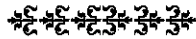


“THE THREE FEATHERS”
CONTINUED



Although we have amplified the three-feathers motif, we have not yet taken the second step of expressing its psychological meaning in a nutshell. Feathers represent thoughts or fantasies; they replace, *pars pro toto*, birds, and the wind is a well-known symbol for the inspiring spiritual quality of the unconscious. So this motif would mean that one lets one's imagination or thoughts wander, following the inspirations which well up from the unconscious. You might perform this ritual if you were at a crossroads and did not know what direction to take. Instead of deciding out of ego considerations, you wait for a hunch from the unconscious and let it have a say in the matter. We could understand that as a compensation for the dominant collective situation, which seems to have lost contact with the irrational, feminine element. If a single man or if a whole civilization loses contact with the feminine element, that usually implies a too rational, too ordered, too organized attitude. Along with the feminine go the feeling, the irrational, and fantasy, and here, instead of telling the sons where to go, this old king makes a gesture toward possible renewal by allowing the wind to tell them. Dummling's feather falls straight ahead of him onto the ground, where he discovers a trapdoor with steps beneath it leading into the depths of Mother Earth. In the Hessian parallel, the frog prin-

cess tells him that he should *sich versenken*—he should go into the depths. Always the downward movement is emphasized.

If there is a trapdoor and then steps leading into the earth, it is not the same as if there were just a natural cavity. Here, human beings have left their traces; perhaps there has been a building, or perhaps this is the cellar of a castle of which the upper part has long ago disappeared, or it was once a hiding place in a former civilization. Often when figures go down into the earth or into the water in a dream, people superficially interpret that as a *descensus ad inferos*, as a descent into the underworld, into the depths of the unconscious. But one should see whether it is a descent into unconscious virginal nature or whether there are layers and traces of former civilizations. The latter would indicate that there were elements which had once been conscious, but which had sunk back into the unconscious, just as a castle may fall into ruins but its cellars remain, leaving traces of a former way of life.

Interpreted psychologically, this would mean that the unconscious not only contains our instinctive animal nature but also contains the traditions of the past and is partially formed by them. This is why in analysis, elements of an earlier civilized past frequently reappear. A Jew may not care in the least about his cultural past, but kabbalistic motifs appear in his dreams. We once saw the dreams of a Hindu who had been educated in America and who consciously had not the slightest interest in his cultural past, but his dreams were full of Hindu godheads still alive in his unconscious. It has often been erroneously believed that Jung had a tendency to force people back into their cultural background; for instance, that he insisted that Jews should again dig up Orthodox symbolism or that Hindus should again pray to Shiva. This is not at all the case. There is absolutely no “should” or “ought” about it; it is simply a question whether such elements come up and want to be recognized in this person's unconscious or not.

How can it be that in our story the feminine element was at one time more conscious and has now sunk back into the unconscious? The original pagan Germanic and Celtic religions had many cults of Mother Earth and other nature goddesses, but the one-sided patriarchal superstructure of the Christian civilization slowly repressed this element. Naturally, therefore, if there is a question of bringing up the feminine element and integrating it again, we shall (at least in Europe) find traces of a past civilization in which it was much more conscious. In the Middle Ages with the cult of the Virgin Mary and the Troubadours, the recognition of the anima was much more alive than it was from the sixteenth century onward, a time which is characterized by an increasing repression of the feminine element and of Eros culture in our part of the world. We do not know the date of this fairy tale, but the opening situation shows a condition where the feminine element is not recognized, though obviously it had been at one time, which is why there is an easy possibility of getting back to it. Dummling can go down into the earth step by step and does not fall headlong or get lost in the dark. (In the Hessian parallel the steps have a round cover with a ring in it, like the rings on the covers of manholes in the street, so there is an allusion not only to the symbol of the anima but to the Self.)

When Dummling goes down, he finds a door and knocks at it, and he hears that strange little poem.

*Virgin, green and small,
Shrivel leg,
Shrivel leg's dog,
Shrivel back and forth.
Let's see who is outside.*

It is a kind of childish ditty with only a partly understandable, dreamlike combination of words. When the door opens, Dumm-

ling sees an enormous toad surrounded by a circle of little toads, and when he says he wants a beautiful carpet, they produce it out of the box.

