

THE PHENOMENOLOGY OF THE SPIRIT IN FAIRYTALES¹

[384] One of the unbreakable rules in scientific research is to take an object as known only so far as the inquirer is in a position to make scientifically valid statements about it. “Valid” in this sense simply means what can be verified by facts. The object of inquiry is the natural phenomenon. Now in psychology, one of the most important phenomena is the *statement*, and in particular its form and content, the latter aspect being perhaps the more significant with regard to the nature of the psyche. The first task that ordinarily presents itself is the description and arrangement of events, then comes the closer examination into the laws of their living behaviour. To inquire into the *substance* of what has been observed is possible in natural science only where there is an Archimedean point outside. For the psyche, no such outside standpoint exists—only the psyche can observe the psyche. Consequently, knowledge of the psychic substance is impossible for us, at least with the means at present available. This does not rule out the possibility that the atomic physics of the future may supply us with the said Archimedean point. For the time being, however, our subtlest lucubrations can establish no more than is expressed in the statement: this is how the psyche behaves. The honest investigator will piously refrain from meddling with questions of substance. I do not think it superfluous to acquaint my reader with the necessary limitations that psychology voluntarily imposes on itself, for he will then be in a position to appreciate the phenomenological standpoint of modern psychology, which is not always understood. This standpoint does not exclude the existence of faith, conviction, and experienced certainties of whatever description, nor does it contest their possible validity. Great as is their importance for the individual and for collective life, psychology completely lacks the means to prove their validity in the scientific sense. One may lament this incapacity on the part of science, but that does not enable it to jump over

its own shadow.

I. CONCERNING THE WORD 'SPIRIT'

[385] The word "spirit" possesses such a wide range of application that it requires considerable effort to make clear to oneself all the things it can mean. Spirit, we say, is the principle that stands in opposition to matter. By this we understand an immaterial substance or form of existence which on the highest and most universal level is called "God." We imagine this immaterial substance also as the vehicle of psychic phenomena or even of life itself. In contradiction to this view there stands the antithesis: spirit and nature. Here the concept of spirit is restricted to the supernatural or anti-natural, and has lost its substantial connection with psyche and life. A similar restriction is implied in Spinoza's view that spirit is an attribute of the One Substance. Hylozoism goes even further, taking spirit to be a quality of matter.

[386] A very widespread view conceives spirit as a higher and psyche as a lower principle of activity, and conversely the alchemists thought of spirit as the *ligamentum animae et corporis*, obviously regarding it as a *spiritus vegetativus* (the later life-spirit or nerve-spirit). Equally common is the view that spirit and psyche are essentially the same and can be separated only arbitrarily. Wundt takes spirit as "the inner being, regardless of any connection with an outer being." Others restrict spirit to certain psychic capacities or functions or qualities, such as the capacity to think and reason in contradistinction to the more "soulful" sentiments. Here spirit means the sum-total of all the phenomena of rational thought, or of the intellect, including the will, memory, imagination, creative power, and aspirations motivated by ideals. Spirit has the further connotation of *sprightliness*, as when we say that a person is "spirited," meaning that he is versatile and full of ideas, with a brilliant, witty, and surprising turn of mind. Again, spirit denotes a certain attitude or the principle underlying it, for instance, one is "educated in the spirit of Pestalozzi," or one says that the "spirit of Weimar is the immortal German heritage." A special instance is the time-spirit, or spirit of the age, which stands for the principle and motive force behind certain views, judgments, and actions of a collective nature. Then there is the "objective spirit,"² by which is meant the whole stock of man's cultural possessions with particular regard to his intellectual and religious achievements.

[387] As linguistic usage shows, spirit in the sense of an attitude has unmistakable leanings towards personification: the spirit of Pestalozzi can also be taken concretistically as his ghost or imago, just as the spirits of Weimar are the personal spectres of Goethe and Schiller; for spirit still has the spookish meaning of the soul of one departed. The “cold breath of the spirits” points on the one hand to the ancient affinity of *ψυχή* with *ψυχός* and *ψῦχος*, which both mean ‘cold,’ and on the other hand to the original meaning of *πνεῦμα*, which simply denoted ‘air in motion’; and in the same way *animus* and *anima* were connected with *άνεμος*, ‘wind.’ The German word *Geist* probably has more to do with something frothing, effervescing, or fermenting; hence affinities with *Gischt* (foam), *Gäsch* (yeast), *ghost*, and also with the emotional *ghastly* and *aghast*, are not to be rejected. From time immemorial emotion has been regarded as possession, which is why we still say today, of a hot-tempered person, that he is possessed of a devil or that an evil spirit has entered into him.³ Just as, according to the old view, the spirits or souls of the dead are of a subtle disposition like a vapour or a smoke, so to the alchemist *spiritus* was a subtle, volatile, active, and vivifying essence, such as alcohol was understood to be, and all the arcane substances. On this level, spirit includes spirits of salts, spirits of ammonia, formic spirit, etc.

[388] This score or so of meanings and shades of meaning attributable to the word “spirit” make it difficult for the psychologist to delimit his subject conceptually, but on the other hand they lighten the task of describing it, since the many different aspects go to form a vivid and concrete picture of the phenomenon in question. We are concerned with a functional complex which originally, on the primitive level, was felt as an invisible, breathlike “presence.” William James has given us a lively account of this primordial phenomenon in his *Varieties of Religious Experience*. Another well-known example is the wind of the Pentecostal miracle. The primitive mentality finds it quite natural to personify the invisible presence as a ghost or demon. The souls or spirits of the dead are identical with the psychic activity of the living; they merely continue it. The view that the psyche is a spirit is implicit in this. When therefore something psychic happens in the individual which he feels as belonging to himself, that something is his own spirit. But if anything psychic happens which seems to him strange, then it is somebody else’s spirit, and it may be causing a possession. The spirit in the first case corresponds to the subjective attitude, in the latter

case to public opinion, to the time-spirit, or to the original, not yet human, anthropoid disposition which we also call the *unconscious*.

[389] In keeping with its original wind-nature, spirit is always an active, winged, swift-moving being as well as that which vivifies, stimulates, incites, fires, and inspires. To put it in modern language, spirit is the dynamic principle, forming for that very reason the classical antithesis of matter—the antithesis, that is, of its stasis and inertia. Basically it is the contrast between life and death. The subsequent differentiation of this contrast leads to the actually very remarkable opposition of spirit and nature. Even though spirit is regarded as essentially alive and enlivening, one cannot really feel nature as unspiritual and dead. We must therefore be dealing here with the (Christian) postulate of a spirit whose life is so vastly superior to the life of nature that in comparison with it the latter is no better than death.

[390] This special development in man's idea of spirit rests on the recognition that its invisible presence is a psychic phenomenon, i.e., one's own spirit, and that this consists not only of uprushes of life but of formal products too. Among the first, the most prominent are the images and shadowy presentations that occupy our inner field of vision; among the second, thinking and reason, which organize the world of images. In this way a transcendent spirit superimposed itself upon the original, natural life-spirit and even swung over to the opposite position, as though the latter were merely naturalistic. The transcendent spirit became the supranatural and transmundane cosmic principle of order and as such was given the name of "God," or at least it became an attribute of the One Substance (as in Spinoza) or one Person of the Godhead (as in Christianity).

[391] The corresponding development of spirit in the reverse, hylozoistic direction—a *maiori ad minus*—took place under anti-Christian auspices in materialism. The premise underlying this reaction is the exclusive certainty of the spirit's identity with psychic functions, whose dependence upon brain and metabolism became increasingly clear. One had only to give the One Substance another name and call it "matter" to produce the idea of a spirit which was entirely dependent on nutrition and environment, and whose highest form was the intellect or reason. This meant that the original pneumatic presence had taken up its abode in man's physiology, and a

writer like Klages could arraign the spirit as the “adversary of the soul.”⁴ For it was into this latter concept that the original spontaneity of the spirit withdrew after it had been degraded to a servile attribute of matter. Somewhere or other the *deus ex machina* quality of spirit had to be preserved—if not in the spirit itself, then in its synonym the soul, that glancing, Aeolian⁵ thing, elusive as a butterfly (anima, ψυχή).

[392] Even though the materialistic conception of the spirit did not prevail everywhere, it still persisted, outside the sphere of religion, in the realm of conscious phenomena. Spirit as “subjective spirit” came to mean a purely endopsychic phenomenon, while “objective spirit” did not mean the universal spirit, or God, but merely the sum total of intellectual and cultural possessions which make up our human institutions and the content of our libraries. Spirit had forfeited its original nature, its autonomy and spontaneity over a very wide area, with the solitary exception of the religious field, where, at least in principle, its pristine character remained unimpaired.

In this résumé we have described an entity which presents itself to us as an immediate psychic phenomenon distinguished from other psychisms whose existence is naïvely believed to be causally dependent upon physical influences. A connection between spirit and physical conditions is not immediately apparent, and for this reason it was credited with immateriality to a much higher degree than was the case with psychic phenomena in the narrower sense. Not only is a certain physical dependence attributed to the latter, but they are themselves thought of as possessing a kind of materiality, as the idea of the subtle body and the Chinese *kuei-soul* clearly show. In view of the intimate connection that exists between certain psychic processes and their physical parallels we cannot very well accept the total immateriality of the psyche. As against this, the *consensus omnium* insists on the immateriality of spirit, though not everyone would agree that it also has a reality of its own. It is, however, not easy to see why our hypothetical “matter,” which looks quite different from what it did even thirty years ago, alone should be real, and spirit not. Although the idea of immateriality does not in itself exclude that of reality, popular opinion invariably associates reality with materiality. Spirit and matter may well be forms of one and the same transcendental being. For instance the

Tantrists, with as much right, say that matter is nothing other than the concreteness of God's thoughts. The sole immediate reality is the psychic reality of conscious contents, which are as it were labelled with a spiritual or material origin as the case may be.

