

servants burn the hedgehog skin, and that frees him and he gives thanks for being redeemed. So the burning of the animal skin is not in itself necessarily destructive; it depends on the context.

We never learn in our story why the burning of the skin causes the wife to fly away. We can imagine that because of her father's curse she must still go into the night and atone for her sins, and since that is interrupted, the punishment becomes more definite. But this is speculation; the story gives no explanation. The fairy tales in which the animal skin is successfully burned belong to the many rituals of transformation by fire. In most mythological accounts, fire has a purifying and transforming quality and is therefore used in many religious rituals. In alchemy fire is used—some texts say, literally—to “burn away all superfluities,” so that only the indestructible nucleus remains. Consequently, the alchemists burn most of their substances first, destroying what can be destroyed. That which resisted fire was looked on as a symbol of immortality—the solid kernel which survives destruction. Fire is therefore the great transformer. In certain Gnostic texts fire is also called the great judge because it judges, so to speak, what is worthy of survival and what should be destroyed. In its psychological meaning, where it generally stands for the heat of emotional reactions and affects, all that applies too. Without the fire of emotion no development takes place and no higher consciousness can be reached, which is why God says, “Because thou art lukewarm, and neither cold nor hot, I will spew thee out of my mouth” (Rev. 3:16). If someone in analysis is dispassionate about it and does not suffer—if there is neither the fire of despair nor hatred nor conflict nor fury nor annoyance nor anything of that kind—one can be pretty sure that not much will be constellated and it will be a “blah-blah” analysis forever. So the fire, even if it is a destructive sort of fire—conflicts, hatred, jealousy, or any other affect—speeds up the maturing process and really is a “judge” and clarifies things.

People who have fire run into trouble, but at least they try something, they fall into despair. The more fire there is, the more there is danger of the destructive effects of emotional outbursts, of all sorts of mischief and devilry, but at the same time this is what keeps the process going. If the fire is extinct, everything is lost. That is why the alchemists always said one must never let one's fire go out. The lazy worker who lets his fire go out is just lost. He is the person who only nibbles at analytical treatment but never goes into it wholeheartedly. He has no fire, and therefore nothing happens. So the fire is really the great judge and determines the difference between the corruptible and the incorruptible, between what is relevant and what is irrelevant, and therefore in all magical and religious rituals fire has a sacred and transforming quality. In many myths, however, fire is the great destroyer; sometimes a myth depicts the destruction of the world by fire. Those dreams in which whole towns are burned down or your own house is burned down as a rule indicate an already existing affect that has become completely out of control. Whenever an emotion overruns one's self-control, then comes the motif of the destructive fire. Have you ever, in a state of affect, done horrible, irremediable things? Haven't you ever written a letter that you would give anything not to have written? Or said something because of which you could bite out your tongue? Perhaps you have done destructive things through emotion—something you cannot mend, something ruined forever, a relationship with another human being destroyed. Last but not least are the declarations of war—often made in a state of affect—and then the destruction *does* lead to a world conflagration. Destructive affect, as one knows from mass phenomena, is exceedingly infectious. Someone who drops the reins and gives way to destructive emotion can generally pull in many other people, and then there occur those terrific mass outbursts in which people are lynched or shot—all due to a sudden fire of affect getting loose.

There you see, literally, the fearful destructiveness of the fiery emotion; you find it also in psychotic constellations, where underneath a rigid surface terrific emotions are piled up. An outburst is often represented as a huge conflagration in which everything is destroyed; then the individual gets into a state of excitement, becoming so dangerous to himself or others that he has to be interned.

The burning of the frog skin indicates the destructive effect of fire, but we must also take into consideration the fact that the frog is a cold-blooded animal and a water creature—water being the opposite of fire—and therefore she is a creature that dwells in moisture. That probably is another reason why application of fire to her skin is specifically destructive here. It takes away the princess's water quality. What does it mean psychologically if a man applies destructive fire to his "moist," creative anima? We have seen that the anima in this context—and also in practical life—represents the gift of poetic fantasy, the ability to create the symbolic forms of life. If, therefore, the hero applies fire to her skin, that would mean a too analytical, too impulsive, too passionate concern with the creative fantasy. By grabbing their own fantasies and pulling them too eagerly into the light of consciousness and by interpreting them at once with too much intensity, many people destroy their secret inner life.

Creativity sometimes needs the protection of darkness, of being ignored. That is very obvious in the natural tendency many artists and writers have not to show their paintings or writings before they are finished. Until then they cannot stand even positive reactions. The passionate reactions of people to a painting, the exclamation, "Oh, this is wonderful!" may, even if meant in a positive way, entirely destroy the chiaroscuro, the mystical hidden weaving of fantasy which the artist needs. Only when he has finished his product can he expose it to the light of consciousness, and to the emotional reactions of others. Thus if you notice an

unconscious fantasy coming up within you, you would be wise not to interpret it at once. Do not say that you know what it is and force it into consciousness. Just let it live with you, leaving it in the half-dark, carry it with you and watch where it is going or what it is driving at. Much later you will look back and wonder what you were doing all that time, that you were nursing a strange fantasy which then led to some unexpected goal. For instance, if you do some painting and have the idea that you could add this and that, then don't think, "I know what that means!" If you do, then push the thought away and just give yourself to it more and more so that the whole web of symbols expands in all its ramifications before you jump at its essential meaning.