We have first to amplify the poem and mainly the symbol of the toad. In many other variations of this fairy tale, the toad is replaced by a frog, so we have to look at the frog as well. In general, the frog in mythology is often a masculine element, whereas the toad is feminine. In Europe there is the frog prince, and in African and Malayan stories the frog is also a male being, while in practically all other civilizations the toad is feminine. In China a three-legged toad lives in the moon and together with a hare produces the elixir of life. According to a Taoist tradition she has been fished up from the "well of truth" and as a kind of protecting spirit works with the hare to make the elixir pills which heal and prolong life. In our civilization, the toad has always been associated with the Earth Mother, especially in her function of helping at childbirth. She was looked on, and is even now regarded, as being a representation of the uterus. In Catholic countries, after a leg or a hand or some other part has been cured by a saint, a wax image is made of the injured part and suspended as an *ex voto* (a token of the fulfillment of one's vow) at the church where healing was requested. Now if a woman has a disease of the uterus or some trouble connected with childbirth, she will not make a wax image of her uterus but will suspend a wax toad in the church, for the toad represents the uterus. In many churches and chapels in Bavaria, the statue of the Virgin is surrounded by such toads made out of wax. There the Virgin Mary has taken over the function of the Greek goddess Artemis Eileithyia, the helper in birth, the positive mother who helps the woman carry the child and give birth to it without harm. This analogy of toad and uterus shows how much the toad in this connection actually represents the maternal womb, the mother—just that which is lacking in the royal family.

The big toad in the middle could be looked upon as the mother of all the little toads sitting around her. Our Dummling does not marry the big toad; he takes one of the little ones out of the ring and she turns into the beautiful princess, which shows even more clearly that the big toad is the mother figure from whose circle he gets his anima. For, as we know, the anima is a derivative of the mother image in a man's psychology. Here the Mother Earth goddess is really in the center. The word *shrivel* is rather more difficult to understand. Certainly in the German language *hutzel*, the original word, is always associated with old age, ancientness, something which has lasted for a long time. It could allude to the fact that the Mother Goddess has been excluded from the realm of consciousness and neglected and has thus shriveled up in the cellar like an old apple.

Now we come to the leg (*Bein*), which I am inclined to interpret rather as a bone (also *Bein* in German) than as a leg because of a widespread ritual for a love charm in German, Swiss, and Austrian countries, according to which a man must take a toad or a frog and throw it alive into an ant heap. Then he must run away and not listen because the toad or frog might cry and that would mean that he was cursed by it. The ants will then eat the toad or frog until only the bones are left; then the man must take one of the leg bones and keep it, and if he secretly touches a woman's back with it without her noticing it, she will fall hopelessly in love with him. Thus toads and frogs are very much used in witchcraft and magic for love charms and aphrodisiac potions. Also in folklore the poisonous nature of the toad is very much emphasized. Actually a toad, if touched, exudes a liquid which, though not dangerous to humans, can cause an eczema, a slight inflammation of the skin. Smaller animals can be killed by this exudation. Since in folklore this fact is much exaggerated, the toad is looked upon as a witch

animal, and its pulverized skin and legs are used as one of the basic ingredients of practically all witch potions.

To sum up, we see that the toad is an earth goddess which has power over life and death: it can poison or it can bring life, and it has to do with the love principle. Thus the toad really contains all the elements lacking in the conscious setup of our story. It is green, the color of vegetation and nature, and a third line in the verse speaks of *Hutzelbeins Hündchen*—Shrivel leg's little dog. So there is a strange kind of association with a little dog, which is not quite clear but becomes clearer if you look up Bolte and Polivka's collection of parallels, where you will find that in many other versions, particularly in many French parallels, the redeemed princess is not a toad but a little dog. Obviously there is a shifting or intermingling of motifs, for sometimes it is a little white dog and sometimes either a cat, a mouse, or a toad. Should the bewitched or unredeemed princess be a little dog, she would naturally be much closer to the human realm than a frog; she would have been neglected and have regressed to an unconscious level, but she would be less low and less far away than if she had regressed to the level of a toad or a frog. So we could say that Dummling finds the lacking feminine element in a nonhuman form, as a cold-blooded animal or, if a dog, in the form of a warm-blooded animal.

