was not present instinctively from the start but is the result of an inner transformation. As a tree this new mother figure bears healing fruit; that is, being transformed herself she can transform and heal others.

The tree that grows out of the sacrificed animal bears apples. The apple is associated with the love-goddess Venus, being generally considered a symbol of love and having always played an important part in love-oracles. In addition, in the Bible story it is related to becoming conscious and the recognition of God. To the extent that an experience of the divine underlies every profound love, the apple signifies not blind love but one coupled with recognition and understanding; only then can it heal and make whole.

Jung writes: "The blinder love is, the more it is instinctual, and the more it is attended by destructive consequences, for it is a dynamism that needs form and direction," and also: "Love alone is useless if it does not also have understanding. And for the proper use of understanding a wider consciousness is needed, and a higher standpoint to enlarge one's horizon."[91] The apples in our story refer to this more conscious type of love.

Expressed in the symbolic language of the story this means the tree must have grown before it can bear the fruit and that it can then help others to be healed and become whole. Wholeness is thus the cause and aim of the form of eros symbolized by the apples.

The transformed nature mother or transformed femininity is not so much an intellectual value as a higher form of eros, which in turn establishes a relationship with the spiritual principle, for the story says the girl is then taken away by a "powerful" lord." In fact the Grimm's version, "One-eye, Two-eyes and Three-eyes," ends with a *coniunctio*the heroine marries the knight.

In the Grimm story, the apples which result from this connection are even golden, which points to their special value. In mythology gold often has the meaning of indestructibility, and, as fruit on a tree, of something supernatural. They remind us of the golden apples of the Hesperides or the Teutonic goddess Iduna's golden apples, with which she kept the gods eternally young.

The nature mother in our story in effect transcends herself in her fruit, producing something which appears supernatural to human beings. "Nature

overcomes nature," as the alchemists used to say. The apples are also supernatural in character because they grow in summer and in winter. They are not dependent on the seasons and are therefore timeless.

In connection with the meaning of the apples one might recall a few thoughts in Jung's essay "The Psychology of the Transference." He describes a type of transference which, understood correctly, can assist individuation and at the same time also has its source in the Self. It is experienced as something "meant" by the unconscious and the total being. 92 In a manner of speaking, the unconscious causes the transference phenomenon in order to achieve something, namely wholeness or healing, which cannot be attained without a conscious relationship with another person.

It is almost impossible to understand the meaning of the healing apples in the story without appreciating this problem. A relationship with other people is actually part of the process of becoming conscious in an individual, and, vice versa, consciousness in ourselves is essential to relationship with others. In another context Jung once stated that you can't individuate on top of Mount Everest, that is in total isolation and with no human relationships.

An introverted person tends to assume that everything is possible on one's own, while someone who is extraverted is in greater danger from the opposite tendency of being too bound up with another person, which will also harm the relationship itself. The reason one cannot find oneself without a personal relationship is that one only becomes aware of certain aspects of oneself when they are projected onto another person.

"But surely you are supposed to withdraw a projection," the introvert will say at once, and indeed he or she tends to try to withdraw it before it has even been experienced. One often fails to see that it cannot be done without having recognized the human relationship beforehand. Projections cannot simply be withdrawn at will. One must have admitted, chiefly for oneself, but also at times in front of others, that one is fascinated by something external, since we are really confronted with a part of ourselves in every positive or negative fascination. To know that appears to be very important. Then, of course, an inner need usually arises sooner or later to withdraw the projection, a need which emerges from a genuine recognition of the other person. In a relationship a person does not only think of oneself; one recognizes the needs of the other. Love does not make demands because love does not seek power; it is not a desire to dominate.

Though it is in fact quite straightforward, it is sometimes very hard to understand the eros principle and put it into practice. Unless we put continual efforts into making it conscious, the shadow, which we do not see in ourselves, makes its destructive presence felt in our relationships and prevents us seeing their purpose. It is frequently only possible to trace such shadow tendencies in oneself or

others by means of an analysis of dreams, because usually the shadow is the very thing one simply cannot see in oneself.

The shadow problem in association with eros is presented in our story in a very original way. The evil stepmother and stepsister, the dark shadow figures, would also like to pick fruit from the magic tree at first, even though it does not belong to them, but they are unable to. The branches carrying the fruit simply withdraw. They only bend down to Margaret.

This motif echoes "The Sweet Porridge," where the magic pot only works properly in the right hands. So we must keep an eye on our shadow to make sure our inner values do not get into the wrong hands.

In the transformation of the nature mother the story of the little earth-cow goes much further than in "The Sweet Porridge." Though the maternal unconscious presented there as the woodland lady is experienced as a source of life, consciousness is given the job of seeing it does not boil over. The nature mother is also experienced as a helpful provider of food, but she does not transform herself. Nature stays where it is and does not relate to its opposite pole, the spiritual principle.

In "The Little Earth-Cow," on the other hand, the archetype of the nature mother is first only experienced as a center providing nourishment, but it is destroyed in its involvement in human destiny. Of course archetypes cannot be destroyed, any more than gods. They are timeless. But access to them can be lost and then has to be found again in a new way.

The principle of the nature-mother becomes much more of a problem for the heroine in this last story than in the former one, and for that reason it is itself affected and changed. It transforms itself, like the alchemists' *prima materia,* into the magic tree. In this way Mother Nature becomes a bearer of a spiritual mystery, a giver of the fruits of wholeness.

14
The Transforming Mother

The next fairy tale, although it is relatively short, gives a very comprehensive picture of the nature mother and her mysterious workings. Woodminny is not an enchantress like the witch in "Jorinda and Joringel," but one could rather say she transforms. She leads people to a "place of magical transformation," as Jung has termed this aspect of the mother archetype.

It almost goes without saying that nature knows the secret of fecundity. Its ability to renew is perhaps an even more striking characteristic. All the products of nature are subject to a constant cycle of life, death and renewal. Nothing in nature remains constant, everything is killed in order to be renewed.

Woodminny

Synopsis:

A little girl, an only child, is stubborn and troublesome. One night when she is getting on her mother's nerves, the mother is so angry that she wishes Woodminny would come and take the child away.