Hence, if people do active imagination in analysis, I generally only listen to it and only at the special request of the analysand, or if the fantasies are too overflowing and therefore need cutting down, or if they have already found a certain end, can one analyze them like a dream. It is much better not to analyze them while they are going on, for then the author of the fantasy becomes self-conscious and knows what it could be about, which inhibits further working of the fantasy.

If an unconscious fantasy or another content is especially fiery, heavily laden with affect, it will push through to consciousness, no matter what. But there are certain fantasies that are more froglike; that is, they come up in the daytime as a kind of playful thought; in an idle moment you light a cigarette, and a strange fantasy comes, but without much energetic load. If you jump in a fiery way onto such thoughts, you destroy them. These, like the little creatures—the dwarfs, and such creatures—you must not look at; just let them be around you and do not disturb their secret work. Our frog-woman belongs more to this latter category of creatures because we see from her tomcat that her spirit sings folk songs and tells fairy tales, and that is an artistic, playful spirit which could be

destroyed by being taken too seriously, with too much affect. That is probably why Ivan made such a big mistake in burning the frog skin. By that he delayed the definite redemption of his anima.

That he can find her again at the end of the world is something which occurs in many fairy tales. A man meets his destined bride and by some mistake loses her again and then has to go on an endless journey into the underworld and through seven heavens to find her again. This double rhythm corresponds to what one could technically call the first apparent blossoming at the beginning of an analysis. It happens often to people who have for a long while stiffened in a neurotic conscious attitude and have therefore lost contact with the flow of life and have lost hope of getting out of their neurotic rut. When they come into analysis and receive the warm concern of another human being and through dreams a sudden contact with irrational possibilities, or if a prospective dream shows that in spite of the apparently hopeless aspect of life in consciousness there is an irrational positive possibility in the unconscious, then often, after the first hours of analysis, there comes a remarkable blossoming; the symptoms disappear and the individual experiences a miraculous healing. Never fall for that! In only five percent of the cases does it last. In all other cases, after a while the whole misery flows in again and the symptoms return. Such an initial blossoming usually occurs when the faulty conscious neurotic attitude is far away from the unconscious life tendencies, so that it is impossible to link the two sides. You first link them and things seem all right, but then both opposites stiffen again and everything falls back. Healing has really taken place only when there is a constant state of relationship between consciousness and the unconscious, not when through a relationship a spark flies over, but only when a condition of continual relationship with the other side has been established. To build that up generally takes a long time, and only then can you say that a healing cure is really solidified and

safe from relapses. This first blossoming, however, is an archetypal event.

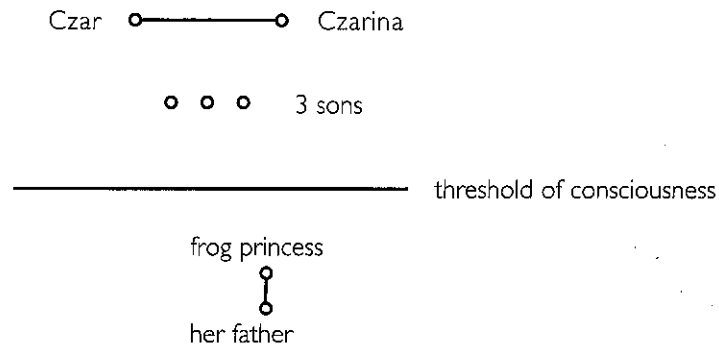
I have often asked myself why the unconscious or nature—or whatever we want to call it—plays such a cruel trick on people by first curing them and then dropping them again. Why should one hang a good sausage under a dog's nose and then take it away? That's not nice. But I have seen that there is a deep meaning and probably a final intention in this. If some people had not had a brief experience and glimpse of how it could be when things are right, they would never hold on through the miseries of the analytical process. It is only the remembrance of that glimpse of paradise that makes them continue on the dark journey. This is probably one reason why sometimes, at the beginning of analysis, the unconscious offers the marvelous possibility of cure and of the right kind of life and of happiness, and then takes it away; it is as if it were to say: "That is what you will get later, but you first have to realize this and this and this, and much more, before you can get there." I found that out practically when people who had experienced an early blossoming said, "Well, after all, I was without symptoms at such and such a time, so it should be possible, shouldn't it?" Yes, it should be possible. And that gives them the courage to hold on in a desperate situation. In our fairy tale, if Ivan had not seen his bride in her beautiful state and had not had that relationship with her, he would certainly not have walked to the Thirtieth Czar's Kingdom at the end of the world.