The formation of this big toad with a ring of little toads at the entrance, in that other parallel, also shows that together with the feminine, the symbol of totality is constellated.

We now have to go into the symbolism of the carpet. In European civilization the carpet was not known until we came into contact with the East. The nomadic Arab tribes, who are still famous for their carpet weaving, say that the carpets they use in their tents represent that continuity of earth which they need to prevent them from feeling that they have no soil under their feet. Wherever they go, they first spread one of those beautiful carpets with its

usually sacred pattern, and over that they put the tent. It is the basis on which they stand, as we do on our earth. It also protects them from the evil influences of a foreign soil.

All the higher warm-blooded animals, including ourselves, have a strong attachment to their own territories. Most animals have an instinct to have and to defend a territory. We know that animals return to their territories. Efforts have been made to exile mice miles from their homes, but they walk back through all the dangers and difficulties, and only when the chance of survival is nil does the mouse not return but tries to get a new territory by fighting and driving out another mouse. In its own territory an animal has a kind of quick, intimate knowledge of the whole situation, so that when an enemy comes it can hide at once, whereas if it sees the shadow of a hawk in a strange territory, it has to look around to find a place to hide and may lose just that second required for its escape. Heinrich Hediger, a professor of zoology at Zürich University, has gone further into these problems and has tried to establish the fact that the territorial instinct in animals is derived from the mother attachment. He claims that the original territory of every young animal is its mother's body; the young animal grows in and lives on the mother's body, the clearest example being the kangaroo. This instinct is later transferred from the mother's body to the territory. We know that when animals are caught and transported, they make a home territory of their transport cage, and if that is destroyed and they are put into a new home right away, they may die. The transport box, with the animal in it, must always be put into the new place so that the animal can slowly acclimatize itself to its new home, after which the transport cage can be removed. It is again the mother's womb, a habitat with a maternal quality, the feeling of which is slowly transferred onto the new territory.

We are just the same. If you cut off elderly people from their

roots or make them move their homes, they often die. Many cling in an absolutely amazing way to their territory, and if you have ever watched your own dreams during a move, you will know that psychological upsets happen in your own psyche. Women, especially, suffer tremendously when they lose their territory, which is why Jung once said that he felt sorry for American women because of the moving from one place to another which is usual for them. Men can stand that much better because they have a more roaming tendency, but for a woman it is really difficult. To us too the territory means the mother, and for some of those North African nomadic tribes the carpet is that same thing, for they need the continuity of the maternal soil; and now having it outwardly, living practically every night on a different bit of sand, they carry their symbolic territory with them.

Now Islamic people, like the Jews, may not make an image of their Godhead, so the elements in carpets are mostly abstract designs which have a symbolic meaning. Most of them are motifs of the gazelle, of the camel, of the tree of life of Paradise, of a lamp, and so on, which have been transformed into purely geometrical designs. Carpet specialists are still able to say this is a lamp and that is really a gazelle, transformed into a pattern. Most of the elements in Oriental carpets refer to religious ideas: the lamp refers to illumination through Allah's wisdom, and the gazelle represents the human soul seeking for the Godhead. So the carpet represents not only Mother Earth for those people but also the inner basis of their whole life. Carpets very often appear in this way in the dreams of modern people. There is also the quotation from Faust, spoken by the spirit who visits Faust at the beginning of part one:

So schaff ich am sausenden Webstuhl der Zeit
Und wirke der Gottheit lebendiges Kleid.

Thus at Time's whirling loom I ply
And weave the vesture of God.

I think Goethe got this motif from Pherekydes' creation myth, which speaks of the earth as an enormous sort of cloak with woven patterns in it, spread over a world oak.