No sooner are the words spoken than the woodland woman enters the room. She is preceded by two hares with tall tapers on their backs and two more come after to carry her gigantic train. To punish the child, she carries her off, although her parents do now ask to keep her.

In the woods she takes the girl into a cave. She intends to cure the child of her stubbornness, but she gives her one last chance to be good. The next day her maids come and take her to a pretty little house at the back of the cave where she can play with some nice children and have a fine time. But again she shows what a quarrelsome, stubborn girl she is.

So now Woodminny becomes cross. "Just you wait," she says. "Now you'll see!" She picks up the child and carries her off a day's journey into the woods to where the trees get higher and higher and the undergrowth thicker and thicker, Finally there is a frightening roaring sound and they come to a great river with three strange mills. Woodminny goes up to the first, and, putting the child on the mill-wheel, says:

"Young become old,
And old become young."

Each time the wheel turns the girl becomes three days older. Meanwhile Woodminny goes over to the other mills, one of which is a man-mill and the other a woman-mill. Two men standing in front of the woman-mill

throw Woodminny into the hopper and out she comes at the bottom young and beautiful. The girl has turned into a wrinkled old woman in the meantime and is now truly sorry, realizing how many wonderful times her stub-bornness has caused her to miss. Because she is sorry Woodminny softens and puts her in the woman-mill, where she is ground as young as she was and still prettier.

When they are about to set off for home together, the girl's father turns up unexpectedly. He has been searching for his daughter and worries have turned him old and grey. Of course he is now put in the man-mill, which is done by two women standing in front of it, and is ground young again. Now a young man, he takes his obedient daughter home with him. When she later gets a little brother she looks after him devotedly, and a few years after-wards, when she marries a fine young huntsman, Woodminny sends her valuable presents.

The main character, the troublesome little girl, represents a tendency in a woman to rebel against life and its imperatives in a childish, egocentric way. At the beginning she is particularly uncooperative toward her mother, who is so much at her wits' end that she wishes for the Great Mother to punish her.

Rebellion against one's mother in a female means a general rebellion against one's own female lot and everything connected with it. There are many young women, for example, who become very defensive toward any instinctual demands made on them in life. This is usually the result of a negative mother complex. This infantile attitude is often personified in dreams in a figure like the stubborn little girl in our story.

The girl seems to have a rather more positive unconscious attitude to her father. In any case she is closely linked with him, shown by the fact that her father is so upset when she has been taken away that he turns old and grey. The closeness of his destiny to hers also appears from the fact that like her he has to be transformed in the mill at the end of the story. An unconscious tie with the father can often produce a stubborn, intransigent attitude in the daughter, a characteristic of the heroine of our story.

If an inappropriate attitude cannot be changed in spite of great efforts of will, the woman can frequently only be cured by a profound experience of the unconscious. In metaphorical terms she must be taken back and renewed by the Great Mother, since only the unconscious can radically change a person.

The way Woodminny appears in the frightened parents' tiny room reminds one of an unconscious content breaking into the psyche of a narrow-minded person. Although the child's mother has called her, her arrival causes fear and consternation because she is a very mysterious and impressive figure. With her long train carried by two hares she looks like a queen of the forest, which she indeed personifies. She is intimately connected with all natural life and growth. Not

only her name stresses her relationship with the woods, but also the fact that woodland animals accompany her and that like them she lives in a cave.

Hares have been closely associated with the nature mother since earliest times, being sacred to Venus. They were thought to be helpful animals. In alchemical symbolism they stand for Mercurius. [93] They are sensitive animals with an acute sense of smell, signifying intuitive powers. The way a hare zigzags in flight is highly typical of nature's cunning. The secret "higher being" of unconscious nature is also conveyed in the lighted tapers which the front hares bear on their backs; light signifies knowledge or the ability to recognize things in general.

The hares with their lights seem to contrast with the woodland lady and the impenetrable dark of the forests. They light it for her and go ahead to show her the way. They indicate a kind of instinctive knowledge, a meaning present in nature itself, and thus the spiritual aspect of the mother archetype. The fact that the lights are carried by animals means that we are dealing with a way of understanding present in the unconscious and carried by the instincts. It appears not to be conscious human knowledge, but rather intuitions which often vanish quickly if you try to grasp them, like hares.

Jung has termed the understanding that is present in the unconscious "absolute knowledge."[94] It appears to be a mental activity quite unconnected with consciousness or the brain.[95] In Jung's opinion, the fact that there is knowledge in the unconscious is proved by, among other things, the signalling function of dreams which occur when a person is more or less unconscious and yet, on being understood, allow one to "see the light." It is true that interpreting dreams is sometimes like following the feeble flickering light of the hares in our story through the dark forest; nature's light is sometimes as pale as moonshine. But sometimes it is better to have a light like this than none at all.

This kind of natural knowledge in the unconscious seems to be one of the typical features of the mother archetype. Jung calls it "the wisdom and spiritual heights beyond the intellect."[96] I believe these hares carrying lights who walk in front of the nature mother in our story primarily represent this side of the figure. Nature appears not only to be matter bound by time and space and subject to the laws of causality, but also to be linked to something spiritual, a sense of purpose which exists outside human consciousness.[97]

The fact that it is the nature mother, the woodland woman, who points the way to spiritual fruitfulness indicates that spiritual fruitfulness, too, is dependent on the ability to be natural. The most valuable products of the human spirit grow from human nature and express it, that is, they arise from contact with the unconscious. Perhaps only gods are truly creative, but they need human help.

If it is what is meant for a person, he or she must take up an attitude to the unconscious that enables its products to be grasped and made conscious. That is the only way one can transcend the mother in her merely natural aspect, by putting oneself at her disposal. For this reason the hero of a fairy story often appears as the servant of the Great Mother. In "The Blue Light," for example, the soldier works for the Great Mother to earn the light that can show him the rest of his life. He is then in contact with "nature's light" and can let it guide him. A human being's experience of being guided by a power separate from consciousness is part of the experience of wholeness, often symbolized by the number four, as here the four hares accompany Woodminny. 98

The first place Woodminny takes the child is to a cave in the woods. As a cave is also a mother symbol this means a return to the womb.99 Strangely enough, this other world later turns out to contain a nice house, servants and little children for the girl to play with. This other world is the unconscious. It contains playful, creative potentiality, but only if one can interact without being obstinate can one make anything of it. When the child is quarrelsome and uncooperative the woodland woman gets very cross and carries her off deeper into the forest, where the trees grow taller and taller and the undergrowth thicker and thicker until a terrible roar can be heard in the distance coming from falling waters, where there are three peculiar mills.

