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NERVOUS AND MENTAL DISEASE MONOGRAPH SERIES No. 21

WISHFULFILLMENT AND SYMBOLISM IN FAIRY TALES

BY

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OF ZURICH

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CHAPTER I¹

INTRODUCTION

In psychiatry and the related sciences there has lately broken out a struggle for and against the Freudian theories. I count myself fortunate to be able, by means of such beautiful, inviting material as fairy tales, to bear a weapon in this conflict.

An accident, in which a chain of causes culminated in a careful examination of the Freudian mechanisms (the foundation works of this investigator have naturally become of the greatest importance for the proposed work) led me, through working with fairy tales, to go forth out of the realm of clinical psychiatry and tread ground that was formerly not especially known to me but where I soon felt myself at home. For the psychology of fairy tales, as we have learned to know through Freud, stands in close relationship to the world of dreams, of hysteria, and of mental disease. My excursion into this territory was fraught with certain difficulties all of which I could not overcome and which prevented me at first from getting anything conclusive from my researches. The material is too great for a novice to be able to fathom it in all directions in a short time, so I was provisionally constrained to take my examples from only a portion of the known collections of fairy tales. The greatest difficulty was due to my philological and my historical shortcomings. With a broader philological knowledge more could be gained from the same material. I have, for example, an impression, that in the Germanic mythology many documents lie buried that to me were simply inaccessible.

However, that is not an absolute obstacle. One is entitled to examine the separate tales as final in themselves for when, in a given instance, the work of interpretation is successful and the symbols are explained, each tale is dealt with as a complete theme in itself. Some render, apparently unaltered, old myths, which we analyze with success as psychological wholes. Others contain and utilize only fragments of myths as material for a new one that again is complete in itself. These mythological fragments have been followed up actively but the full significance of these tales

¹ Wünscherfüllung und Symbolik im Märchen. Schriften zur angewandten Seelenkunde. No. 2. (Deuticke, Vienna.)

has not been grasped nor exhausted. Psychological analysis by the use of Freud's methods and results was the first to accomplish this. This is successful, for the fairy tales are inventions of the directly utilized, immediately conceived experiences of the primitive human soul and the general human tendency to wishfulfillment, which we find again in modern fiction only somewhat more complicated and garbed in different forms. Thus we come to examine and interpret fairy tales and myths not only along astronomical and abstract lines but primarily in accordance with their deeper psychological trends.

Anyhow I arrived at the pleasing and important conclusion, that for my work, it was not necessary for the investigation of fairy tales, in a psychological sense, to know their historical pedigree first. In fact this is often impossible. I found in the introduction to "Sammlung Neuisländischer Volksmärchen" by Frau Dr. Rittershaus¹ the following, for me, not a philologist, consoling conclusion: that the Icelandic fairy tales are found step by step in agreement with the German folk tales; that they, in part at least, are common Germanic property, but that, especially, the theory that all European fairy tales sprang from India is incorrect. Many facts establish, how a whole mass of fairy tales, especially in Iceland, are indigenous, autochthonous, that in certain ones a later immigration is demonstrable; that the great majority of fairy tales have probably arisen at different places and at different, indeterminable times; that it is impossible, to locate the home of the folk tales, as little as it has been possible to trace them all back to one hazy Aryan myth.

And Stoll ("Suggestion und Hypnotismus in der Völkerpsychologie," II. Auflage, Leipzig, 1904) shows in different places, how suggestive and autohypnotic actions, procedures and views of the same sort occur among peoples who are not closely related one with one another either geographically or historically or through descent. Only the psychic foundation is everywhere the same.

Finally my work itself proves to me that the human psyche produces at all times and in all places suggestive and hypnotic phenomena, produces universally, just as general, for example, a symbolism, which is chiefly constructed from the unconscious and

¹ Halle a. S., Max Niemeyer, 1902.

which is found in fairy tales as a primitive poetic production, and again in the dream and in psychopathology.