[393] The hallmarks of spirit are, firstly, the principle of spontaneous movement and activity; secondly, the spontaneous capacity to produce images independently of sense perception; and thirdly, the autonomous and sovereign manipulation of these images. This spiritual entity approaches primitive man from outside; but with increasing development it gets lodged in man's consciousness and becomes a subordinate function, thus apparently forfeiting its original character of autonomy. That character is now retained only in the most conservative views, namely in the religions. The descent of spirit into the sphere of human consciousness is expressed in the myth of the divine *voūς* caught in the embrace of *φύσις*. This process, continuing over the ages, is probably an unavoidable necessity, and the religions would find themselves in a very forlorn situation if they believed in the attempt to hold up evolution. Their task, if they are well advised, is not to impede the ineluctable march of events, but to guide it in such a way that it can proceed without fatal injury to the soul. The religions should therefore constantly recall to us the origin and original character of the spirit, lest man should forget what he is drawing into himself and with what he is filling his consciousness. He himself did not create the spirit, rather the spirit makes *him* creative, always spurring him on, giving him lucky ideas, staying power, "enthusiasm" and "inspiration." So much, indeed, does it permeate his whole being that he is in gravest danger of thinking that he actually created the spirit and that he "has" it. In reality, however, the primordial phenomenon of the spirit takes possession of *him*, and, while appearing to be the willing object of human intentions, it binds his freedom, just as the physical world does, with a thousand chains and becomes an obsessive *idée-force*. Spirit threatens the naïve-minded man with inflation, of which our own times have given us the most horribly instructive examples. The danger becomes all the greater the more our interest fastens upon external objects and the more we forget that the differentiation of our relation to nature should go hand in hand with a correspondingly differentiated relation to the spirit, so as to establish the necessary balance. If the outer object is not offset by an inner, unbridled materialism results, coupled with maniacal arrogance or else the

extinction of the autonomous personality, which is in any case the ideal of the totalitarian mass state.

[394] As can readily be seen, the common modern idea of spirit ill accords with the Christian view, which regards it as the *sum-mum bonum*, as God himself. To be sure, there is also the idea of an evil spirit. But the modern idea cannot be equated with that either, since for us spirit is not necessarily evil; we would have to call it morally indifferent or neutral. When the Bible says “God is spirit,” it sounds more like the definition of a substance, or like a qualification. But the devil too, it seems, is endowed with the same peculiar spiritual substance, albeit an evil and corrupt one. The original identity of substance is still expressed in the idea of the fallen angel, as well as in the close connection between Jehovah and Satan in the Old Testament. There may be an echo of this primitive connection in the Lord’s Prayer, where we say “Lead us not into temptation”—for is not this really the business of the *tempter*, the devil himself?

[395] This brings us to a point we have not considered at all in the course of our observations so far. We have availed ourselves of cultural and everyday conceptions which are the product of human consciousness and its reflections, in order to form a picture of the psychic modes of manifestation of the factor “spirit.” But we have yet to consider that because of its original autonomy,⁹ about which there can be no doubt in the psychological sense, the spirit is quite capable of staging its own manifestations spontaneously.

II. SELF-REPRESENTATION OF THE SPIRIT IN DREAMS

[396] The psychic manifestations of the spirit indicate at once that they are of an archetypal nature—in other words, the phenomenon we call spirit depends on the existence of an autonomous primordial image which is universally present in the preconscious makeup of the human psyche. As usual, I first came up against this problem when investigating the dreams of my patients. It struck me that a certain kind of father-complex has a “spiritual” character, so to speak, in the sense that the father-image gives rise to statements, actions, tendencies, impulses, opinions, etc., to which one could hardly deny the attribute “spiritual.” In men, a positive father-complex very often produces a certain credulity with regard to authority and a distinct willingness to bow down before all spiritual dogmas and

values; while in women, it induces the liveliest spiritual aspirations and interests. In dreams, it is always the father-figure from whom the decisive convictions, prohibitions, and wise counsels emanate. The invisibility of this source is frequently emphasized by the fact that it consists simply of an authoritative voice which passes final judgments.⁷ Mostly, therefore, it is the figure of a “wise old man” who symbolizes the spiritual factor. Sometimes the part is played by a “real” spirit, namely the ghost of one dead, or, more rarely, by grotesque gnomelike figures or talking animals. The dwarf forms are found, at least in my experience, mainly in women; hence it seems to me logical that in Ernst Barlach’s play *Der tote Tag* (1912), the gnomelike figure of Steissbart (“Rumpbeard”) is associated with the mother, just as Bes is associated with the mother-goddess at Karnak. In both sexes the spirit can also take the form of a boy or a youth. In women he corresponds to the so-called “positive” animus who indicates the possibility of conscious spiritual effort. In men his meaning is not so simple. He can be positive, in which case he signifies the “higher” personality, the self or *filius regius* as conceived by the alchemists.⁸ But he can also be negative, and then he signifies the infantile shadow.⁹ In both cases the boy means some form of spirit.¹⁰ Graybeard and boy belong together. The pair of them play a considerable role in alchemy as symbols of Mercurius.

[397] It can never be established with one-hundred-per-cent certainty whether the spirit-figures in dreams are morally good. Very often they show all the signs of duplicity, if not of outright malice. I must emphasize, however, that the grand plan on which the unconscious life of the psyche is constructed is so inaccessible to our understanding that we can never know what evil may not be necessary in order to produce good by enantiodromia, and what good may very possibly lead to evil. Sometimes the *probate spiritus* recommended by John cannot, with the best will in the world, be anything other than a cautious and patient waiting to see how things will finally turn out.

[398] The figure of the wise old man can appear so plastically, not only in dreams but also in visionary meditation (or what we call active imagination”), that, as is sometimes apparently the case in India, it takes over the role of a guru.¹¹ The wise old man appears in dreams in the guise of a magician, doctor, priest, teacher, professor, grandfather, or any other

person possessing authority. The archetype of spirit in the shape of a man, hobgoblin, or animal always appears in a situation where insight, understanding, good advice, determination, planning, etc., are needed but cannot be mustered on one's own resources. The archetype compensates this state of spiritual deficiency by contents designed to fill the gap. An excellent example of this is the dream about the white and black magicians, which tried to compensate the spiritual difficulties of a young theological student. I did not know the dreamer myself, so the question of my personal influence is ruled out. He dreamed *he was standing in the presence of a sublime hieratic figure called the "white magician," who was nevertheless clothed in a long black robe. This magician had just ended a lengthy discourse with the words "And for that we require the help of the black magician." Then the door suddenly opened and another old man came in, the "black magician," who however was dressed in a white robe. He too looked noble and sublime. The black magician evidently wanted to speak with the white, but hesitated to do so in the presence of the dreamer. At that the white magician, pointing to the dreamer, said, "Speak, he is an innocent." So the black magician began to relate a strange story of how he had found the lost keys of Paradise and did not know how to use them. He had, he said, come to the white magician for an explanation of the secret of the keys. He told him that the king of the country in which he lived was seeking a suitable tomb for himself. His subjects had chanced to dig up an old sarcophagus containing the mortal remains of a virgin. The king opened the sarcophagus, threw away the bones, and had the empty sarcophagus buried again for later use. But no sooner had the bones seen the light of day than the being to whom they once had belonged—the virgin—changed into a black horse that galloped off into the desert. The black magician pursued it across the sandy wastes and beyond, and there after many vicissitudes and difficulties he found the lost keys of Paradise. That was the end of his story, and also, unfortunately, of the dream.*

[399] Here the compensation certainly did not fall out as the dreamer would wish, by handing him a solution on a plate; rather it confronted him with a problem to which I have already alluded, and one which life is always bringing us up against: namely, the uncertainty of all moral valuation, the bewildering interplay of good and evil, and the remorseless concatenation of guilt, suffering, and redemption. This path to the primordial religious

experience is the right one, but how many can recognize it? It is like a still small voice, and it sounds from afar. It is ambiguous, questionable, dark, presaging danger and hazardous adventure; a razor-edged path, to be trodden for God's sake only, without assurance and without sanction.

III. THE SPIRIT IN FAIRYTALES

[400] I would gladly present the reader with some more modern dream-material, but I fear that the individualism of dreams would make too high a demand upon our exposition and would claim more space than is here at our disposal. We shall therefore turn to folklore, where we need not get involved in the grim confrontations and entanglements of individual case histories and can observe the variations of the spirit motif without having to consider conditions that are more or less unique. In myths and fairytales, as in dreams, the psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as “formation, transformation / the eternal Mind's eternal recreation.”

[401] The frequency with which the spirit-type appears as an old man is about the same in fairytales as in dreams.¹² The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea—in other words, a spiritual function or an endopsychic automatism of some kind—can extricate him. But since, for internal and external reasons, the hero cannot accomplish this himself, the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man. An Estonian fairytale,¹³ for instance, tells how an ill-treated little orphan boy who had let a cow escape was afraid to return home again for fear of more punishment. So he ran away, chancing to luck. He naturally got himself into a hopeless situation, with no visible way out. Exhausted, he fell into a deep sleep. When he awoke, “it seemed to him that he had something liquid in his mouth, and he saw a little old man with a long grey beard standing before him, who was in the act of replacing the stopper in his little milk-flask. ‘Give me some more to drink,’ begged the boy. ‘You have had enough for today,’ replied the old man. ‘If my path had not chanced to lead me to you, that would assuredly have been your last sleep, for when I found you, you were half dead.’ Then the old man asked the boy who he was and where he wanted to go. The boy recounted everything he could remember happening to him up to the beating he had received the

previous evening. ‘My dear child,’ said the old man, ‘you are no better and no worse off than many others whose dear protectors and comforters rest in their coffins under the earth. You can no longer turn back. Now that you have run away, you must seek a new fortune in the world. As I have neither house nor home, nor wife nor child, I cannot take further care of you, but I will give you some good advice for nothing.’”