The woodland woman grinds old people young and young people old in these mills; they are instruments of transformation. The mill-wheels seem to be the wheels of time. Since human beings are given their existence in space and time by the mother she must be above them in some sense. She can make the wheels of time go forward or backward, as she pleases. This suggests that it is a fact of nature that time is relative.100

If there were no concrete manifestation in time, everything would always stay the same as it always had been, so it is also important in a person's individuation to fully accept the laws of time. People with a mother complex often cannot do so because they have the wrong attitude to the maternal principle. For example, they feel either too young or too old. They do not live in the here and now, but somewhere in their imagination, in eternity. If they would only really accept the laws of time the nature mother would be able to carry them to the frontiers of time, as Woodminny does here.

In order to gain a better understanding of what the woodland woman is doing we must look at the symbolic meaning of the mills. Water-mills are usually used to grind grain into flour, but in our story they transform young people into old and old into young. They remind us of the mythical idea of the fountain of youth. Wheels are also symbols of movement in space, but here their effect is the transformation of aging, which is usually done by time, so that we called

them the wheels of time. 101 They remind us of the Indian idea of the wheel of recurrence or the horoscope, which is also a sort of time wheel.

Mills are popularly supposed to be places where love-affairs and witchcraft happen. In folk tales and legends there are also gold-mills, magic mills where human beings are ground. The devil is said to saw up souls in a sawmill and mills in general are often mentioned as the scene of demonic happenings or the summoning of devils.

Interestingly enough, Woodminny has herself ground young in the woman-mill too and so transforms her own nature at the same time. She starts off as an older, strict mother figure, then she becomes young and at the same time softens. She becomes capable of compassion.

There are three mills. This number very often occurs in association with the nature mother in her role as bringer of destiny. As we have said, the goddesses of fate themselves, like the Moirae or the Norns, frequently form triads, as do the three spinners in the story of the same name. In connection with the mother as fate, the number three indicates the dynamic element of manifestation in time and space within the feminine principle.

Space with its three dimensions, and time, which consists of past, present and future, both have a trinitarian aspect. Another triad of principles for interpreting nature is proposed in Jung's essay, "Synchronicity: An Acausal Connecting Principle."102 It consists of space, time and causality, but because not all natural phenomena can be explained in terms of causality or are bound by time and space, he suggests adding a fourth principle: synchronicity.

Synchronistic events which illustrate this principle in external reality are those in which images from the psyche correspond directly with concrete outer happenings or are similar in meaning. For example, an idea from the unconscious, a dream image or fantasy, appears in a person's mind and at approximately the same time an event with the same sense occurs in the external world. Such synchronistic events tend to occur when an archetype is activated in a person's unconscious. It is as if the basically "eternal" archetype were purposefully breaking into the time-space dimensions of our conscious world, suspending for an instance the contrast between inner and outer reality. We are talking about experiences in which time is interrupted by eternity.

In our story this side of nature, the principle of synchronicity, seems to be suggested by the four hares. Their number is contrasted with the three mills. Woodminny is linked with the three and the four at the same time. Not only does she control the three mills of time, but the four hares carrying lights, the spirit of the unconscious giving sense to a dark existence bound by time, are also hers.

The fact that the turning of the mill-wheels can cause movement backward in time just as easily as forward is another indication that the triadic principle of time is only valid to a certain extent. The nature mother herself remains above it. In her spinning role, too, she is linked with time, since she gives each individual a time-bound future, but to do that she must remain outside time, that is, she is closely related with the time factor, but not dependent on it.

A psychological explanation for that could be that the maternal unconscious causes human destiny to take shape in time and space through the projections it emits, but itself remains more or less timeless. Only by consciously living one's life can one accept it, and for that it is first necessary to understand the time factor. Although we generally think we realize that life is limited, in fact we are not always conscious of the fact. That is specially true for anyone caught in the narrow confines of ego-consciousness. Then one is a slave of time, unable to stand outside it and thus recognize its true nature. After all, no basic quality can be imagined without its opposite. For this reason it is impossible to imagine existence bound by time without conceiving of a timeless one. Only a profound experience of the unconscious can give a human being knowledge of the relativity and at the same time the reality of time.

As an embodiment of the unconscious, Woodminny is the mother of destiny. In the depths of the forest she shows the girl that it is better to accept one's destiny willingly, for the wheel of time will carry her round whether she likes it or not. She will grow old and be faced one day with death. It will depend on her attitude to life and to the Great Mother who has given it to her whether she sees its sense or whether she remains blinded by her own obstinacy.

In the last analysis the girl signifies an infantile side in a person which tries to reject life. If a woman gets stuck in this way of thinking, it can happen that she experiences something which shocks her into seeing what could occur if she does not change her attitude. One clay when she is old she could wake up, as if from a dream, and regretfully admit that she has tricked herself out of her own life. By letting the girl see the possibility of such a future, the woodland woman saves her. Realizing what time is breaks a person's obstinacy and stubbornness. Illness in oneself, or the death of someone close, can have the same effect.

A mother-fixated man is often fascinated by the image of the mother, or else resists it because it seems overpowering to him, but that is the same as resisting his own concrete, physical existence. He does it by escaping, for instance, into abstract intellectual theories or fantasies where he can romp about in the past or in the future. He feels as timeless there as a god who is forever young. He is escaping from having to realize that life is an irreversible series of events occurring at particular moments in time. Human beings only grow old because they have bodies, so whoever resists physical existence is resisting growing old.

The story also indicates that obstinate people sometimes experience things against their will which cure them of this evil. In spite of everything, the girl seems to be a favorite of the Great Mother, or else she would not have taken her back and renewed her with this insight into her nature. The story goes so far as to say that she remains a friend of the girl's and brings her fine presents for her wedding.