Now certainly the scientific method in the psychological exploration of fairy tales is circumscribed by the investigation of dreams and of psychotic structures. Here, through many experiments, one can follow the sources and association paths which the elements in the formation of the dream story or the delusional structure have supplied. One can compel the psyche, through such wider information, to affirm or deny its meaning. The creator of these fairy stories in his traditional form is dead or unknown to us. We have, therefore, on the one hand, to refer to the comparison of existing documents in order to get at the correct interpretation; on the other hand, however, the human psyche in the dream and in conditions in which the unconscious is especially active, and also in abnormal psychic activity, is always still a fairy poetess, and a continued comparison of these products with the fairy tales permits us to draw the most valuable conclusions.

It is surprising how great a rôle the sexual plays in fairy tales and how great is the agreement of the sexual symbolism with that of dreams and psychopathology. When one realizes and admits, however, that the sexuality, besides hunger and the social factors, plays a leading rôle in life and constantly influences our thoughts and actions from youth up (for the sexuality develops, like everything else, from an infantile form to a full, many sided structure) then it does not appear in any way surprising, although the fairy tales appear to us in a new, less childlike garb. They lose on that account nothing of their charm and power of attraction.

CHAPTER II

WISH STRUCTURES AND THEIR FORMS

I must refrain here from a statement of the Freudian investigations into the dream life and the significance of dreams as wish fulfilling and refer to Freud's "*Traumdeutung*"¹ itself. I cannot enter into a discussion of the results although it is now the order of the day in psychiatry. I rely upon numerous works of others who have successfully handled² Freud's methods, and on my own previous studies. Examples of well analyzed wish dreams are to be found nearly everywhere.

I cannot refrain, however, from taking an example from life.

A young man had seen, for the first time, the young lady who later was to become his wife. Soon thereafter on falling asleep he had the following optic, extraordinarily plastic, symbolic dream. He stood before a large portal hung with thick, blooming garlands. Two garlands were fastened to a button at the upper part of the door and hung down separated one from one another. While the portal was at first about the size of a mouth it became a church portal into which he as a very small man entered. It appeared to him as though he was leading someone.³

Naturally here we are dealing with an erotic wish dream which is prophetic of a happy future while indeed only too often the wish fulfillment in the dream is a surrogate for reality which refuses the fulfillment of the wish.

The single elements of this symbolic marriage in which coitus as well as the marriage ceremony are contained in strong condensation, in flowery, colored dramatization, spring from the events of the preceding day. The young man had called upon an acquaintance and stumbled unexpectedly upon the preparations for the arrival of an heir: the child's bed was embellished with the usual curtains, these gave the garlands in the dream their form,

¹ "*Die Traumdeutung*," 1900.

² For example, Bleuler and Jung in Zürich.

³ Compare the picture "*Triumphal Procession of Priapus*" by Salvisti u. Fuchs, "*Das erotische Element in der Karikatur*," 1904.

which on the other hand showed a great similarity with the external formation of the female genitals; his own person as a small man, that entered under this wreathed portal, is a very ingenious dramatization of masculinity. The festive green was co-determined by the sight of the little daughter of another acquaintance whom he had visited on the same day, who had smeared her mouth, in eating, with greens and so looked very funny.

These details suggest how many single elements, all springing from the same ideational sphere, but dispersed, are brought together in the structure of the symbolic dream picture.

The fairy tale also, since it appears as a wish-fulfilling structure, may also often gather its material from widely separate sources, from other fairy tales, from myths, which in their essentials have a different content, in order to arrange the parts into a new whole, with a new content.

"Freud maintains, that our psyche has the tendency to so work over the world picture that it corresponds to our wishes and efforts. This tendency comes to light unhindered in all situations where thoughts, as moulded by external circumstances, are disturbed in their logical relations to reality. That is the case in the dream, then, however, also in all psychic activities of waking, which are not guided by attention."

Proceeding from this position Bleuler⁴ shows the occurrence of Freud's mechanisms in the different psychoses.

In order now to show the fairy tale in its relationship with other wish structures I give the following example.

We take Bleuler's own example in his last cited work, which shows the proneness of poetic phantasy to roam into the wish territory.