[402] So far the old man has been expressing no more than what the boy, the hero of the tale, could have thought out for himself. Having given way to the stress of emotion and simply run off like that into the blue, he would at least have had to reflect that he needed food. It would also have been necessary, at such a moment, to consider his position. The whole story of his life up to the recent past would then have passed before his mind, as is usual in such cases. An anamnesis of this kind is a purposeful process whose aim is to gather the assets of the whole personality together at the critical moment, when all one’s spiritual and physical forces are challenged, and with this united strength to fling open the door of the future. No one can help the boy to do this; he has to rely entirely on himself. There is no going back. This realization will give the necessary resolution to his actions. By forcing him to face the issue, the old man saves him the trouble of making up his mind. Indeed the old man is himself this purposeful reflection and concentration of moral and physical forces that comes about spontaneously in the psychic space outside consciousness when conscious thought is not yet—or is no longer—possible. The concentration and tension of psychic forces have something about them that always looks like magic: they develop an unexpected power of endurance which is often superior to the conscious effort of will. One can observe this experimentally in the artificial concentration induced by hypnosis: in my demonstrations I used regularly to put an hysteric, of weak bodily build, into a deep hypnotic sleep and then get her to lie with the back of her head on one chair and her heels resting on another, stiff as a board, and leave her there for about a minute. Her pulse would gradually go up to 90. A husky young athlete among the students tried in vain to imitate this feat with a conscious effort of will. He collapsed in the middle with his pulse racing at 120.

[403] When the clever old man had brought the boy to this point he could begin his good advice, i.e., the situation no longer looked hopeless. He

advised him to continue his wanderings, always to the eastward, where after seven years he would reach the great mountain that betokened his good fortune. The bigness and tallness of the mountain are allusions to his adult personality.¹⁴ Concentration of his powers brings assurance and is therefore the best guarantee of success.¹⁵ From now on he will lack for nothing. “Take my srip and my flask,” says the old man, “and each day you will find in them all the food and drink you need.” At the same time he gave him a burdock leaf that could change into a boat whenever the boy had to cross water.

[404] Often the old man in fairytales asks questions like who? why? whence? and whither?¹⁶ for the purpose of inducing self-reflection and mobilizing the moral forces, and more often still he gives the necessary magical talisman,¹⁷ the unexpected and improbable power to succeed, which is one of the peculiarities of the unified personality in good or bad alike. But the intervention of the old man—the spontaneous objectivation of the archetype—would seem to be equally indispensable, since the conscious will by itself is hardly ever capable of uniting the personality to the point where it acquires this extraordinary power to succeed. For that, not only in fairytales but in life generally, the objective intervention of the archetype is needed, which checks the purely affective reactions with a chain of inner confrontations and realizations. These cause the who? where? how? why? to emerge clearly and in this wise bring knowledge of the immediate situation as well as of the goal. The resultant enlightenment and untying of the fatal tangle often has something positively magical about it—an experience not unknown to the psychotherapist.

[405] The tendency of the old man to set one thinking also takes the form of urging people to “sleep on it.” Thus he says to the girl who is searching for her lost brothers: “Lie down: morning is cleverer than evening.”¹⁸ He also sees through the gloomy situation of the hero who has got himself into trouble, or at least can give him such information as will help him on his journey. To this end he makes ready use of animals, particularly birds. To the prince who has gone in search of the kingdom of heaven the old hermit says: “I have lived here for three hundred years, but never yet has anybody asked me about the kingdom of heaven. I cannot tell you myself; but up there, on another floor of the house, live all kinds of birds, and they can surely tell you.”¹⁹ The old man knows what roads lead to the goal and

points them out to the hero.²⁰ He warns of dangers to come and supplies the means of meeting them effectively. For instance, he tells the boy who has gone to fetch the silver water that the well is guarded by a lion who has the deceptive trick of sleeping with his eyes open and watching with his eyes shut,²¹ or he counsels the youth who is riding to a magic fountain in order to fetch the healing draught for the king, only to draw the water at a trot because of the lurking witches who lasso everybody that comes to the fountain.²² He charges the princess whose lover has been changed into a werewolf to make a fire and put a cauldron of tar over it. Then she must plunge her beloved white lily into the boiling tar, and when the werewolf comes, she must empty the cauldron over its head, which will release her lover from the spell.²³ Occasionally the old man is a very critical old man, as in the Caucasian tale of the youngest prince who wanted to build a flawless church for his father, so as to inherit the kingdom. This he does, and nobody can discover a single flaw, but then an old man comes along and says, "That's a fine church you've built, to be sure! What a pity the main wall is a bit crooked!" The prince has the church pulled down again and builds a new one, but here too the old man discovers a flaw, and so on for the third time.²⁴

[406] The old man thus represents knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which make his "spiritual" character sufficiently plain. Since the archetype is an autonomous content of the unconscious, the fairytale, which usually concretizes the archetypes, can cause the old man to appear in a dream in much the same way as happens in modern dreams. In a Balkan tale the old man appears to the hard-pressed hero in a dream and gives him good advice about accomplishing the impossible tasks that have been imposed upon him.²⁵ His relation to the unconscious is clearly expressed in one Russian fairytale, where he is called the "King of the Forest." As the peasant sat down wearily on a tree stump, a little old man crept out: "all wrinkled he was and a green beard hung down to his knees." "Who are you?" asked the peasant. "I am Och, King of the Forest," said the manikin. The peasant hired out his profligate son to him, "and the King of the Forest departed with the young man, and conducted him to that other world under the earth and brought him to a green hut. ... In the hut everything was green: the walls were green and the benches, Och's wife was green and the children

were green ... and the little water-women who waited on him were as green as rue.” Even the food was green. The King of the Forest is here a vegetation or tree numen who reigns in the woods and, through the nixies, also has connections with water, which clearly shows his relation to the unconscious since the latter is frequently expressed through wood and water symbols.

[407] There is equally a connection with the unconscious when the old man appears as a dwarf. The fairytale about the princess who was searching for her lover says: “Night came and the darkness, and still the princess sat in the same place and wept. As she sat there lost in thought, she heard a voice greeting her: ‘Good evening, pretty maid! Why are you sitting here so lonely and sad?’ She sprang up hastily and felt very confused, and that was no wonder. But when she looked round there was only a tiny little old man standing before her, who nodded his head at her and looked so kind and simple.” In a Swiss fairytale, the peasant’s son who wants to bring the king’s daughter a basket of apples encounters “es chlis isigs Männli, das frogt-ne, was er do i dem Chratte häig?” (a little iron man who asked what he had there in the basket). In another passage the “Männli” has “es isigs Chlaidli a” (iron clothes on). By “isig” presumably “eisern” (iron) is meant, which is more probable than “eisig” (icy). In the latter case it would have to be “es Chlaidli vo Is” (clothes of ice).²⁶ There are indeed little ice men, and little metal men too; in fact, in a modern dream I have even come across a little black iron man who appeared at a critical juncture, like the one in this fairytale of the country bumpkin who wanted to marry the princess.

[408] In a modern series of visions in which the figure of the wise old man occurred several times, he was on one occasion of normal size and appeared at the very bottom of a crater surrounded by high rocky walls; on another occasion he was a tiny figure on the top of a mountain, inside a low, stony enclosure. We find the same motif in Goethe’s tale of the dwarf princess who lived in a casket.²⁷ In this connection we might also mention the Anthroparion, the little leaden man of the Zosimos vision,²⁸ as well as the metallic men who dwell in the mines, the crafty dactyls of antiquity, the homunculi of the alchemists, and the gnomic throng of hobgoblins, brownies, gremlins, etc. How “real” such conceptions are became clear to me on the occasion of a serious mountaineering accident: after the

catastrophe two of the climbers had the collective vision, in broad daylight, of a little hooded man who scrambled out of an inaccessible crevasse in the ice face and passed across the glacier, creating a regular panic in the two beholders. I have often encountered motifs which made me think that the unconscious must be the world of the infinitesimally small. Such an idea could be derived rationalistically from the obscure feeling that in all these visions we are dealing with something endopsychic, the inference being that a thing must be exceedingly small in order to fit inside the head. I am no friend of any such “rational” conjectures, though I would not say that they are all beside the mark. It seems to me more probable that this liking for diminutives on the one hand and for superlatives—giants, etc.—on the other is connected with the queer uncertainty of spatial and temporal relations in the unconscious.²⁹ Man’s sense of proportion, his rational conception of big and small, is distinctly anthropomorphic, and it loses its validity not only in the realm of physical phenomena but also in those parts of the collective unconscious beyond the range of the specifically human. The atman is “smaller than small and bigger than big,” he is “the size of a thumb” yet he “encompasses the earth on every side and rules over the ten-finger space.” And of the Cabiri Goethe says: “little in length / mighty in strength.” In the same way, the archetype of the wise old man is quite tiny, almost imperceptible, and yet it possesses a fateful potency, as anyone can see when he gets down to fundamentals. The archetypes have this peculiarity in common with the atomic world, which is demonstrating before our eyes that the more deeply the investigator penetrates into the universe of microphysics the more devastating are the explosive forces he finds enchained there. That the greatest effects come from the smallest causes has become patently clear not only in physics but in the field of psychological research as well. How often in the critical moments of life everything hangs on what appears to be a mere nothing!

[409] In certain primitive fairytales, the illuminating quality of our archetype is expressed by the fact that the old man is identified with the sun. He brings a firebrand with him which he uses for roasting a pumpkin. After he has eaten, he takes the fire away again, which causes mankind to steal it from him.³⁰ In a North American Indian tale, the old man is a witch-doctor who owns the fire.³¹ Spirit too has a fiery aspect, as we know from the language of the Old Testament and from the story of the Pentecostal miracle.