On the one hand this story contains the psychologically fascinating point that a person can be freed from stubbornness and put in touch with a higher purpose by the intervention of the unconscious. It also presents an image of the nature mother which anticipates the most recent developments in our view of the world offered by Jung's investigations into synchronicity as well as studies in the fields of parapsychology and physics. It establishes the relativity of time and suggests a fourth principle to join the triad of space-time-causality: the "absolute knowledge" that accompanies the Earth Mother, the spirit of nature, manifested in synchronicity. We must probably also give this spirit the credit for the fact that knowledge of the innermost secrets of nature and the psyche is to be found in an ordinary folk tale.

When we talk about a hidden meaning apparent in some activities of the drives and instincts, we are entering an area of psychic experience where the two principles of nature and spirit meet. That may well be the reason why the figures of nature mothers in fairy stories are often so closely connected to the characters representing the archetype of the spirit.

The spirituality inherent within the nature principle seems to point to an ultimate unity of nature and spirit, for although folk tales in general tend more to the side of nature, they also put special emphasis on the supernatural, that is, what transcends nature. However simple and natural these stories are, again and again they seem to make a special point of showing things which are magic.

Psychological experience tells us that the contents of the deep unconscious really do consist of both aspects, which is why it is often very hard to say where the emphasis lies. On the one hand the meaning in what is natural is experienced, and on the other we feel the naturalness of the spirit. This may well lead us to sense the transcendent unity of the two principles.

15
The Great Mother in Our Time

As each individual is influenced to a greater or lesser degree by the image of the mother, so also there are historical periods when the mother image has more or less power.

In our present epoch the Great Mother has a central position both in causing cultural disintegration and at the same time creating something new. She seems to me to be the archetype which dominates our modern psychology. But she is seldom consciously recognized or attended to as a suprapersonal force. On the contrary, people are mostly under her spell, as witness the rampant materialism of our time, a clear manifestation of her destructive side.

As a result of this, the archetypal mother, in previous ages an object of devotion and thus a source of psychic vitality, has become the cause of life-destroying tendencies. It is true we have science, whose discoveries are highly important, but they are chiefly used to exploit nature. An attitude of service toward the Great Mother, recognizing her as a power superior to human beings, is rare indeed. And yet we find a large number of fairy stories which expect just such an attitude. There are numerous fairy tale heroes who present offerings to the nature mother, or even enter her service for awhile.

We go on exploiting nature until it gets its own back and takes away everything it has given us, including our humanity, and turns us into animals. The nature mother turns on those who are not aware of their limitations, particularly the limitations of the intellect, with which one so often identifies. In such a state of mind, one uses nature irresponsibly, for purely selfish ends. Then the Earth Mother wreaks vengeance.

Such a situation is illustrated in the Russian fairy story "The Enchanted Lime Tree." It goes as follows: A poor wage-laborer goes into the woods to fetch fire-wood. By chance the tree he starts to chop down with his axe is not an ordinary tree, but an enchanted lime tree, Mother Lime. She offers him all the riches he desires if he will spare her. However, he finally takes his wishes for power too far. He even wants to be king. "God himself chooses the king," the lime-tree tells him, and turns him and his wife into bears to punish them. That is what could happen to us if we go on trying to exploit our power over nature.

In the stories we have discussed in this book the Great Mother appears as ruler of three spheres: in the underworld she has the power of death, on earth she is the goddess of fertility and in the heavens she illuminates. She also represents three aspects of time: the past, as the old woman; the present, as the middle-aged

woman, and thc future, as the young girl. As the earth goddess she is the mediator between her heavenly and her infernal traits. As the present, she links the past with the future. As a totality she is the eros principle. She is inspired nalure.

What is missing from this trinity is the masculine divine spirit, logos. Without the discrimination of logos, the feminine archetype cannot be brought to consciousness. The thousands of years of evolution of masculine spirit have also served the purpose of the consciousness of the feminine principle, which can only be accepted as an equal partner by a mature spirit.

Today it is not a choice between alternatives, either the male or the female principle, but of knowing that spirit, too, is born of the life of nature, and that nature needs spiritual enlightenment in order to make its sense clear. For an individual, and in the language of Jungian psychology, this means a man needs to develop his anima and a woman her animus.

A man's spiritual attitude will become sterile if is not capable of letting in nature, irrational life. For a man to develop his anima really means linking himself with nature, which is the same as a relationship with the unconscious, while a woman's life becomes barren if she is unable to find spiritual sense in it. In the depths of her being she *is* nature. But without a developed animus she has no conscious relations with this true base of her existence.

The archetype of the feminine, the female divinity, has been completely submerged in Protestant Christianity, whereas it is still at least half-present in the Catholic faith in the person of Mary. But here, too, her dark, chthonic characteristics have been suppressed. Nevertheless, a woman was needed for the Savior to be born. No savior can ever be born without a divine mother. The feminine principle must be involved if a culture is to be profoundly reconstituted. No comprehensive renewal is possible without it.

Since the archetype is an immortal part of the psyche, it keeps reappearing, even if it is neglected in institutionalized religion. In the products of imagination, like folk tales, novels or the symbols of alchemy, as well as in dreams and fantasies, the suprapersonal female figure keeps reappearing in her unique nature. These are all individual experiences that are the origin of the collective imagination. It seems reasonable to deduce from various cultural symptoms, including Pope Plus XII's proclamation of a new dogma concerning Mary, that the feminine principle, for so long forced below the horizon of consciousness, is reemerging in a more developed form than before. 103

One sign of this is the changing role of women in our times, rather superficially termed women's liberation. Although it appears to be making women less feminine, its real purpose seems to be to allow women to find their real selves. In a sense, of course, women have always been in touch with themselves, but as

new wine needs new wine-skins, the archetype always requires a new understanding in tune with the times. Women must understand their true natures anew, not identify themselves with their male sides but come to a new understanding of their female character with the help of a little masculinity. There are few women nowadays who do not identify with the negative animus when it is ceonstellated; this has a destructive effect both on the individual and on our whole culture.

Another symptom of what might be called the change in rank of the mother archetype seems to be the profound changes in attitude signalled in modern science. There are for instance the totally new theoretical perspectives opened up by Jung's hypothesis of synchronicity, as explained in the previous chapter. This is a revolutionary notion for our modern Western way of thinking, but it may be traced back to the idea of nature being permeated by spirit, which was current in civilizations dominated by the mother goddess.