In this story there is another interesting motif. The frog-lady has been cursed by her father for some sin she has committed. We are not even sure that it was a sin—it was probably only a sin in the eyes of her father—but she has done something which annoyed him and has been cursed and has to live in the form of a frog and be in the hands of a dragon, and Ivan must rescue her from there.

That is complicated, if we think about it psychologically, be-

cause in our main story, "The Three Feathers," we had assumed that the anima was in the low form of a toad because consciousness had no relationship to the feminine side. In the conscious situation there was only a king and his three sons and no feminine principle, so that the whole feminine world was repressed and existed in a degenerate form. Now here the balance of the story is completely different because at the beginning the czar has a wife; there is a mother principle—the feminine principle is not lacking in the conscious setup—and accordingly we cannot speak simply of the repression of the anima. There is another difficulty: the frog-lady has annoyed her father, about whom we do not know much, and he has cursed her and brought her into this low condition. The accompanying diagram makes it clearer. At the top there are five people instead of four, so it is a completely different setup. You could say that that is a naturally balanced family; there is a little bit more of the male than of the female, but nothing vital is lacking. Below the threshold of consciousness are the frog-lady and her father.

Now the father below, who is only mentioned at the end of our story, puts a negative curse on his daughter which takes her away from consciousness into the depths of the unconscious. So



really her father deflects her path and prevents her coming up and being integrated, which would be the normal process in life. Why the father of the frog-lady is so bad-tempered we do not know, but he certainly seems not to want his daughter to marry on the conscious level. The only thing we can assume is that he has some reason against her becoming conscious. He wants to keep her to himself, perhaps, as fathers often do, but we do not know, and it is no good speculating about such family troubles in the unconscious. (Family troubles in the unconscious are something terrific, if you reflect.) Translated into psychological language, it means that one unconscious archetypal complex fights another archetypal complex within the unconscious. In my experience, such a conflict is generally a ricochet effect of some disturbance between the two worlds of the conscious and unconscious sphere. I assume, but I could give you other examples where it becomes clear, that the father below has a conflict-tension with the upper czar. Those two fathers fight, and instead of attacking the czar, the lower father takes his daughter away.

Who is this father of the frog-princess? Who is the anima's father? In many European stories in which there is a Christian influence, the father of the anima is called the devil. In European countries with less Christian influence, the father of the anima is characterized as the older image of God. For instance, in Germanic countries the anima's father appears as an old man with a Wotanic character, in Jewish legends he is an old desert god or a demon; in Islamic fairy tales the fathers of the anima are great jinns, which means pagan demons of the pre-Islamic time. In general, therefore, the frog-princess's father would represent an older image of God which is in contrast to, and repressed by, the new dominant God-image. The new ruling dominant of consciousness usually superimposes itself on an older image of the same kind, and often there is

still a secret tension between these two factors. That is what makes the anima diverge in this way.

This is important in practical life also; for example, we often see that a man's anima is an old-fashioned being. She is frequently bound to the historical past, and this explains why men who in conscious life are courageous innovators, inclined toward change and reform, become sentimentally conservative as soon as they fall into an anima mood. They can be amazingly sentimental; for example, a thoroughly ruthless businessman who thinks nothing of ruining people will sing childhood songs under the Christmas tree, as if he couldn't hurt a fly. His anima has remained in the traditional world of childhood. You can see the same thing in the area of Eros—for instance, the belief in institutions held by some men. This too is an anima effect. With such beliefs men are strongly bound to the past. Women, who are known to be more conservative in their conscious lives (which accounts for the statement that they would still stir the soup with a stick if men had not invented a spoon), often have an animus with an eye to the future and a talent for effecting changes. This is often seen in women's interest in new movements. In ancient Greece, the Dionysian cult was for the most part picked up first by women and carried out by them. Then again, the early Christian communities were mainly carried by the enthusiasm of women, not men.

When the old God-image binds the anima to the past, then naturally a rift opens up between the new conscious attitude and the older layer, where the anima comes from. So there is a germ of truth in the contention that the telling of fairy tales belongs to the paganism of the past, as the Grimm Brothers said. According to the Russian story, the frog-princess is the fairy tale teller, and she cannot quite come up to the realm of the ruling czar. The real conflict is between the two father figures. This is something one often meets with if there is a conflict in the unconscious; that is,

one unconscious content hits some other content in the unconscious, and instead of hitting back, the other content hits still another one, and so there is an indirect effect. This is illustrated by the famous story of the lady who scolds the cook, who shouts at the kitchen maid, who kicks the dog, who bites the cat—and so on. The conflict is passed on and then comes up in a completely different realm, and you do not know where the real conflict lies. This is why one must always look at the parallels and at the whole context to find out the deeper connections. They sometimes lead into unfathomable depths, such as here, where it is a question of the image of God. In our main German story it is a question of wrenching the anima away from the depths of the earth—the womb of Mother Nature—while in the Russian story she also has to be liberated from a dark negative father god. But we will stop here and continue discussing the methods of interpretation.