From these amplifications, you see that the woven cloak or carpet with its designs is often used as a symbol for the complex symbolic patterns of life and the secret designs of fate. It represents the greater pattern of our life, which we do not know as long as we live it. We constantly build our lives by our ego decisions, and it is only in old age when one looks back that one sees that the whole thing had a pattern. Some people who are more introspective know it a bit before the end of their lives and are secretly convinced that things have a pattern, that they are led, and that there is a kind of secret design behind the ephemeral actions and decisions of a human being. Actually, we turn toward dreams and the unconscious because we want to find out more about our life pattern in order to make fewer mistakes and not to cut with our knives into our own inner carpet, but to fulfill our destiny instead of resisting it. This purposiveness of an individual life pattern, which gives one a feeling of meaningfulness, is very often symbolized in the carpet. Generally carpets, especially Oriental ones, have those complicated meandering patterns such as you follow up when in a dreamy mood, when you feel that life goes up and down and along and changes around. Only if you look from afar, from a certain objective distance, do you realize that there is a pattern of wholeness in it.

Therefore, it is not off the point if, along with the forgotten feminine principles, there are no longer good carpets at the king's court and they need one, for they have again to find the pattern of life. In this way the story tells us that the subtlety of the inventions of the unconscious and the secret design woven into a human life are infinitely more intelligent than human consciousness—and more subtle and superior than man could invent. One is again

and again overwhelmed by the genius of that unknown mysterious something in our psyche which is the inventor of our dreams. It picks elements from day impressions, from something the dreamer has read the evening before in the paper, or from a childhood memory, and makes a nice kind of potpourri out of it, and only when you have interpreted its meaning do you see the subtlety and the genius of each dream composition. Every night we have that carpet weaver at work within us, who makes those fantastically subtle patterns, so subtle that, unfortunately often after an hour's attempt to interpret them, we are unable to find out the meaning. We are just too clumsy and stupid to follow up the genius of that unknown spirit of the unconscious which invents dreams. But we can understand that this carpet is more subtly woven than any human could ever achieve.

Naturally this first test is not accepted by the king and the two elder brothers, and so the second time they have to find the most beautiful ring. There again the ritual of the three feathers follows and the elder brothers bring an ordinary iron cartwheel with its nails pulled out, being too lazy to look for anything better, while Dummeling goes down to the toad and gets a beautiful gold ring shining with diamonds and precious stones.

The ring, as a circular object, is obviously one of the many symbols of the Self. But in the fairy tale there are so many symbols of the Self that we have to find out what specific function of the Self is stressed in this particular symbol. Now we know that the Self, being the central regulating factor of the unconscious psyche, has an enormous number of different functional aspects. It preserves the balance or, as we saw before with the hero symbol, it builds up an ego attitude in the right balance with the Self. The symbol of a ball would represent more the capacity of the Self to effect movement out of itself. For the primitive mind the ball was obviously that object with an amazing propensity for moving along

on its own volition. So the primitive might suppress that little factor that an initial push is needed, since for him the ball becomes that thing which can move without outside impetus, of its own accord; by its own inner life-impulse it moves and keeps moving through all the vicissitudes and frictions and difficulties of the material world. Therefore, it stands for this very factor in the unconscious psyche, which Jung has discovered; namely, that the unconscious psyche has a capacity for creating movement born out of itself. It is not a system which reacts only to already existing outer factors but can, without traceable causal impulse, produce something new out of itself. It has a capacity for spontaneous movement, which in many philosophies and religious systems is otherwise only attributed to the Divinity, the first mover.

The psyche has something of this in itself as well; thus, for instance, we can analyze someone for a long time and the dreams seem to discuss certain obvious life problems and the person feels all right, but suddenly he will have a dream out of the blue which starts something completely new. A new creative idea which one could not expect or explain causally has arisen, as if the psyche had decided to bring up something new, and these are the great and meaningful healing psychological events. The symbol of the sphere or the ball (remember that spheres or balls or rolling apples very often replace feathers in our tale) primarily means this. That is why so often in fairy tales the hero follows a rolling apple or a rolling sphere to some mysterious goal. He just follows this spontaneous self-impulsiveness of his own psyche to the secret goal. (I have amplified the symbol of the ball in order to show its difference from the ring and to show that to say "a symbol of the Self" is not specific enough, but that you have always to go into the particular function of each Self symbol.)