Jung uses a strictly scientific method, both in the clarity of his thought and in his use of factual data. The consequences which must be drawn from his work and the discoveries of depth psychology in general are that there is a need for scientists and others, such as historians, to know the conditions of their own psyche. For that, they must develop the function which can mediate between their conscious mind and their unconscious. That means consciousness of the psychological figures of the anima in a man and the animus in a woman, which more often than not operate unconsciously.

In other words, not only must a female principle be accepted in theory for the sake of science, it must also be developed in the psyche of the male scientist. He must learn to pay attention to his unconscious, to adopt a receptive, listening posture toward the voice of nature. What dreams tell him is truly natural. Here the great goddess is at work. She often knows more than he does. She has great wisdom to offer and astonishing beauty.

A woman is born with this plenitude. In her case, her inner partner, the animus, must give her the chance to process and give form to all she has so that the female nature she takes it from does not simply reclaim her values. If she has a relationship with the unconscious, a woman is brought in touch with a suprapersonal figure who is her own true nature, a nature, however, which she had long forgotten. Thousands of years of cultural evolution have forced her to give up her relationship with this principle.

We humans have been cast out of the paradise of the merely natural, for we have consciousness. Christianity has been especially responsible for the separation of man from nature. But the feminine archetype is the principle of nature. It is Mother Nature, which human beings must continually leave in order to fulfill their true destiny as humans, but to which they must be continually reconciled, because otherwise they cannot regenerate themselves. 104 That is why the femi-

nine principle always looms large in times of cultural change. No culture can be regenerated without the maternal matrix, any more than can an individual.

A deep split, whether in an individual or in a whole culture, cannot be bridged without a descent into the collective unconscious, in which the original unity is still present. It is also a descent into the instinctual world of Mother Nature, which is the only place from which a new spirit can emerge, for there is where the phenomenon of the spirit can be met in its original form.

As we have seen, the archetype of the nature mother is the principle behind the phenomena we experience both externally and in ourselves. Our bodies and our unconscious minds are natural phenomena. In both we can observe natural processes which ego-consciousness does not experience. For that reason the process of becoming conscious can only start for us with experiences connected with the body, which often knows more than the mind.

I remember a young woman who kept getting attacks of asthma when she was with certain people. The attacks stopped as soon as she left their house. It was only later that she realized that being with these people had been very bad for her psychic development; her body, however, had known as much long before and had forced her to shun company that was bad for her. Paying attention to signals like this from the body can connect a person with the wisdom of the great nature mother.

Equally, in every epoch man has experienced the phenomenon of spirit and its demands. It was only when spirituality had become barren and lifeless that humanity longed to be back with nature in the hope that a new spirit, a new light with which to transcend the state of mere naturalness, would manifest. We long for it, and yet we are frightened of it too, for we do not know if we will meet a helpful fairy on our way through the forest, or an evil witch who will poison us or turn us into a beast.

As probably the only creature with consciousness, humanity has always experienced nature as something other, and yet our consciousness is human nature. This dichotomy is partly the human condition and partly a great danger, but again and again there are times in the lives of nations and individuals when the unity of the two principles is also experienced. By identifying the natural process of inclividuation in the psyche, Jung reconciled the opposites of nature and spirit once more. They are opposites which have caused a deep wound in our culture. Christianity has probably done more than anything to open the wound, but perhaps that has also brought closer the possibility of healing, for what fails to kill, cures.

Externally, we have gained power over a large part of nature, but we are all the more helpless when faced with it in ourselves. The modern city-dweller hardly ever experiences natural light; neon lights and headlights have turned the

night into day and smothered the light of the stars and the moon. But the situation inside the psyche is similar, because the light of consciousness is so bright compared with nature's light in the psyche that one can hardly make it out. That is why there are a number of fairy stories in which the hero or heroine must journey to seek the lights of nature to obtain help and advice. They are often vastly superior to our conscious ideas, although again not sufficient in themselves, or else nature would never have allowed human consciousness to develop.

One of the most obvious qualities in external nature is continual change. To the extent that human beings are part of nature, we too are continually changing. We regenerate ourselves in the form of our children, we grow old and die. So long as a person is unconscious, one also remains pure nature as far as one's psyche is concerned, and thus subject to this constant change of death, rebirth and development. Nature is eternal change.

If a person's real nature makes itself felt indirectly in a neurotic symptom, there are still few therapists ready to understand it. It is much more common to try to make it go away without trying to find out what it means. Often it expresses itself in a way we hardly comprehend any more, in symbolic language, and how could we understand someone if we do not know their language? Dreams speak the same language as nature. As they cannot be influenced by will, they could be called pure products of nature. But how hard it is to translate the meaning of their images into ideas we can understand! We can see from that how far we are from understanding the way nature expresses itself. We believe nature to be dumb and senseless, just because we do not comprehend it, but if we take the trouble to investigate a dream we will often be amazed how much more it knows than we do.

That is why the hero in fairy tales often understands the language of water or of animals. He does know the language of nature. Many folk tales in our culture, as we have said, are mainly a compensation for the Christian attitude. As both Christianity and Judaism stress the value of spirit as compared with nature, it is understandable that folk tales present the ability to understand the voice of nature as a rare ability which only the hero has. This ability could be used to heal the split between nature and spirit.

So we are left with the choice of either letting our inner nature turn us into a dumb animal whose sensual experience we no longer comprehend, or else to understand the language of the animals, that is, the instincts, which is spoken to us in dreams. If we can interpret the language, we can grasp some of what Jung termed the absolute knowledge of the unconscious. Contact with it will increase the scope of our excessively narrow and one-sided consciousness.

Our historical period is characterized by an incredible fascination with the mother archetype. The spiritual barrenness of our conscious world, its one-sided

intellectualism and rationalism, are driving many people to seek renewal in the deepest levels of the unconscious. However, the way to do that is not simply to abandon all conscious control. It is rather a case of submitting to inner laws, which at first seem alien.

The unconscious expects sacrifices, but what these are depends on the situation and the individual concerned. Perhaps one person must sacrifice drive-oriented behavior, and another his or her respectability or pride. Or another must sacrifice the excessive need to be active or an inclination to laziness, and so on. Many people who would like to escape from the pragmatism of our age are seeking contact with the unconscious in drink or drugs or ecstatic experiences, or in uncontrolled indulgence in sexuality.