[410] Apart from his cleverness, wisdom, and insight, the old man, as we have already mentioned, is also notable for his moral qualities; what is more, he even tests the moral qualities of others and makes his gifts dependent on this test. There is a particularly instructive example of this in the Estonian fairytale of the stepdaughter and the real daughter. The former is an orphan distinguished for her obedience and good behaviour. The story begins with her distaff falling into a well. She jumps in after it, but does not drown, and comes to a magic country where, continuing her quest, she meets a cow, a ram, and an apple tree whose wishes she fulfils. She now comes to a wash-house where a dirty old man is sitting who wants her to wash him. The following dialogue develops: “Pretty maid, pretty maid, wash me, do, it is hard for me to be so dirty!” “What shall I heat the stove with?” “Collect wooden pegs and crows’ dung and make a fire with that.” But she fetches sticks, and asks, “Where shall I get the bath-water?” “Under the barn there stands a white mare. Get her to piss into the tub!” But she takes clean water, and asks, “Where shall I get a bath-switch?” “Cut off the white mare’s tail and make a bath-switch of that!” But she makes one out of birch-twigs, and asks, “Where shall I get soap?” “Take a pumice-stone and scrub me with that!” But she fetches soap from the village and with that she washes the old man.

[411] As a reward he gives her a bag full of gold and precious stones. The daughter of the house naturally becomes jealous, throws her distaff into the well, where she finds it again instantly. Nevertheless she goes on and does everything wrong that the stepdaughter had done right, and is rewarded accordingly. The frequency of this motif makes further examples superfluous.

[412] The figure of the superior and helpful old man tempts one to connect him somehow or other with God. In the German tale of the soldier and the black princess³² it is related how the princess, on whom a curse has been laid, creeps out of her iron coffin every night and devours the soldier standing guard over the tomb. One soldier, when his turn came, tried to escape. “That evening he stole away, fled over the fields and mountains, and came to a beautiful meadow. Suddenly a little man stood before him with a long grey beard, but it was none other than the Lord God himself, who could no longer go on looking at all the mischief the devil wrought every night. ‘Whither away?’ said the little grey man, ‘may I come with

you?’ And because the little old man looked so friendly the soldier told him that he had run away and why he had done so.” Good advice follows, as always. In this story the old man is taken for God in the same naïve way that the English alchemist, Sir George Ripley,³³ describes the “old king” as “antiquus dierum”—“the Ancient of Days.”

[413] Just as all archetypes have a positive, favourable, bright side that points upwards, so also they have one that points downwards, partly negative and unfavourable, partly chthonic, but for the rest merely neutral. To this the spirit archetype is no exception. Even his dwarf form implies a kind of limitation and suggests a naturalistic vegetation-numen sprung from the underworld. In one Balkan tale, the old man is handicapped by the loss of an eye. It has been gouged out by the Vili, a species of winged demon, and the hero is charged with the task of getting them to restore it to him. The old man has therefore lost part of his eyesight—that is, his insight and enlightenment—to the daemonic world of darkness; this handicap is reminiscent of the fate of Osiris, who lost an eye at the sight of a black pig (his wicked brother Set), or again of Wotan, who sacrificed his eye at the spring of Mimir. Characteristically enough, the animal ridden by the old man in our fairytale is a goat, a sign that he himself has a dark side. In a Siberian tale, he appears as a one-legged, one-handed, and one-eyed greybeard who wakens a dead man with an iron staff. In the course of the story the latter, after being brought back to life several times, kills the old man by a mistake, and thus throws away his good fortune. The story is entitled “The One-sided Old Man,” and in truth his handicap shows that he consists of one half only. The other half is invisible, but appears in the shape of a murderer who seeks the hero’s life. Eventually the hero succeeds in killing his persistent murderer, but in the struggle he also kills the one-sided old man, so that the identity of the two victims is clearly revealed. It is thus possible that the old man is his own opposite, a life-bringer as well as a death-dealer—“ad utrumque peritus” (skilled in both), as is said of Hermes.³⁴

[414] In these circumstances, whenever the “simple” and “kindly” old man appears, it is advisable for heuristic and other reasons to scrutinize the context with some care. For instance, in the Estonian tale we first mentioned, about the hired boy who lost the cow, there is a suspicion that the helpful old man who happened to be on the spot so opportunely had

surreptitiously made away with the cow beforehand in order to give his protégé an excellent reason for taking to flight. This may very well be, for everyday experience shows that it is quite possible for a superior, though subliminal, foreknowledge of fate to contrive some annoying incident for the sole purpose of bullying our Simple Simon of an ego-consciousness into the way he should go, which for sheer stupidity he would never have found by himself. Had our orphan guessed that it was the old man who had whisked off his cow as if by magic, he would have seemed like a spiteful troll or a devil. And indeed the old man has a wicked aspect too, just as the primitive medicine-man is a healer and helper and also the dreaded concocter of poisons. The very word *φάρμακον* means ‘poison’ as well as ‘antidote,’ and poison can in fact be both.

[415] The old man, then, has an ambiguous elfin character—witness the extremely instructive figure of Merlin—seeming, in certain of his forms, to be good incarnate and in others an aspect of evil. Then again, he is the wicked magician who, from sheer egoism, does evil for evil’s sake. In a Siberian fairytale, he is an evil spirit “on whose head were two lakes with two ducks swimming in them.” He feeds on human flesh. The story relates how the hero and his companions go to a feast in the next village, leaving their dogs at home. These, acting on the principle “when the cat’s away the mice do play,” also arrange a feast, at the climax of which they all hurl themselves on the stores of meat. The men return home and chase out the dogs, who dash off into the wilderness. “Then the Creator spoke to Ememqut [the hero of the tale]: ‘Go and look for the dogs with your wife.’” But he gets caught in a terrible snow-storm and has to seek shelter in the hut of the evil spirit. There now follows the well-known motif of the biter bit. The “Creator” is Ememqut’s father, but the father of the Creator is called the “Self-created” because he created himself. Although we are nowhere told that the old man with the two lakes on his head lured the hero and his wife into the hut in order to satisfy his hunger, it may be conjectured that a very peculiar spirit must have got into the dogs to cause them to celebrate a feast like the men and afterwards—contrary to their nature—to run away, so that Ememqut had to go out and look for them; and that the hero was then caught in a snow-storm in order to drive him into the arms of the wicked old man. The fact that the Creator, son of the Self-created, was a party to the advice raises a knotty problem whose solution we had best leave to the Siberian theologians.

[416] In a Balkan fairytale the old man gives the childless Czarina a magic apple to eat, from which she becomes pregnant and bears a son, it being stipulated that the old man shall be his godfather. The boy, however, grows up into a horrid little tough who bullies all the children and slaughters the cattle. For ten years he is given no name. Then the old man appears, sticks a knife into his leg, and calls him the “Knife Prince.” The boy now wants to set forth on his adventures, which his father, after long hesitation, finally allows him to do. The knife in his leg is of vital importance: If he draws it out himself, he will live; if anybody else does so, he will die. In the end the knife becomes his doom, for an old witch pulls it out when he is asleep. He dies, but is restored to life by the friends he has won.³⁵ Here the old man is a helper, but also the contriver of a dangerous fate which might just as easily have turned out for the bad. The evil showed itself early and plainly in the boy’s villainous character.

[417] In another Balkan tale, there is a variant of our motif that is worth mentioning: A king is looking for his sister who has been abducted by a stranger. His wanderings bring him to the hut of an old woman, who warns him against continuing the search. But a tree laden with fruit, ever receding before him, lures him away from the hut. When at last the tree comes to a halt, an old man climbs down from the branches. He regales the king and takes him to a castle, where the sister is living with the old man as his wife. She tells her brother that the old man is a wicked spirit who will kill him. And sure enough, three days afterwards, the king vanishes without trace. His younger brother now takes up the search and kills the wicked spirit in the form of a dragon. A handsome young man is thereby released from the spell and forthwith marries the sister. The old man, appearing at first as a tree-numen, is obviously connected with the sister. He is a murderer. In an interpolated episode, he is accused of enchanting a whole city by turning it to iron, i.e., making it immovable, rigid, and locked up.³⁶ He also holds the king’s sister a captive and will not let her return to her relatives. This amounts to saying that the sister is animus-possessed. The old man is therefore to be regarded as her animus. But the manner in which the king is drawn into this possession, and the way he seeks for his sister, make us think that she has an anima significance for her brother. The fateful archetype of the old man has accordingly first taken possession of the king’s anima—in other words, robbed him of the archetype of life which the anima personifies—and forced him to go in

search of the lost charm, the “treasure hard to attain,” thus making him the mythical hero, the higher personality who is an expression of the self. Meanwhile, the old man acts the part of the villain and has to be forcibly removed, only to appear at the end as the husband of the sister-anima, or more properly as the bridegroom of the soul, who celebrates the sacred incest that symbolizes the union of opposites and equals. This bold enantiodromia, a very common occurrence, not only signifies the rejuvenation and transformation of the old man, but hints at a secret inner relation of evil to good and vice versa.

[418] So in this story we see the archetype of the old man in the guise of an evil-doer, caught up in all the twists and turns of an individuation process that ends suggestively with the *hieros gamos*. Conversely, in the Russian tale of the Forest King, he starts by being helpful and benevolent, but then refuses to let his hired boy go, so that the main episodes in the story deal with the boy’s repeated attempts to escape from the clutches of the magician. Instead of the quest we have flight, which nonetheless appears to win the same reward as adventures valiantly sought, for in the end the hero marries the king’s daughter. The magician, however, must rest content with the role of the biter bit.

IV. THERIOMORPHIC SPIRIT SYMBOLISM IN FAIRYTALES

[419] The description of our archetype would not be complete if we omitted to consider one special form of its manifestation, namely its animal form. This belongs essentially to the theriomorphism of gods and demons and has the same psychological significance. The animal form shows that the contents and functions in question are still in the extrahuman sphere, i.e., on a plane beyond human consciousness, and consequently have a share on the one hand in the daemonically superhuman and on the other in the bestially subhuman. It must be remembered, however, that this division is only true within the sphere of consciousness, where it is a necessary condition of thought. Logic says *tertium non datur*, meaning that we cannot envisage the opposites in their oneness. In other words, while the abolition of an obstinate antinomy can be no more than a postulate for us, this is by no means so for the unconscious, whose contents are without exception paradoxical or antinomial by nature, not excluding the category of being. If anyone unacquainted with the psychology of the unconscious wants to get a working knowledge of these matters, I would recommend a

study of Christian mysticism and Indian philosophy, where he will find the clearest elaboration of the antinomies of the unconscious.