The ring has in general two functions besides its quality of roundness, which makes it an image of the Self. It symbolizes either

a connection or a fetter. The marriage ring, for instance, can mean connectedness with the partner, but it can also be a fetter—which is why some people take it off and put it in their pocket when they go traveling! So it depends on your own feeling toward it, whether it is a fetter or a meaningful connection. If a man gives a ring to a woman, he expresses, whether he knows it or not, the wish to be connected with her in a suprapersonal way, to be connected with her not just in an ephemeral love affair. He wants to say, "This is forever. It is eternal." And that means a connection via the Self, not only via ego-moods. Thus in the Catholic world marriage is a sacrament, and the connection is not only that of two egos making up their minds to have, as Jung expressed it, "a little financial society for the bringing up of children." If a marriage is more than that, it means the recognition that something suprapersonal, or, in religious language, divine enters into it and that it is meant forever in a much deeper sense than just the love mood or some calculation which brings people first together. The ring expresses an eternal connection through the Self, and whenever an analyst has to cope with marriage troubles or to accompany a human being on the last terrifying steps to the guillotine of his wedding day, very interesting dreams often point in this direction—that the marriage has to be made for the sake of individuation. That gives you a profoundly different basic attitude toward the everyday troubles which may arise. One knows that for better or worse, it is the fate by which one has to work through to higher consciousness and that one cannot just throw one's marriage over the first time something upsets one. That is secretly expressed by the wedding ring, which symbolizes a connection through the Self.

In general the ring means any kind of connectedness, and therefore it sometimes has quite a different aspect. Before performing many religious rituals, people must take off their rings. No Roman or Greek priest was allowed to perform any sacramental

act without first removing all his rings. There it meant that he had to connect with the Godhead and therefore must put aside all other connections; he must strip himself of all other obligations so that he may be open only to the divine influence. In this sense the image of the ring stands—very often negatively in mythology—for being tied to something to which one should not be tied, being enslaved by some negative factor such as, for instance, a demon. In psychological language that would symbolize a state of being fascinated and being the slave of some emotional unconscious complex.

In amplifying the ring symbolism, we could pull in not only the ring for the finger but all other rings, such as a witch's ring or marching in a ring to carrying a hoop. In general the ring in this wider sense has the meaning of what Jung describes as a *temenos*, the sacred space set apart either by circumambulation or by drawing a circle. In Greece, a *temenos* was simply a small sacred place in a wood or on a hill, into which one might not enter without certain precautions, a place where people could not be killed. If one who was persecuted took refuge in a *temenos*, he could be neither captured nor killed while there. A *temenos* is an asylum, and within it one is *asulos* (inviolable). As a place of the cult of the god, it signifies the territory that belongs to the Godhead. Witches' rings have a similar meaning; they are a piece of earth marked off, a round place reserved for a numinous, archetypal purpose. Such a place has the double function of protection for what is within and exclusion of what is without, and of concentration on what is within. That is the general meaning which is to be found in so many forms. The word *temenos* comes from *temno*, to cut. It indicates being cut out from the meaningless, profane layer of life—a part cut out and isolated for a special purpose. But I do not think this is particularly relevant to our story, in which we have a finger ring.

The ring in our story is golden. Gold, as a most precious metal,

has always in the planetary system been ascribed to the sun and is generally associated with incorruptibility and immortality. It is everlasting and in former times was the only known metal which did not decay or become black or green and resisted all corrosive elements. Gold treasures can be buried in the earth and dug up unharmed after a thousand years, unlike copper or silver or iron, so it is the immortal, the transcendental element, that which outlasts ephemeral existence; it is the eternal, the divine, and the most precious, and whenever something is made of gold, it is said to have that eternal quality. That is why a wedding ring is made of gold, for it is meant to last forever; it should not be corrupted by any negative earthly influences, and the precious stones emphasize this even more. Precious stones generally symbolize psychological values.