The poet, whose longings reality can not still, creates for himself, quite unconsciously, in phantasy, what life has denied to him. Many of the most beautiful love songs have been written by those who were unhappy in love. Gottfried Keller had no luck precisely with those women who corresponded to his high ideals; therefore he had the need to commit "the sweetest of poetic sins, to invent lovely women such as are not found on this sad earth." This busying himself with pictures of women is for him the substitute

⁴ Bleuler, "Freudsche Mechanismen in der Symptomatologie von Psychosen," *Psychiatr.-neurol. Wochenschrift*, 1906, No. 35 and 36.

for love. One of the greatest of writers for children of all time, Johanna Spyri, began first to write when she had to give up longed-for grandchildren; she has made grandchildren for herself in her poetry.⁵

Walter von der Vogelweide, who often mourned over his poverty, tells in his poems frequently of unveiled wish dreams which his chivalry-loving ideals let come to pass.

I wot it came to be
 All lands were serving me;
 My soul was light and free,
 No care to burden me;
 The body, at its ease,
 Was moving as it pleased;
 Nought there was to trouble me.
 May God decree what is to be—
 A fairer dream I ne'er shall see.

In still more detail he relates a wish dream in the following poem:

Lady, take this wreath,—
 I said to a beauteous maiden;—
 And you will grace the dance
 With the flowers, fair to see.
 Had I but precious stones,
 You should be decked therewith;
 Believe my promises,
 Behold my faithfulness!

She took what I held out,
 Like a joyous child,
 And her cheeks flushed
 Like roses among the lilies.
 Graciously she bowed her head,
 But dropped her beauteous eyes—
 And this was my reward,
 None greater did I crave!

Through what she did to me
 I must at this summer time
 Search the eyes of all maidens,
 My anxious quest to end—

⁵ Since then the wonderful analysis of Freud has appeared: "Der Wahn und die Träume," in W. Jensen's "Gradiva," as the first volume of these "Schriften." Unfortunately we know too little of the psychological relation in which the poet of this Pompeyan phantasy stood to it. Probably in a very intimate relation; it is one of the "living" poems.

Will she come to this dance?
Lady, by your graciousness,
Raise the veil—let me peep
Underneath the garland.

So fair and sweet are you,
That gladly will I give
The best of all I have.
I know of flowers, red and white,
Growing many in the meadow,
Where they unfold in beauty,
And where the birds are singing—
Then together let us pluck them!

Greater happiness I never felt
Than had now fallen to my lot!
From the blossoming trees
Petals dropped on us and o'er the grass,
Then I laughed with joy.
As I was so happy,
And so rich in my dream,
The dawn came, and I must waken!

In "Kokoro" by Lafcadio Hearn there is a charming Japanese tale "The Nun in the Temple of Armida." It describes very effectively the formation and activity of a psychic wish and substitution formation that follows in some measure Bleuler's example of Johanna Spyri. There the poetess creates in fantasy the wished-for grandchildren, here the mother her lost child, going to the point of formal identification.

In the original it is related, in wonderful language, how O-Toyo during the long absence of her husband in the service of the liege lord, performed, with her little son, the daily duties and attended piously to all the good, religious customs that were observed on such occasions. Daily she spread for her husband who was afar off, a miniature meal on a small table, as if the manes and gods offered it. If there is moisture on the inner side of this little dish cover, she is peaceful, because she is then certain, according to the prevailing belief, that her absent sweetheart still lives. Her small boy is her constant joy and she busies herself with him in various intimate ways. They wander together through the wonderful country to the far-off mountain Dakeyama, seen in the distance, where all those go, who wait anxiously for

dear ones far away. On the peak of this mountain stands a stone of the same height and similar in appearance to a man, about which pebbles lay and are heaped up. A nearby Shinto sanctuary is dedicated to the spirit of a princess, who looked out from the mountain after her distant beloved one until she was consumed by sorrow and turned into stone. In going away one prays and takes one of the piled up pebbles along. If the beloved one returns the stone must be taken back and offered as a gift of thanks and in remembrance, with a number of other pebbles.