[420] Although the old man has, up to now, looked and behaved more or less like a human being, his magical powers and his spiritual superiority suggest that, in good and bad alike, he is outside, or above, or below the human level. Neither for the primitive nor for the unconscious does his animal aspect imply any devaluation, for in certain respects the animal is superior to man. It has not yet blundered into consciousness nor pitted a self-willed ego against the power from which it lives; on the contrary, it fulfils the will that actuates it in a well-nigh perfect manner. Were it conscious, it would be morally better than man. There is deep doctrine in the legend of the fall: it is the expression of a dim presentiment that the emancipation of ego-consciousness was a Luciferian deed. Man's whole history consists from the very beginning in a conflict between his feeling of inferiority and his arrogance. Wisdom seeks the middle path and pays for this audacity by a dubious affinity with daemon and beast, and so is open to moral misinterpretation.

[421] Again and again in fairytales we encounter the motif of helpful animals. These act like humans, speak a human language, and display a sagacity and a knowledge superior to man's. In these circumstances we can say with some justification that the archetype of the spirit is being expressed through an animal form. A German fairytale³⁷ relates how a young man, while searching for his lost princess, meets a wolf, who says, "Do not be afraid! But tell me, where is your way leading you?" The young man recounts his story, whereupon the wolf gives him as a magic gift a few of his hairs, with which the young man can summon his help at any time. This intermezzo proceeds exactly like the meeting with the helpful old man. In the same story, the archetype also displays its other, wicked side. In order to make this clear I shall give a summary of the story:

[422] While the young man is watching his pigs in the wood, he discovers a large tree, whose branches lose themselves in the clouds. "How would it be," says he to himself, "if you were to look at the world from the top of that great tree?" So he climbs up, all day long he climbs, without even reaching the branches. Evening comes, and he has to pass the night in a fork of the tree. Next day he goes on climbing and by noon has reached the

foliage. Only towards evening does he come to a village nestling in the branches. The peasants who live there give him food and shelter for the night. In the morning he climbs still further. Towards noon, he reaches a castle in which a young girl lives. Here he finds that the tree goes no higher. She is a king's daughter, held prisoner by a wicked magician. So the young man stays with the princess, and she allows him to go into all the rooms of the castle: one room alone she forbids him to enter. But curiosity is too strong. He unlocks the door, and there in the room he finds a raven fixed to the wall with three nails. One nail goes through his throat, the two others through the wings. The raven complains of thirst and the young man, moved by pity, gives him water to drink. At each sip a nail falls out, and at the third sip the raven is free and flies out at the window. When the princess hears of it she is very frightened and says, "That was the devil who enchanted me! It won't be long now before he fetches me again." And one fine morning she has indeed vanished.

[423] The young man now sets out in search of her and, as we have described above, meets the wolf. In the same way he meets a bear and a lion, who also give him some hairs. In addition the lion informs him that the princess is imprisoned nearby in a hunting-lodge. The young man finds the house and the princess, but is told that flight is impossible, because the hunter possesses a three-legged white horse that knows everything and would infallibly warn its master. Despite that, the young man tries to flee away with her, but in vain. The hunter overtakes him but, because he had saved his life as a raven, lets him go and rides off again with the princess. When the hunter has disappeared into the wood, the young man creeps back to the house and persuades the princess to wheedle from the hunter the secret of how he obtained his clever white horse. This she successfully does in the night, and the young man, who has hidden himself under the bed, learns that about an hour's journey from the hunting-lodge there dwells a witch who breeds magic horses. Whoever was able to guard the foals for three days might choose a horse as a reward. In former times, said the hunter, she used to make a gift of twelve lambs into the bargain, in order to satisfy the hunger of the twelve wolves who lived in the woods near the farmstead, and prevent them from attacking; but to him she gave no lambs. So the wolves followed him as he rode away, and while crossing the borders of her domain they succeeded in tearing off one of his horse's hoofs. That was why it had only three legs.

[424] Then the young man made haste to seek out the witch and agreed to serve her on condition that she gave him not only a horse of his own choosing but twelve lambs as well. To this she consented. Instantly she commanded the foals to run away, and, to make him sleepy, she gave him brandy. He drinks, falls asleep, and the foals escape. On the first day he catches them with the help of the wolf, on the second day the bear helps him, and on the third the lion. He can now go and choose his reward. The witch's little daughter tells him which horse her mother rides. This is naturally the best horse, and it too is white. Hardly has he got it out of the stall when the witch pierces the four hoofs and sucks the marrow out of the bones. From this she bakes a cake and gives it to the young man for his journey. The horse grows deathly weak, but the young man feeds it on the cake, whereupon the horse recovers its former strength. He gets out of the woods unscathed after quieting the twelve wolves with the twelve lambs. He then fetches the princess and rides away with her. But the three-legged horse calls out to the hunter, who sets off in pursuit and quickly catches up with them, because the four-legged horse refuses to gallop. As the hunter approaches, the four-legged horse cries out to the three-legged, "Sister, throw him off!" The magician is thrown and trampled to pieces by the two horses. The young man sets the princess on the three-legged horse, and the pair of them ride away to her father's kingdom, where they get married. The four-legged horse begs him to cut off both their heads, for otherwise they would bring disaster upon him. This he does, and the horses are transformed into a handsome prince and a wonderfully beautiful princess, who after a while repair "to their own kingdom." They had been changed into horses by the hunter, long ago.

[425] Apart from the theriomorphic spirit symbolism in this tale, it is especially interesting to note that the function of knowing and intuition is represented by a riding-animal. This is as much as to say that the spirit can be somebody's property. The three-legged white horse is thus the property of the demonic hunter, and the four-legged one the property of the witch. Spirit is here partly a function, which like any other object (horse) can change its owner, and partly an autonomous subject (magician as owner of the horse). By obtaining the four-legged horse from the witch, the young man frees a spirit or a thought of some special kind from the grip of the unconscious. Here as elsewhere, the witch stands for a *mater natura* or the original "matriarchal" state of the unconscious, indicating a psychic

constitution in which the unconscious is opposed only by a feeble and still-dependent consciousness. The four-legged horse shows itself superior to the three-legged, since it can command the latter. And since the quaternity is a symbol of wholeness and wholeness plays a considerable role in the picture-world of the unconscious,³⁸ the victory of four-leggedness over three-leggedness is not altogether unexpected. But what is the meaning of the opposition between threeness and fourness, or rather, what does threeness mean as compared with wholeness? In alchemy this problem is known as the axiom of Maria and runs all through alchemical philosophy for more than a thousand years, finally to be taken up again in the Cabiri scene in *Faust*. The earliest literary version of it is to be found in the opening words of Plato's *Timaeus*³⁹ of which Goethe gives us a reminder. Among the alchemists we can see clearly how the divine Trinity has its counterpart in a lower, chthonic triad (similar to Dante's three-headed devil). This represents a principle which, by reason of its symbolism, betrays affinities with evil, though it is by no means certain that it expresses nothing but evil. Everything points rather to the fact that evil, or its familiar symbolism, belongs to the family of figures which describe the dark, nocturnal, lower, chthonic element. In this symbolism the lower stands to the higher as a correspondence⁴⁰ in reverse; that is to say it is conceived, like the upper, as a triad. Three, being a masculine number, is logically correlated with the wicked hunter, who can be thought of alchemically as the lower triad. Four, a feminine number, is assigned to the old woman. The two horses are miraculous animals that talk and know and thus represent the unconscious spirit, which in one case is subordinated to the wicked magician and in the other to the old witch.

[426] Between the three and the four there exists the primary opposition of male and female, but whereas fourness is a symbol of wholeness, threeness is not. The latter, according to alchemy, denotes polarity, since one triad always presupposes another, just as high presupposes low, lightness darkness, good evil. In terms of energy, polarity means a potential, and wherever a potential exists there is the possibility of a current, a flow of events, for the tension of opposites strives for balance. If one imagines the quaternity as a square divided into two halves by a diagonal, one gets two triangles whose apices point in opposite directions. One could therefore say metaphorically that if the wholeness symbolized by the quaternity is divided into equal halves, it produces two opposing triads. This simple

reflection shows how three can be derived from four, and in the same way the hunter of the captured princess explains how his horse, from being four-legged, became three-legged, through having one hoof torn off by the twelve wolves. The three-leggedness is due to an accident, therefore, which occurred at the very moment when the horse was leaving the territory of the dark mother. In psychological language we should say that when the unconscious wholeness becomes manifest, i.e., leaves the unconscious and crosses over into the sphere of consciousness, one of the four remains behind, held fast by the *horror vacui* of the unconscious. There thus arises a triad, which as we know—not from the fairytale but from the history of symbolism—constellates a corresponding triad in opposition to it⁴¹—in other words, a conflict ensues. Here too we could ask with Socrates, “One, two, three—but, my dear Timaeus, of those who yesterday were the banqueters and today are the banquet-givers, where is the fourth?”⁴² He has remained in the realm of the dark mother, caught by the wolfish greed of the unconscious, which is unwilling to let anything escape from its magic circle save at the cost of a sacrifice.