A person can indeed experience the unconscious in a drugged state, but paradoxically one needs to be completely sober if its values are to be of any use. The pearl-fisherman who drowns in the sea will not bring back any pearls. If one is overwhelmed by the unconscious one cannot integrate its values into the conscious mind.

Sometimes only our psychological understanding makes it possible to draw a distinction between ourselves and the suggestions of the unconscious. At the critical moment one can then say, for example, "It is my animus (or my anima) which says that, or my shadow, not me." And that can put the voices whispering inside into perspective. Or one might have a dream that helps to mitigate the effects of the unconscious. A dream like this can be seen as a gift from the benevolent mother to aid us in resisting the influences of the dark mother.

I believe it is particularly important not to lose sight of the dual nature of the archetype if we wish to understand the psychological significance of the nature mother figures. The fact that nature itself has a spiritual aim, or as Jung says, that "nature seeks to transcend itself," [105] makes it more difficult to understand these figures, but we cannot afford to overlook the facts, for the end of even the longest night is the new morning.

Notes

CW*The Collected Works of C.G. Jung,* 20 vols., trans. R.F.C. Hull, ed. H. Read, M. Fordham, G. Adler, Wm. McGuire, Bollingen Series XX (Princeton: Princeton University Press, 19531979).

1. See "A Psychological View Of Conscience," *Civilization In Transition,* CW 10, par. 847: "The concept of the archetype ... is derived from the repeated observation that, for instance, the myths and fairytales of world literature contain definite motifs which crop up everywhere. We meet these same motifs in the fantasies, dreams, deliriums, and delusions of individuals living today." See also *Symbols of Transformation,* CW 5, par. 337: "The archetypes are the forms or river-beds along which the current of psychic life has always flowed."

2. See Laurens van der Post, *The Lost World of the Kalahari Desert* (London: Penguin Books, 1968).

3. See "The Practical Use of Dream Analysis," *The Practice of Psychotherapy,* CW 16, par. 344.

4. "Psychological Aspects of the Mother Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, par. 158.

5. For this reason the "mother," as we shall see, does not only cause the problem of spirit versus drives, but also solves it because she reconciles opposites.

6. See Hans Bonnet, *Reallexikon der Egyptischen Religionsgeschichte* (Berlin: de Gruyter, 1952), p. 515.

7. Rigveda 1, 89, 10.

8. See "Psychological Aspects of the Mother Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, par. 164. See also *Symbols of Transformation,* CW 5, and Erich Neumann, *The Great Mother: An Analysis of the Archetype* (Bollingen Series XLVII), trans. R. Manheim (Princeton: Princeton University Press, 1972). "Complex," as has been said, is not to be taken only in a negative sense, but as a plexus of charged images in the mind surrounded by powerful emotions, a focus of mental energy, a fatefully significant core.

9. "Psychological Aspects of the Mother Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, par. 172.

10. Ibid., pars. 156ff.

11. Jung defines the Self as "a quantity that is superordinate to the conscious ego." (*Two Essays on Analytical Psychology,* CW 7, par. 274) See also "The Spirit Mercurius," *Alchemical Studies,* CW 13, par. 289, on the impossibility of distinguishing between the Self and the God-image.

12. *Aion,* CW 9ii, par. 270.

13. "A Psychological Approach to the Dogma of the Trinity," *Psychology And Religion,* CW 11, par. 261.

14. On this question see Marie-Louise von Franz, *Shadow and Evil in Fairy Tales* (Zürich: Spring Publications, 1974).

15. "Individuation, becoming a self, is not only a spiritual problem, it is the problem of all life." (*Psychology And Alchemy,* CW 12, par. 163) Jung compares the urge to individuation with a process of crystallization: "Indeed, it seems as if all the personal entanglements and dramatic changes of fortune that make up the intensity of life were nothing but hesitations, timid shrinkings, almost like petty complications and meticulous excuses for not facing the finality of this strange and uncanny process of crystallization. Often one has the impression that the personal psyche is running round this central point like a shy animal, at once fascinated and frightened, always in flight, and yet steadily drawing nearer." (Ibid., par. 326)

16. Projection really means what we read into others' behavior, or believe we see in them. Should we find out the other person is not as we had thought, we are obliged to recognize the characteristics in question as our own, projected onto the other person. See *Psychological Types,* CW 6, par. 783.

17. See *Aion,* CW 9ii, pars. 20ff, and *Two Essays on Analytical Psychology,* CW 7, pars. 202ff.

18. *Psychology And Religion,* CW 11.

19. See above, note 4.

20. Ibid., par. 172.

21. Ibid., pars. 191ff.

22. For more information on the psychological significance of the hero and heroine in fairy tales, see Marie-Louise von Franz, *An Introduction to the Interpretation of Fairy Tales* (Zurich: Spring Publications, 1973).

23. "Psychological Aspects of the Mother Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, pars. 184ff.

24. In the dreams of individuals, cold and bad weather frequently symbolize depression. But something new usually emerges from a state of depression.

25. See "A Psychological Approach to the Dogma of the Trinity," *Psychology and Religion,* CW 11.

26. If we compare these colors with the stages of transformation in alchemy, Snow White would be the albedo which follows the nigredo. She has a lot

in common with Luna, the white lady of alchemy. The figure of Snow White also shows certain similarities with the soul seen as virgin of light in gnostic systems.

27. On the general significance of dwarfs in dreams and fairy tales, Jung writes that they are probably connected with the queer uncertainty of spatial and temporal relations in the unconscious. "Man's sense of proportion, his rational conception of big and small ... loses its validity ... in those parts of the collective unconscious beyond the range of the specifically human." ("The Phenomenology of the Spirit in Fairytales," *The Archetypes and the Collective Unconscious,* CW 9i, pars. 408, 413)

28. In ancient Egypt the inside of the coffin was painted as a mother figure enclosing the dead person.

29. Goethe, *Faust*.

30. See above, note 15.

31. See "Commentary on 'The Secret of the Golden Flower,'" *Alchemical Studies,* CW 13, par. 66: "By a stroke of genius, Levy-Bruhl singled out what he called *participation mystique* as being the hallmark of the primitive mentality. What he meant by it is simply the indefinitely large remnant of nondifferentiation between subject and object.... Civilized man naturally thinks he is miles above these things. Instead of that, he is often identified with his parents throughout his life, or with his affects and prejudices, and shamelessly accuses others of the things he will not see in himself."