The old king and the two elder brothers at the king's court will not accept the fact that the youngest son has won this test again, so a third test is set. Now the kingdom will belong to the one who brings home the most beautiful wife. Dummling goes down to his toad, and this time the toad is not quite so ready to help. She says, "Well, well, the most beautiful wife! That is not at hand just now, but you shall have her!" So it seems to be a little bit more difficult this time, and she gives him a yellow carrot shaped in the form of a carriage and drawn by six mice. He takes one of the toads and puts it into this coach, and as soon as she sits down and they move along, she turns into a beautiful princess. Thus in order to get this most beautiful woman he cannot just seize her, as he does the carpet and the ring, but a special vehicle is needed. The lady toad is transformed when she sits in that carrot vehicle; only as it starts to carry her toward the king's palace, is she transformed.

In other versions, the beautiful girl exists from the very beginning. If you remember, in the Hessian version Dummling finds a

beautiful girl spinning down in the earth, and it is only when she comes up that she appears as a frog. That is a very strange thing, for sometimes she is a toad or a frog in the earth and changes when she moves upward toward the human world, whereas in our story she becomes a human being when above the ground. In other versions, while down in the earth she is a beautiful human being and above, in the ordinary world, she is a frog, and only when Dummling jumps with her into a pond does she turn again into a human being. This is a relatively frequent variation: that under the earth she is already a human being but in the upper sphere appears as a frog or a toad or a dog. We therefore have to go into this symbolism more closely. We have already concluded from the steps and human construction in the earth that formerly the cult of the mother, or the relationship to the mother principle, must have been integrated into the realm of human awareness and later have regressed into the earth. Our story is concerned with bringing up something which was once realized in the human realm. The many parallels which tell us that a beautiful woman is sitting down in the earth waiting for her redemption confirm this hypothesis.

The anima—which means for a man the realm of fantasy and the way he relates to the unconscious—was once integrated in the field of consciousness and had reached a human level, but now, under unfavorable cultural circumstances, has been shut off and repressed into the unconscious. That explains why this beautiful princess is down in the cellar waiting for somebody to bring her up. It also explains why she is looked upon, and appears, as a frog. On the earth, at the king's court, a conscious attitude rules which sees the anima only as a frog. This means that in the conscious realm an attitude prevails which has a contemptuous "nothing but" outlook on the phenomenon of Eros, and in those circumstances the anima appears, in the eyes of these men at the king's court, to be a frog. We have a modern example of this in the Freudian

theory in which the whole phenomenon of Eros is reduced to the biological sex functions. Whatever comes up is explained in the "nothing but" terms of rational theory. Freud had very little recognition of the feminine element and therefore always explained it as sex. From the Freudian standpoint, even a Gothic cathedral is only a morbid surrogate for un-lived sex, as is proven by the phallic towers! Viewed from such a standpoint, the sphere of the anima cannot exist. However, it is not only the Freudian attitude that does this to the anima. A moral prejudice against Eros or a repression of the Eros principle for political or other reasons also may reduce the anima to a frog or a louse or whatever other form and level she may be repressed into. Then a man's anima becomes as undeveloped as the Eros function of a frog.

A frog, however, is not completely unrelated. It is possible to tame frogs, and you can make them take their food from you; they have a certain capacity for relatedness. Men who have a frog anima would behave in much the same way. So we understand why in the Hessian version an operation is needed to restore the human nature of the anima. In our main story it is the other way around. The anima appears below the earth as a toad, needing a carrot vehicle to bring her up and turn her into a human being.

In the Russian version of the frog-princess, Dummling has to introduce his frog-bride to the czar's court. He thinks that it will not be very agreeable when she turns up hopping along in the form of a frog, but she asks him to trust her and says that when he hears thunder he will know that she is putting on her wedding dress, and when he sees lightning he will know that she has finished dressing. Shivering with horror, he waits in the thunderstorm for his frog-bride to appear. Then she arrives as a most beautiful woman in a coach drawn by six dark horses, having transformed herself during this thunderstorm.