[427] The hunter or old magician and the witch correspond to the negative parental imagos in the magic world of the unconscious. The hunter first appears in the story as a black raven. He has stolen away the princess and holds her a prisoner. She describes him as “the devil.” But it is exceedingly odd that he himself is locked up in the one forbidden room of the castle and fixed to the wall with three nails, as though *crucified*. He is imprisoned, like all jailers, in his own prison, and bound like all who curse. The prison of both is a magic castle at the top of a gigantic tree, presumably the world-tree. The princess belongs to the upper region of light near the sun. Sitting there in captivity on the world-tree, she is a kind of *anima mundi* who has got herself into the power of darkness. But this catch does not seem to have done the latter much good either, seeing that the captor is crucified and moreover with three nails. The crucifixion evidently betokens a state of agonizing bondage and suspension, fit punishment for one foolhardy enough to venture like a Prometheus into the orbit of the opposing principle. This was what the raven, who is identical with the hunter, did when he ravished a precious soul from the upper world of light; and so, as a punishment, he is nailed to the wall in that upper world. That this is an inverted reflection of the primordial Christian image should be obvious enough. The Saviour who freed the soul of humanity

from the dominion of the prince of this world was nailed to a cross down below on earth, just as the thieving raven is nailed to the wall in the celestial branches of the world-tree for his presumptuous meddling. In our fairytale, the peculiar instrument of the magic spell is the triad of nails. Who it was that made the raven captive is not told in the tale, but it sounds as if a spell had been laid upon him in the triune name.⁴³

[428] Having climbed up the world-tree and penetrated into the magic castle where he is to rescue the princess, our young hero is permitted to enter all the rooms but one, the very room in which the raven is imprisoned. Just as in paradise there was one tree of which it was forbidden to eat, so here there is one room that is not to be opened, with the natural result that it is entered at once. Nothing excites our interest more than a prohibition. It is the surest way of provoking disobedience. Obviously there is some secret scheme afoot to free not so much the princess as the raven. As soon as the hero catches sight of him, the raven begins to cry piteously and to complain of thirst,⁴⁴ and the young man, moved by the virtue of compassion, slakes it, not with hyssop and gall, but with quickening water, whereupon the three nails fall out and the raven escapes through the open window. Thus the evil spirit regains his freedom, changes into the hunter, steals the princess for the second time, but this time locks her up in his hunting-lodge on earth. The secret scheme is partially unveiled: the princess must be brought down from the upper world to the world of men, which was evidently not possible without the help of the evil spirit and man's disobedience.

[429] But since in the human world, too, the hunter of souls is the princess's master, the hero has to intervene anew, to which end, as we have seen, he filches the four-legged horse from the witch and breaks the three-legged spell of the magician. It was the triad that first transfixed the raven, and the triad also represents the power of the evil spirit. These are the two triads that point in opposite directions.

[430] Turning now to quite another field, the realm of psychological experience, we know that three of the four functions of consciousness can become differentiated, i.e., conscious, while the other remains connected with the matrix, the unconscious, and is known as the "inferior" function. It is the Achilles heel of even the most heroic consciousness: somewhere the strong man is weak, the clever man foolish, the good man bad, and the

reverse is also true. In our fairytale the triad appears as a mutilated quaternity. If only one leg could be added to the other three, it would make a whole. The enigmatic axiom of Maria runs: "... from the third comes the one as the fourth" (ἐκ τοῦ τρίτου τὸ ἓν τέταρτον) —which presumably means, when the third produces the fourth it at once produces unity. The lost component which is in the possession of the wolves belonging to the Great Mother is indeed only a quarter, but, together with the three, it makes a whole which does away with division and conflict.

[431] But how is it that a quarter, on the evidence of symbolism, is at the same time a triad? Here the symbolism of our fairytale leaves us in the lurch, and we are obliged to have recourse to the facts of psychology. I have said previously that three functions can become differentiated, and only one remains under the spell of the unconscious. This statement must be defined more closely. It is an empirical fact that only *one* function becomes more or less successfully differentiated, which on that account is known as the superior or main function, and together with extraversion or introversion constitutes the type of conscious attitude. This function has associated with it one or two partially differentiated auxiliary functions which hardly ever attain the same degree of differentiation as the main function, that is, the same degree of applicability by the will. Accordingly they possess a higher degree of spontaneity than the main function, which displays a large measure of reliability and is amenable to our intentions. The fourth, inferior function proves on the other hand to be inaccessible to our will. It appears now as a teasing and distracting imp, now as a *deus ex machina*. But always it comes and goes of its own volition. From this it is clear that even the differentiated functions have only partially freed themselves from the unconscious; for the rest they are still rooted in it and to that extent they operate under its rule. Hence the three "differentiated" functions at the disposal of the ego have three corresponding unconscious components that have not yet broken loose from the unconscious.⁴⁵ And just as the three conscious and differentiated parts of these functions are confronted by a fourth, undifferentiated function which acts as a painfully disturbing factor, so also the superior function seems to have its worst enemy in the unconscious. Nor should we omit to mention one final turn of the screw: like the devil who delights in disguising himself as an angel of light, the inferior function secretly and mischievously influences the superior function most of all, just as the latter represses the former most

strongly.⁴⁶

[432] These unfortunately somewhat abstract formulations are necessary in order to throw some light on the tricky and allusive associations in our—save the mark!—“childishly simple” fairytale. The two antithetical triads, the one banning and the other representing the power of evil, tally to a hair’s breadth with the functional structure of the conscious and unconscious psyche. Being a spontaneous, naïve, and uncontrived product of the psyche, the fairytale cannot very well express anything except what the psyche actually is. It is not only *our* fairytale that depicts these structural psychic relations, but countless other fairytales do the same.⁴⁷

[433] Our fairytale reveals with unusual clarity the essentially antithetical nature of the spirit archetype, while on the other hand it shows the bewildering play of antinomies all aiming at the great goal of higher consciousness. The young swineherd who climbs from the animal level up to the top of the giant world-tree and there, in the upper world of light, discovers his captive anima, the high-born princess, symbolizes the ascent of consciousness, rising from almost bestial regions to a lofty perch with a broad outlook, which is a singularly appropriate image for the enlargement of the conscious horizon.⁴⁸ Once the masculine consciousness has attained this height, it comes face to face with its feminine counterpart, the anima.⁴⁹ She is a personification of the unconscious. The meeting shows how inept it is to designate the latter as the “subconscious”: it is not merely “below” consciousness but also above it, so far above it indeed that the hero has to climb up to it with considerable effort. This “upper” unconscious, however, is far from being a “supercon-conscious” in the sense that anyone who reaches it, like our hero, would stand as high above the “subconscious” as above the earth’s surface. On the contrary, he makes the disagreeable discovery that his high and mighty anima, the Princess Soul, is bewitched up there and no freer than a bird in a golden cage. He may pat himself on the back for having soared up from the flatlands and from almost bestial stupidity, but his soul is in the power of an evil spirit, a sinister father-imago of subterrene nature in the guise of a raven, the celebrated theriomorphic figure of the devil. What use now is his lofty perch and his wide horizon, when his own dear soul is languishing in prison? Worse, she plays the game of the underworld and ostensibly tries to stop the young man from discovering the secret of her imprisonment, by

forbidding him to enter that one room. But secretly she leads him to it by the very fact of her veto. It is as though the unconscious had two hands of which one always does the opposite of the other. The princess wants and does not want to be rescued. But the evil spirit too has got himself into a fix, by all accounts: he wanted to filch a fine soul from the shining upper world—which he could easily do as a winged being—but had not bargained on being shut up there himself. Black spirit though he is, he longs for the light. That is his secret justification, just as his being spellbound is a punishment for his transgression. But so long as the evil spirit is caught in the upper world, the princess cannot get down to earth either, and the hero remains lost in paradise. So now he commits the sin of disobedience and thereby enables the robber to escape, thus causing the abduction of the princess for the second time—a whole chain of calamities. In the result, however, the princess comes down to earth and the devilish raven assumes the human shape of the hunter. The other-worldly anima and the evil principle both descend to the human sphere, that is, they dwindle to human proportions and thus become approachable. The three-legged, all-knowing horse represents the hunter's own power: it corresponds to the unconscious components of the differentiated functions.⁵⁰ The hunter himself personifies the inferior function, which also manifests itself in the hero as his inquisitiveness and love of adventure. As the story unfolds, he becomes more and more like the hunter: he too obtains his horse from the witch. But, unlike him, the hunter omitted to obtain the twelve lambs in order to feed the wolves, who then injured his horse. He forgot to pay tribute to the chthonic powers because he was nothing but a robber. Through this omission the hero learns that the unconscious lets its creatures go only at the cost of sacrifice.⁵¹ The number 12 is presumably a time symbol, with the subsidiary meaning of the twelve labours (ἡθλα)⁵² that have to be performed for the unconscious before one can get free.⁵³ The hunter looks like a previous unsuccessful attempt of the hero to gain possession of his soul through robbery and violence. But the conquest of the soul is in reality a work of patience, self-sacrifice, and devotion. By gaining possession of the four-legged horse the hero steps right into the shoes of the hunter and carries off the princess as well. The quaternity in our tale proves to be the greater power, for it integrates into its totality that which it still needed in order to become whole.

[434] The archetype of the spirit in this, be it said, by no means primitive

fairytale is expressed theriomorphically as a system of three functions which is subordinated to a unity, the evil spirit, in the same way that some unnamed authority has crucified the raven with a triad of three nails. The two supraordinate unities correspond in the first case to the inferior function which is the arch-enemy of the main function, namely to the hunter; and in the second case to the main function, namely to the hero. Hunter and hero are ultimately equated with one another, so that the hunter's function is resolved in the hero. As a matter of fact, the hero lies dormant in the hunter from the very beginning, egging him on, with all the unmoral means at his disposal, to carry out the rape of the soul, and then causing him to play her into the hero's hands against the hunter's will. On the surface a furious conflict rages between them, but down below the one goes about the other's business. The knot is unravelled directly the hero succeeds in capturing the quaternity—or in psychological language, when he assimilates the inferior function into the ternary system. That puts an end to the conflict at one blow, and the figure of the hunter melts into thin air. After this victory, the hero sets his princess upon the three-legged steed and together they ride away to her father's kingdom. From now on she rules and personifies the realm of spirit that formerly served the wicked hunter. Thus the anima is and remains the representative of that part of the unconscious which can never be assimilated into a humanly attainable whole.