32. This occasionally happens in dreams, too. A man dreamed he was being pursued by a murderous woman and could only manage to escape by turning himself into a little mouse and squeezing under the hedge. One could say he had to make himself very small in order to escape his demonic anima.

33. "Answer To Job," *Psychology and Religion,* CW 11, par. 711. Jung says this about the woman in Revelation.

34. *Symbols Of Transformation,* CW 5, pars. 569ff.

35. Jung draws special attention to this danger in "The Undiscovered Self," *Civilization in Transition,* CW 10.

36. The body gives the soul the chance to exist, but on the other hand it forces it into a three-dimensional prison, as it were, and subjects it to a particular destiny that takes place in time and space.

37. This implies the extent of the dark mother's influence. Anyone who crosses the line will inevitably be at her mercy. The image conveys the fact that the influence of an archetype is confined to a particular area of the psyche.

38. In Alsace, not far from Basel, there is a deep, mysterious gorge known as the "Erdweiblein" (Little Earth-Woman) Gorge. This name probably originated because people felt the presence of the archetype there.

39. See "Disturbances In Reproduction in the Association Experiment," *Experimental Researches,* CW 2.

40. *Psychology and Alchemy,* CW 12, par. 188. Jung there equates circumambulation with bearing the tension. In his own words: "The magic circle ... will also prevent the unconscious from breaking out again, for such an eruption would be equivalent to psychosis."

41. Judges 6:37. God proves to Gideon that he will redeem his people by Gideon's hand using the miracle of the dew. There is dew on his fleece, and nowhere else.

42. See *Psychological Types,* CW 6, and Daryl Sharp, *Personality Types: Jung's Model of Typology* (Toronto: Inner City Books, 1987).

43. *The Practice of Psychotherapy,* CW 16, par. 419.

44. See *Mysterium Coniunctionis,* CW 14, part 4, "Rex and Regina."

45. A patient dreamed she was going out into a lake on a boat: "A lot of white swans were swimming round a small island. I knew that one of them was my fiance under a spell, and I started to go after the swans. Then I made out one swan whose wings shone golden bronze in the sun. I drew near to it, certain that the swan was T. I took him in my arms and called his name. Then the swan was turned back into a human being, but he kept the golden bronze wings." Here the animus is freed from its alien shape. She gives it back human form by taking it in her arms, accepting its animal nature and using its name, which means recognizing it consciously.

46. "The Spirit Mercurius," *Alchemical Studies,* CW 13, par. 245.

47. See Jung's dream in *Memories, Dreams, Reflections,* trans. Richard and Clara Winston, ed. Aniela Jaffé (New York: Pantheon Books, 1963), pp. 245ff, where Jung bows down before a kind of divine being, but between his head and the floor he leaves perhaps a millimeter to spare. He writes: "I ought really to have touched my forehead to the floor, so that my submission would be complete. But something prevented me from doing so entirely, and kept me just a millimeter away. Something in me was saying, 'All very well, but not entirely.' ... Man always has some mental reservation, even in the face of divine decrees. Otherwise, where would be his freedom?"

48. *New Testament Apocrypha,* trans. R. McL. Wilson (London, 1963).

49. See "Psychological Aspects of the Mother Archetype," *The Archetypes And the Collective Unconscious,* CW 9i, par. 180, on the subject of the woman who wrecks marriages: "The woman whose fate it is to be a disturbing element is not solely destructive, except in pathological cases. Normally the disturber is herself caught in the disturbance; the worker of change is herself changed, and the glare of the fire she ignites both illuminates and enlightens

all the victims of the entanglement. What seemed a senseless upheaval becomes a process of purification."

50. The purifying function of fire and its ability to transform are also important. Through heat, inedible foods are made edible. In the symbolism of alchemy this effect of fire plays an important part. It transforms the base *prima materia* by its warmth into the sought-after end product, the equivalent of a process of spiritual maturation.

51. In a man the value substituted for the anima is often a fascination with the persona, which Jung defines as "the individual's system of adaptation to, or the manner he assumes in dealing with, the world." ("Concerning Rebirth," *The Archetypes and the Collective Unconscious,* CW 9i, par. 221)

52. See von Franz, *Shadow and Evil in Fairy Tales,* for an interpretation of the three horsemen.

53. Von Franz, in her discussion of "Frau Trude," sees the men as manifestations of the devil. *(Shadow and Evil in Fairy Tales)*

54. The energy of the archetype is often symbolized in the ideas of fire, light and heat. See *Symbols of Transformation,* CW 5, pars. 135, 198, 663.

55. See "Answer to Job," *Psychology and Religion,* CW 11.

56. *Shadow and Evil in Fairy Tales.*

57. It is striking how many stories connected with the dark mother lay such emphasis on the importance of holding one's tongue. For instance, the story "Lovely Vassilissa" shows the heroine in a very similar situation to the girl in "Frau Trude." But she behaves correctly by not even mentioning the darkest sides of the Baba Yaga.

58. By this we mean the motif of the hero or heroine being pursued and changing into different things or animals in order to escape.

59. "The Psychology of the Child Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, pars. 282ff.

60. On the magic circle (mandala), see *Psychology and Religion,* CW 11, par. 156: "The round or square enclosures built round the centre ... have the purpose of protective walls or of a 'vas hermeticum' (transformation chamber), to prevent an outburst or a disintegration. Thus the mandala denotes and assists exclusive concentration on the centre, the self."

61. "The Psychology of the Child Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, par. 299.

62. The father often has this meaning of a prevalent tradition. On the father as "the embodiment of the traditional spirit in religion or a general philosophy of life," see *Psychology and Alchemy,* CW 12, par. 59.

63. See the Litany of Loreto (Rituale Romanum), "tower of David" and "tower of ivory," in *Psychological Types,* CW 6, par. 390.

64. An example from history would be the cult of veneration of Mary particularly prevalent at the end of the Middle Ages. At the same time, however, there were witch-hunts. See *Psychological Types,* CW 6, par. 399.