So this Russian Dummling has only to trust her and be ready

to stand by her even if she appears in a ridiculous and inhuman shape. In other versions there are mixtures of the frog-prince motif—namely, that she, like the famous frog-prince, asks to be accepted and to eat from his plate and be taken into his bed and be fully accepted in private life as a human being, with all the awkwardness that this imposes on the hero. Then she transforms herself into a human being. So we can say that she is generally redeemed by trust, acceptance, and love in different variations. But in our story she is not accepted by trust but is carried by the carrot vehicle. We have to go into the symbolism of the carrot. In the *Handwörterbuch des Deutschen Aberglaubens* (Dictionary of German Superstitions) you will find that the carrot has a phallic meaning. It is said in Baden that when you sow carrot seed you say, "I sow carrots, boys and girls, but if somebody steals some of them, may God grant that we have so many that we do not notice it." There it is quite clear that sowing carrot seed is like sowing girls and boys. In other countries they say, "Now I sow carrot seed for the boys and girls . . ."; then it continues in the same way. In the sowing of carrots there are a lot of other amusing allusions which all hinge on the fact that carrots seem to be food for very poor people, so when they are sown one must always be very generous and must say, "I sow these carrots, not only for myself but for my neighbors as well"; then one harvests a lot. Once, however, a man felt stingy and he said, "I sow carrots for myself and my wife." He got only two when he dug them up! Carrots contain a lot of water, probably the reason they are called *pissenlit* (piss-in-the-bed) in dialect.

From all this you see that the carrot, like most vegetables, has an erotic and especially a sexual meaning. You can say that the vehicle bringing up the anima is sex and sexual fantasy, which in a man's makeup is very often the way in which the world of Eros

first wells up into his consciousness. It first is carried, as it were, by sexual fantasies.

Mice have in some ways also a similar meaning. In Greece they belong to the sun god Apollo, together with the rat, but they belong to the boreal or winter phase of Apollo, to the dark side of the sun principle. In Europe, mice belong to the devil, who is the ruler of mice and rats. He is mentioned in that way, for instance, in Goethe's *Faust*: "der Herr der Ratten und der Mäuse." In the *Handwörterbuch des deutschen Aberglaubens*, mice are looked on as being soul animals.²⁵ In our language it would mean that they very often represent the unconscious personality of a human being. For example, as I mentioned above, a bird leaving a body means that the soul is leaving the body. It can also happen that the soul leaves in the form of a mouse. In certain verses or rituals it is said that you should not hurt or insult mice because poor souls might dwell in them. In Chinese poetry there is a poem by one of the most famous Chinese poets, which to my mind beautifully describes what a rat means; mice have similar meanings.

*Rat in my brain,
I cannot sleep; day and night
You gnaw out of me my life.
I am slowly fading away,
Oh, rat in my brain,
Oh, my bad conscience.
Will you never give me peace again?*

While the rat and the mouse do not necessarily stand for a bad conscience, the poet means any worrying thought that constantly and autonomously gnaws at and undermines one's attitude. You probably know those sleepless nights when you worry and every little thing becomes a mountain of difficulty; you cannot sleep and things go around in your head like a mill. It is really very similar to

being disturbed by mice. Those damned creatures gnaw and nibble all night, and you bang on the wall, and for a time there is peace, and then they start again. If you have ever gone through that, you will recognize the analogy of the mouse and the worrying thought—a complex that gives you no peace. The mouse therefore represents an obsessive nocturnal thought or fantasy which bites you whenever you want to sleep. It very often also has an erotic quality, which you see in those cartoons in which women stand on tables with their skirts pulled up when a mouse runs about. Therefore, the Freudians generally interpret mice as sexual fantasies. This can be true when the obsessive gnawing thought is a sexual fantasy, but actually it can mean any kind of obsession which constantly gnaws at one's conscious mind. The carrot, meaning sex, and the mice, meaning nocturnal worries and autonomous fantasies, carry the anima figure up into the light. They appear to be the substructure of the anima.

When Dummiling brings together the young toad and the vehicle, then the toad turns into a beautiful woman. This would mean, practically, that if a man has the patience and the courage to accept and bring to light his nocturnal sex fantasies, to look at what they carry and to let them continue, developing them and writing them down (which allows for further amplification), then his whole anima will come up into the light. If, when doodling, he says, "Now what am I doing here?" and develops the sex fantasy he has expressed in his drawing, then often the whole anima problem comes up and the anima is then much less inhuman and cold-blooded. The repressed feminine world comes with it, but the first triggering-off is very often a sexual fantasy or an obsession of some kind: the necessity to look at women's curves in the tram or looking at strip tease shows. If he lets such thoughts come up with whatever they bring with them, a man can in this way discover his anima, or rediscover her if he has repressed her for a while. If a

man neglects relatedness, she at once regresses. And as soon as the anima becomes unconscious, then she also often becomes obsessional; she becomes a mouse again, so to speak, an intruding fantasy.