[435] *Postscript.* Only after the completion of my manuscript was my attention drawn by a friend to a Russian variant of our story. It bears the title "Maria Morevna."⁵⁴ The hero of the story is no swineherd, but Czarevitch Ivan. There is an interesting explanation of the three helpful animals: they correspond to Ivan's three sisters and their husbands, who are really birds. The three sisters represent an unconscious triad of functions related to both the animal and spiritual realms. The bird-men are a species of angel and emphasize the auxiliary nature of the unconscious functions. In the story they intervene at the critical moment when the hero—unlike his German counterpart—gets into the power of the evil spirit and is killed and dismembered (the typical fate of the God-man!).⁵⁵ The evil spirit is an old man who is often shown naked and is called Koschei⁵⁶ the Deathless. The corresponding witch is the well-known Baba Yaga. The three helpful animals of the German variant are doubled here, appearing first as the bird-men and then as the lion, the strange bird, and the bees.

The princess is Queen Maria Morevna, a redoubtable martial leader—Mary the queen of heaven is lauded in the Russian Orthodox hymnal as “leader of hosts”!—who has chained up the evil spirit with twelve chains in the forbidden room in her castle. When Ivan slakes the old devil’s thirst he makes off with the queen. The magic riding animals do not in the end turn into human beings. This Russian story has a distinctly more primitive character.

V. SUPPLEMENT

[436] The following remarks lay no claim to general interest, being in the main technical. I wanted at first to delete them from this revised version of my essay, but then I changed my mind and appended them in a supplement. The reader who is not specifically interested in psychology can safely skip this section. For, in what follows, I have dealt with the abstruse-looking problem of the three- and four-leggedness of the magic horses, and presented my reflections in such a way as to demonstrate the method I have employed. This piece of psychological reasoning rests firstly on the irrational data of the material, that is, of the fairytale, myth, or dream, and secondly on the conscious realization of the “latent” rational connections which these data have with one another. That such connections exist at all is something of a hypothesis, like that which asserts that dreams have a meaning. The truth of this assumption is not established *a priori*: its usefulness can only be proved by application. It therefore remains to be seen whether its methodical application to irrational material enables one to interpret the latter in a meaningful way. Its application consists in approaching the material as if it had a coherent inner meaning. For this purpose most of the data require a certain amplification, that is, they need to be clarified, generalized, and approximated to a more or less general concept in accordance with Cardan’s rule of interpretation. For instance, the three-leggedness, in order to be recognized for what it is, has first to be separated from the horse and then approximated to its specific principle—the principle of threeness. Likewise, the four-leggedness in the fairytale, when raised to the level of a general concept, enters into relationship with the threeness, and as a result we have the enigma mentioned in the *Timaeus*, the problem of three and four. Triads and tetrads represent archetypal structures that play a significant part in all symbolism and are equally important for the investigation of myths and

dreams. By raising the irrational datum (three-leggedness and four-leggedness) to the level of a general concept we elicit the universal meaning of this motif and encourage the inquiring mind to tackle the problem seriously. This task involves a series of reflections and deductions of a technical nature which I would not wish to withhold from the psychologically interested reader and especially from the professional, the less so as this labour of the intellect represents a typical unravelling of symbols and is indispensable for an adequate understanding of the products of the unconscious. Only in this way can the nexus of unconscious relationships be made to yield their own meaning, in contrast to those deductive interpretations derived from a preconceived theory, e.g., interpretations based on astronomy, meteorology, mythology, and—last but not least—the sexual theory.

[437] The three-legged and four-legged horses are in truth a recondite matter worthy of closer examination. The three and the four remind us not only of the dilemma we have already met in the theory of psychological functions, but also of the axiom of Maria Prophetissa, which plays a considerable role in alchemy. It may therefore be rewarding to examine more closely the meaning of the miraculous horses.

[438] The first thing that seems to me worthy of note is that the three-legged horse which is assigned to the princess as her mount is a mare, and is moreover herself a bewitched princess. Threeness is unmistakably connected here with femininity, whereas from the dominating religious standpoint of consciousness it is an exclusively masculine affair, quite apart from the fact that 3, as an uneven number, is masculine in the first place. One could therefore translate threeness as “masculinity” outright, this being all the more significant when one remembers the ancient Egyptian triunity of God, Ka-mutef,⁵⁷ and Pharaoh.

[439] Three-leggedness, as the attribute of some animal, denotes the unconscious masculinity immanent in a female creature. In a real woman it would correspond to the animus who, like the magic horse, represents “spirit.” In the case of the anima, however, threeness does not coincide with any Christian idea of the Trinity but with the “lower triangle,” the inferior function triad that constitutes the “shadow.” The inferior half of the personality is for the greater part unconscious. It does not denote the whole of the unconscious, but only the personal segment of it. The anima,

on the other hand, so far as she is distinguished from the shadow, personifies the collective unconscious. If threeness is assigned to her as a riding-animal, it means that she “rides” the shadow, is related to it as the *mar*.⁵⁸ In that case she possesses the shadow. But if she herself is the horse, then she has lost her dominating position as a personification of the collective unconscious and is “ridden”—possessed—by Princess A, spouse of the hero. As the fairytale rightly says, she has been changed by witchcraft into the three-legged horse (Princess B).

We can sort out this imbroglio more or less as follows:

- [440] 1. Princess A is the anima⁵⁹ of the hero. She rides—that is, possesses—the three-legged horse, who is the shadow, the inferior function-triad of her later spouse. To put it more simply: she has taken possession of the inferior half of the hero’s personality. She has caught him on his weak side, as so often happens in ordinary life, for where one is weak one needs support and completion. In fact, a woman’s place is on the weak side of a man. This is how we would have to formulate the situation if we regarded the hero and Princess A as two ordinary people. But since it is a fairy-story played out mainly in the world of magic, we are probably more correct in interpreting Princess A as the hero’s anima. In that case the hero has been wafted out of the profane world through his encounter with the anima, like Merlin by his fairy: as an ordinary man he is like one caught in a marvellous dream, viewing the world through a veil of mist.
- [441] 2. The matter is now considerably complicated by the unexpected fact that the three-legged horse is a mare, an equivalent of Princess A. She (the mare) is Princess B, who in the shape of a horse corresponds to Princess A’s shadow (i.e., her inferior function-triad). Princess B, however, differs from Princess A in that, unlike her, she does not ride the horse but is contained in it: she is bewitched and has thus come under the spell of a masculine triad. Therefore, she is possessed by a shadow.
- [442] 3. The question now is, *whose* shadow? It cannot be the shadow of the hero, for this is already taken up by the latter’s anima. The fairytale gives us the answer: it is the hunter or magician who has bewitched her. As we have seen, the hunter is somehow connected with the hero, since the latter gradually puts himself in his shoes. Hence one could easily arrive at the conjecture that the hunter is at bottom none other than the shadow of the

hero. But this supposition is contradicted by the fact that the hunter stands for a formidable power which extends not only to the hero's anima but much further, namely to the royal brother-sister pair of whose existence the hero and his anima have no notion, and who appear very much out of the blue in the story itself. The power that extends beyond the orbit of the individual has a more than individual character and cannot therefore be identified with the shadow, if we conceive and define this as the dark half of the personality. As a supra-individual factor the numen of the hunter is a dominant of the collective unconscious, and its characteristic features—hunter, magician, raven, miraculous horse, crucifixion or suspension high up in the boughs of the world-tree⁶⁰—touch the Germanic psyche very closely. Hence the Christian *Weltanschauung*, when reflected in the ocean of the (Germanic) unconscious, logically takes on the features of Wotan.⁶¹ In the figure of the hunter we meet an *imago dei*, a God-image, for Wotan is also a god of winds and spirits, on which account the Romans fittingly interpreted him as Mercury.

[443] 4. The Prince and his sister, Princess B, have therefore been seized by a pagan god and changed into horses, i.e., thrust down to the animal level, into the realm of the unconscious. The inference is that in their proper human shape the pair of them once belonged to the sphere of collective consciousness. But who are they?

[444] In order to answer this question we must proceed from the fact that these two are an undoubted counterpart of the hero and Princess A. They are connected with the latter also because they serve as their mounts, and in consequence they appear as their lower, animal halves. Because of its almost total unconsciousness, the animal has always symbolized the psychic sphere in man which lies hidden in the darkness of the body's instinctual life. The hero rides the stallion, characterized by the even (feminine) number 4; Princess A rides the mare who has only three legs (3 = a masculine number). These numbers make it clear that the transformation into animals has brought with it a modification of sex character: the stallion has a feminine attribute, the mare a masculine one. Psychology can confirm this development as follows: to the degree that a man is overpowered by the (collective) unconscious there is not only a more unbridled intrusion of the instinctual sphere, but a certain feminine character also makes its appearance, which I have suggested should be

called “anima.” If, on the other hand, a woman comes under the domination of the unconscious, the darker side of her feminine nature emerges all the more strongly, coupled with markedly masculine traits. These latter are comprised under the term “animus.”⁶²

[445] 5. According to the fairytale, however, the animal form of the brother-sister pair is “unreal” and due simply to the magic influence of the pagan hunter-god. If they were nothing but animals, we could rest content with this interpretation. But that would be to pass over in unmerited silence the singular allusion to a modification of sex character. The white horses are no ordinary horses: they are miraculous beasts with supernatural powers. Therefore the human figures out of which the horses were magically conjured must likewise have had something supernatural about them. The fairytale makes no comment here, but if our assumption is correct that the two animal forms correspond to the subhuman components of hero and princess, then it follows that the human forms—Prince and Princess B—must correspond to their superhuman components. The superhuman quality of the original swineherd is shown by the fact that he becomes a hero, practically a half-god, since he does not stay with his swine but climbs the world-tree, where he is very nearly made its prisoner, like Wotan. Similarly, he could not have become like the hunter if he did not have a certain resemblance to him in the first place. In the same way the imprisonment of Princess A on the top of the world-tree proves her electness, and in so far as she shares the hunter’s bed, as stated by the tale, she is actually the bride of God.