65. On the paradox of eros, see Jung, *Memories, Dreams, Reflections,* pp. 386f.

66. See above, note 27.

67. "Transformation Symbolism in the Mass," *Psychology and Religion,* CW 11, pars. 381ff.

68. See *Symbols of Transformation,* CW 5, pars. 251ff.

69. *Mysterium Coniunctionis,* CW 14, pars. 276ff.

70. References in my interpretations to the Self and the shadow should always be taken in this sense, that they are models of psychological functions.

71. *Two Essays on Analytical Psychology,* CW 7, pars. 374ff.

72. The scullion could be taken to be a level-headed animus figure with his feet firmly on the groundmore or less what we call common sense.

73. See *Psychology and Alchemy,* CW 12, par. 84.

74. "The Phenomenology of the Spirit in Fairytales," *The Archetypes and the Collective Unconscious,* CW 9i, pars. 427ff.

75. See *Psychology and Alchemy,* CW 12, part 1.

76. See "The Aims of Psychotherapy," *The Practice of Psychotherapy,* CW 16, par. 106, where Jung describes the value of the patient painting his fantasies: "For what he paints are active fantasiesthat which is active within him. And that which is active within is himself, but no longer in the guise of his previous error, when he mistook the personal ego for the self; it is himself in a new a hitherto alien sense, for his ego now appears as the object of that which works within him. In countless pictures he strives to catch this interior agent, only to discover in the end that it is eternally unknown and alien, the hidden foundation of psychic life."

77. "Psychological Aspects of the Mother Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, par. 187.

78. See "General Aspects Of Dream Psychology," *The Structure and Dynamics of the Psyche,* CW 8, pars. 472f.

79. I do not mean to touch on a theological question. It is simply that the experience of suprapersonal factors can be quite shattering for a person, as they are often extremely numinous. What is behind them in the final analysis is not up to psychology to decide.

80. Kerner is perhaps best known for his investigations of a woman's somnambulistic, visionary experiences, described in *The Seeress of Prevorst,* trans. M. Crowe (London, 1845).

81. Jung wrote of Protestantism, for example: "If it goes on disintegrating as a church, it must have the effect of stripping man of all his spiritual safe-

guards and means of defence against immediate experience of the forces waiting for liberation in the unconscious." ("Psychology and Religion," *Psychology and Religion,* CW 11, par. 85.)

82. "The Spirit Mercurius," *Alchemical Studies,* CW 13, pars. 241ff. Jung believed that psyche and matter are related in ways not yet fully known. Cases of psychosomatic illness, for example, point in this direction.

83. This contention may perhaps sound somewhat exaggerated, and in effect such things can really never be proved but at most experienced, and then not until a certain infantile attitude has been abandoned.

84. See "Commentary on 'The Secret of the Golden Flower,'" *Alchemical Studies,* CW 13.

85. See Jung's analysis in "The Psychology of the Transference," *The Practice of Psychotherapy,* CW 16, par. 451

86. *Felix culpa* literally means a fortunate sin. It is the description in the Easter Liturgy for Adam and Eve's sin because it is a prelude to the subsequent work of redemption through Christ.

87. See Erich Neumann, *Amor and Psyche: The Psychic Development of the Feminine,* Bollingen Series LIV (Princeton: Princeton University Press, 1956). The story of Amor and Psyche is interpreted in terms of masculine psychology in Marie-Louise von Franz, *The Golden Ass of Apuleius* (New York: Spring Publications, 1970).

88. See "The Psychology of the Transference," *The Practice Of Psychotherapy,* CW 16, par. 411.

89. In Germany there is an old custom in which an animal's tail is used in a fertility rite. It is planted in the ground so that the corn will grow. I am grateful to Helga Thomas for the information that an animal's tail, horns and hoofs were regarded as the site of the soul (even after death) and were therefore important for fertility and protection spells.

90. *Alchemical Studies,* CW 13.

91. Ibid., "The Philosophical Tree," par. 391.

92. *The Practice of Psychotherapy,* CW 16, pars. 447ff.

93. See "The Spirit Mercurius," *Alchemical Studies,* CW 13, par. 241n: "The 'helpful animal' shows the way to the temple. The fox or hare is itself the 'evasive' Mercurius as guide."

94. "Synchronicity: An Acausal Connecting Principle," *The Structure and Dynamics of the Psyche,* CW 8, pars. 923ff and par. 931.

95. Ibid. par. 947: "We must completely give up the idea of the psyche's being somehow connected with the brain, and remember instead the 'meaningful' or 'intelligent' behaviour of the lower organisms, which are without a brain."

96. "Psychological Aspects of the Mother Archetype," *The Archetypes and the Collective Unconscious,* CW 9i, par. 172.

97. "Synchronicity: An Acausal Connecting Principle," *The Structure and Dynamics Of The Psyche,* CW 8, par. 931.

98. See *Aion,* CW 9ii, chapter 13, and "The Phenomenology of the Spirit in Fairytales," *The Archetypes and the Collective Unconscious,* CW 9i, par. 425, and "A Psychological Approach to the Dogma of the Trinity," *Psychology and Religion,* CW 11, pars. 243ff.

99. See *Symbols of Transformation,* CW 5, par. 182: "The 'realm of the Mothers' has not a few connections with the womb, with the matrix, which frequently symbolizes the creative aspect of the unconscious."

100. See Jung's interpretation of a "vision of the world clock" in *Psychology and Alchemy,* CW 12, pars. 307ff. This world clock is regulated by three rhythms. They are presumably connected with the three *regimina* of the alchemical process. The whole vision is concerned with the problem of the relationship between the psyche and space-time.

101. See Marie-Louise von Franz, *On Divination and Synchronicity: The Psychology of Meaningful Chance* (Toronto: Inner City Books, 1980), pp. 108f.

102. *The Structure and Dynamics of the Psyche*, CW 8, par. 961.

103. Jung placed particular importance on the dogma of the Assumption of Mary. See "Answer to Job," *Psychology and Religion,* CW 11, and *Mysterium Coniunctionis,* CW 14.

104. See *Symbols of Transformation,* CW 5, part 2, chapter 5, "Symbols of the Mother and of Rebirth."

105. *Mysterium Coniunctionis,* CW 14, par. 21n.

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