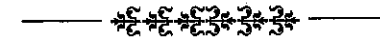
Even the third test does not convince the king and the two elder brothers, and here we come to a classic motif—that in fairy tales there are often three steps and then a finale. You will always read that the number three plays a big role in fairy tales, but when I count it is generally four. Here, for instance, there are three tests, it is true: the carpet, the ring, and the lady. But then there is the finale of jumping through the ring. Wherever you look you will see that this is a typical rhythm in fairy tales. There are three similar rhythms and then a final action. For instance, a girl loses her lover and has to find him again at the end of the world. She goes first to the sun, which shows her the way to the moon, which shows her the way to the night wind, and then she finds, as a fourth stage, her lover. Or the hero comes to three hermits or three giants, or he has to overcome three obstacles. The three are always clear units: 1, 2, 3, with a certain similar repetition, which is why the fourth is so often ignored, for the fourth is not just another additional number unit; it is not another thing of the same kind, but something completely different. It is as if one counted, one, two, three—bang! The one, two, and three lead up to the real *dénouement*, which is represented in the fourth and which is generally something static; there is no longer a leading-up, dynamic movement in it, but something comes to rest.

In number symbolism three is considered a masculine number (as all odd numbers are). It is the first, really, since the number one does not count as a number; it is the unique thing and therefore not yet a counting unit. So three is the first masculine odd number and represents the dynamism of the one. I can refer you to the number symbolism in Jung's paper "A Psychological Ap-

proach to the Dogma of the Trinity."²⁶ To put it very briefly, the three is generally connected with the flow of movement and thus with time, because there is no time without movement. There are the three Norms, which represent past, present, and future. Most of the gods of time are triadic. The three has always the symbolism of movement in it, because for movement you need two poles and the exchange of energy between them—for instance, the positive and negative electric pole and the current which equalizes the tension.

Often in mythology there is one figure accompanied by two acolytes (followers): Mithras and the Dadophores, Christ between the two thieves, and so on. Such triadic mythological formations stand for the oneness and its polarity, the one thing which unites, and the opposites as the two poles between which the uniting center appears. A certain difference has to be made between three things of the same kind, or a group of three where the one in the middle is really the whole thing and the two opposites are represented as a kind of illustration of what is within, of that wholeness. Or there is a dualism and a connecting third thing, but basically you never run off the main line if you keep in mind that the three has to do with movement and time, mostly an inexorable unilateral movement of life. That is why in fairy tales the story, the peripetia, is often divided into three phases, and then comes the fourth as a lysis or catastrophe. The fourth leads into a new dimension, which is not comparable to the three previous steps.

“THE THREE FEATHERS” COMPLETED



Dummling now brings home his bride, who, sitting in her carrot carriage, has turned into a beautiful princess. But again when they arrive at the king's court the two elder brothers will not accept the solution and ask for a fourth and last test. A ring is suspended from the ceiling in the hall, and all three brides have to jump through that. The peasant women whom the two other brothers have brought jump but fall, breaking their arms and legs. But the youngest son's bride, probably on account of her past life as a frog or a toad, jumps through the ring with great elegance, so that now all protest is abandoned and the youngest son gets the crown and reigns for a long time in wisdom.

Earlier in the story we had the ring as a symbol of union. In its positive meaning, it stands for a consciously chosen obligation toward some divine power, that is, toward the Self; in its negative aspect it means fascination, being caught, being bound, with a negative connotation: for instance, being caught in one's complex or in one's emotions, being caught in a "vicious circle."

Here we have yet another motif—jumping through a ring. This comprises a double action since it means jumping high and at the same time being able to aim accurately at the center of the ring to get through it. In folklore there is mention of the old spring festivals in German countries, when, riding on horseback, the young