[446] It is these extraordinary forces of heroism and election, bordering on the superhuman, which involve two quite ordinary humans in a superhuman fate. Accordingly, in the profane world a swineherd becomes a king, and a princess gets an agreeable husband. But since, for fairytales, there is not only a profane but also a magical world, human fate does not have the final word. The fairytale therefore does not omit to point out what happens in the world of magic. There too a prince and princess have got into the power of the evil spirit, who is himself in a tight corner from which he cannot extricate himself without extraneous help. So the human fate that befalls the swineherd and Princess A is paralleled in the world of magic. But in so far as the hunter is a pagan God-image and thus exalted above the world of heroes and paramours of the gods, the parallelism goes

beyond the merely magical into a divine and spiritual sphere, where the evil spirit, the Devil himself—or at least *a* devil—is bound by the spell of an equally mighty or even mightier counter-principle indicated by the three nails. This supreme tension of opposites, the mainspring of the whole drama, is obviously the conflict between the upper and lower triads, or, to put it in theological terms, between the Christian God and the devil who has assumed the features of Wotan.⁶³

[447] 6. We must, it seems, start from this highest level if we want to understand the story correctly, for the drama takes its rise from the initial transgression of the evil spirit. The immediate consequence of this is his crucifixion. In that distressing situation he needs outside help, and as it is not forthcoming from above, it can only be summoned from below. A young swineherd, possessed with the boyish spirit of adventure, is reckless and inquisitive enough to climb the world-tree. Had he fallen and broken his neck, no doubt everybody would have said, “What evil spirit could have given him the crazy idea of climbing up an enormous tree like that!” Nor would they have been altogether wrong, for that is precisely what the evil spirit was after. The capture of Princess A was a transgression in the profane world, and the bewitching of the—as we may suppose—semidivine brother-sister pair was just such an enormity in the magical world. We do not know, but it is possible, that this heinous crime was committed before the bewitching of Princess A. At any rate, both episodes point to a transgression of the evil spirit in the magical world as well as in the profane.

[448] It is assuredly not without a deeper meaning that the rescuer or redeemer should be a swineherd, like the Prodigal Son. He is of lowly origin and has this much in common with the curious conception of the redeemer in alchemy. His first liberating act is to deliver the evil spirit from the divine punishment meted out to him. It is from this act, representing the first stage of the lysis, that the whole dramatic tangle develops.

[449] 7. The moral of this story is in truth exceedingly odd. The finale satisfies in so far as the swineherd and Princess A are married and become the royal pair. Prince and Princess B likewise celebrate their wedding, but this—in accordance with the archaic prerogative of kings—takes the form of incest, which, though somewhat repellent, must be regarded as more or

less habitual in semidivine circles.⁶⁴ But what, we may ask, happens to the evil spirit, whose rescue from condign punishment sets the whole thing in motion? The wicked hunter is trampled to pieces by the horses, which presumably does no lasting damage to a spirit. Apparently he vanishes without trace, but only apparently, for he does after all leave a trace behind him, namely a hard-won happiness in both the profane and the magical world. Two halves of the quaternity, represented on one side by the swineherd and Princess A and on the other by Prince and Princess B, have each come together and united: two marriage-pairs now confront one another, parallel but otherwise divided, inasmuch as the one pair belongs to the profane and the other to the magical world. But in spite of this indubitable division, secret psychological connections, as we have seen, exist between them which allow us to derive the one pair from the other.

[450] Speaking in the spirit of the fairytale, which unfolds its drama from the highest point, one would have to say that the world of half-gods is anterior to the profane world and produces it out of itself, just as the world of half-gods must be thought of as proceeding from the world of gods. Conceived in this way, the swineherd and Princess A are nothing less than earthly simulacra of Prince and Princess B, who in their turn would be the descendants of divine prototypes. Nor should we forget that the horse-breeding witch belongs to the hunter as his female counterpart, rather like an ancient Epona (the Celtic goddess of horses). Unfortunately we are not told how the magical conjuration into horses happened. But it is evident that the witch had a hand in the game because both the horses were raised from her stock and are thus, in a sense, her productions. Hunter and witch form a pair—the reflection, in the nocturnalchthonic part of the magical world, of a divine parental pair. The latter is easily recognized in the central Christian idea of *sponsus et sponsa*, Christ and his bride, the Church.

[451] If we wanted to explain the fairytale personalistically, the attempt would founder on the fact that archetypes are not whimsical inventions but autonomous elements of the unconscious psyche which were there before any invention was thought of. They represent the unalterable structure of a psychic world whose “reality” is attested by the determining effects it has upon the conscious mind. Thus, it is a significant psychic reality that the human pair⁶⁵ is matched by another pair in the unconscious, the latter pair

being only in appearance a reflection of the first. In reality the royal pair invariably comes first, as an *a priori*, so that the human pair has far more the significance of an individual concretization, in space and time, of an eternal and primordial image—at least in its mental structure, which is imprinted upon the biological continuum.

[452] We could say, then, that the swineherd stands for the “animal” man who has a soul-mate somewhere in the upper world. By her royal birth she betrays her connection with the pre-existent, semidivine pair. Looked at from this angle, the latter stands for everything a man can become if only he climbs high enough up the world-tree.⁶⁶ For to the degree that the young swineherd gains possession of the patrician, feminine half of himself, he approximates to the pair of half-gods and lifts himself into the sphere of royalty, which means universal validity. We come across the same theme in Christian Rosencreutz’s *Chymical Wedding*, where the king’s son must first free his bride from the power of a Moor, to whom she has voluntarily given herself as a concubine. The Moor represents the alchemical *nigredo* in which the arcane substance lies hidden, an idea that forms yet another parallel to our mythologem, or, as we would say in psychological language, another variant of this archetype.

[453] As in alchemy, our fairytale describes the unconscious processes that compensate the conscious, Christian situation. It depicts the workings of a spirit who carries our Christian thinking beyond the boundaries set by ecclesiastical concepts, seeking an answer to questions which neither the Middle Ages nor the present day have been able to solve. It is not difficult to see in the image of the second royal pair a correspondence to the ecclesiastical conception of bridegroom and bride, and in that of the hunter and witch a distortion of it, veering towards an atavistic, unconscious Wotanism. The fact that it is a *German* fairytale makes the position particularly interesting, since this same Wotanism was the psychological godfather of National Socialism, a phenomenon which carried the distortion to the lowest pitch before the eyes of the world.⁶⁷ On the other hand, the fairytale makes it clear that it is possible for a man to attain totality, to become whole, only with the co-operation of the spirit of darkness, indeed that the latter is actually a *causa instrumentalis* of redemption and individuation. In utter perversion of this goal of spiritual development, to which all nature aspires and which is also prefigured in

Christian doctrine, National Socialism destroyed man's moral autonomy and set up the nonsensical totalitarianism of the State. The fairytale tells us how to proceed if we want to overcome the power of darkness: we must turn his own weapons against him, which naturally cannot be done if the magical underworld of the hunter remains unconscious, and if the best men in the nation would rather preach dogmatisms and platitudes than take the human psyche seriously.

VI. CONCLUSION

[454] When we consider the spirit in its archetypal form as it appears to us in fairytales and dreams, it presents a picture that differs strangely from the conscious idea of spirit, which is split up into so many meanings. Spirit was originally a spirit in human or animal form, a *daimonion* that came upon man from without. But our material already shows traces of an expansion of consciousness which has gradually begun to occupy that originally unconscious territory and to transform those *daimonia*, at least partially, into voluntary acts. Man conquers not only nature, but spirit also, without realizing what he is doing. To the man of enlightened intellect it seems like the correction of a fallacy when he recognizes that what he took to be spirits is simply the human spirit and ultimately his own spirit. All the superhuman things, whether good or bad, that former ages predicated of the *daimonia*, are reduced to "reasonable" proportions as though they were pure exaggeration, and everything seems to be in the best possible order. But were the unanimous convictions of the past really and truly only exaggerations? If they were not, then the integration of the spirit means nothing less than its demonization, since the superhuman spiritual agencies that were formerly tied up in nature are introjected into human nature, thus endowing it with a power which extends the bounds of the personality *ad infinitum*, in the most perilous way. I put it to the enlightened rationalist: has his rational reduction led to the beneficial control of matter and spirit? He will point proudly to the advances in physics and medicine, to the freeing of the mind from medieval stupidity and—as a well-meaning Christian—to our deliverance from the fear of demons. But we continue to ask: what have all our other cultural achievements led to? The fearful answer is there before our eyes: man has been delivered from no fear, a hideous nightmare lies upon the world. So far reason has failed lamentably, and the very thing that everybody wanted to avoid rolls on in

ghastly progression. Man has achieved a wealth of useful gadgets, but, to offset that, he has torn open the abyss, and what will become of him now—where can he make a halt? After the last World War we hoped for reason: we go on hoping. But already we are fascinated by the possibilities of atomic fission and promise ourselves a Golden Age—the surest guarantee that the abomination of desolation will grow to limitless dimensions. And who or what is it that causes all this? It is none other than that harmless (!), ingenious, inventive, and sweetly reasonable human spirit who unfortunately is abysmally unconscious of the demonism that still clings to him. Worse, this spirit does everything to avoid looking himself in the face, and we all help him like mad. Only, heaven preserve us from psychology—*that* depravity might lead to self-knowledge I Rather let us have wars, for which somebody else is always to blame, nobody seeing that all the world is driven to do just what all the world flees from in terror.

[455] It seems to me, frankly, that former ages did not exaggerate, that the spirit has not sloughed off its demonisms, and that mankind, because of its scientific and technological development, has in increasing measure delivered itself over to the danger of possession. True, the archetype of the spirit is capable of working for good as well as for evil, but it depends upon man's free—i.e., conscious—decision whether the good also will be perverted into something satanic. Man's worst sin is unconsciousness, but it is indulged in with the greatest piety even by those who should serve mankind as teachers and examples. When shall we stop taking man for granted in this barbarous manner and in all seriousness seek ways and means to exorcize him, to rescue him from possession and unconsciousness, and make this the most vital task of civilization? Can we not understand that all the outward tinkering and improvements do not touch man's inner nature, and that everything ultimately depends upon whether the man who wields the science and the technics is capable of responsibility or not? Christianity has shown us the way, but, as the facts bear witness, it has not penetrated deeply enough below the surface. What depths of despair are still needed to open the eyes of the world's responsible leaders, so that at least they can refrain from leading themselves into temptation?