O-Toyo's husband died while away and shortly afterwards the little son died too. All this only came to her consciousness in sudden flashes. Between these flashes of knowledge reigned that deep darkness which the gods in their pity have given to man.

Now comes the fulfilling wish structure. As the darkness begins to recede and O-Toyo is left alone with her memories she orders small playthings, spreads out children's garments on the grass, fondles and chats with smiles that often, indeed, change to loud, convulsive sobs.

She has recourse to magic rites. The wise priest strikes, after a suggestive ceremonial, upon a curved instrument and repeats "Hitazo-jo!" "I have come." In calling he gradually changes his voice, until it takes on the sound of that of the wished-for deceased, whose spirit has now entered into him.

In this manner O-Toyo receives the following consoling knowledge: "O mother, cry no more on my account, it is not right to moan for the dead;⁶ their mute way leads over a stream of tears, and when mothers cry, the flood rises so the soul can not get over but must wander restlessly here and there."

From this hour on she was no longer seen crying. But she will not marry again and has commenced to manifest a strange love for every thing little. Her bed, the house, the room, the flower vases, the cooking vessels are too large for her. She eats only out of tiny dishes with small, children's knives and forks, and spoons. She is permitted to do as she wishes for she has no other caprices.

Her parents, with whom she lived, were old and advised

⁶ The same idea is at the bottom of the fairy tale of the "Little Tear Jug"; see following.

O-Toyo to become a nun in a little, wee temple with a little altar and small pictures of Buddha so that she would not be among strangers. She agreed gladly and a little temple with all its little parts was built for her in the court of the former temple of Armida. She made garments on a little loom that were much too small for use, but which were bought by certain store keepers who knew her story.

Her greatest joy is the society of children who pass most of their time with her. The children play with her as their equal and she is like a sister to the small ones. And after her death they set up a wee little grave stone.

The tendency to identification with the wish object, which reaches, in this story, a very intensive grade of the wish-fulfilling activities, has been observed by others in the psychoses, namely dementia præcox.

I take the following example from Jung: a woman in the climacterium suffered a condition in which she felt her arms and legs becoming always smaller; she wished to be carried in the arms and felt how she would let herself go. Such patients also coin expressions—"I am" instead of "I would like to have" with relation to the wish object. Compare Jung,⁷ "I am the main key," "I am the crown," etc., instead of "the main key belongs to me," etc.

Bleuler, Jung and the author have published in recent times a great number of examples of wish dreams, wish deliria, and permanent symptoms, namely ideas of grandeur in the psychoses, which are conceived as pathological compensation products of unfulfilled and unfulfillable wishes.

The ideas of grandeur of a patient who is Queen Regent, God of Love Semele, Mary, Venus, Ida von Toggenburg, Princess Thorn-Rose, Cinderella, Bundesgerichtsdame Helvetia, von Jung Elfenlieb, Simmenthaler Rassenkalb and many other titles of high social position or great fertility, as well as the mistakes of the persons united in her and of her desired husband Zeus, Helveticus, Märchenprinz, Muneli von Steiermark (a blue ribbon bull), etc., suggest not only the relationship of these wish titles with the wish structure of the fairy tale but also the deeper understanding of

⁷ Jung, "Ueber die Psychologie der Dementia præcox," Halle a. S., C. Marhold, 1907. See Monograph Series, No. 3, for translation.

the fairy tales by the patient in the sense in which they should be understood in this work.

Social weakness, intellectual and other defectiveness, defeat in the sexual competition. Lack of sexual satisfaction is often bound up⁸ with the disposition to psychoses, so that it must not surprise us, if the psychoses produce, in like frequency, wish structures, and that the patients, in these structures, are rich, fruitful, strong, of princely descent, marry princes and princesses, and that the rivals and adversaries are killed and avenged.

Indeed the clinical forms of these wish structures and the diseases belonging to them are very varied.

A poor maiden wanted to marry a shoemaker and did not get him. We are poorly informed of the exact processes at the beginning of the psychosis. But a peculiar motor stereotypy which lasted over thirty years could still be traced back to its origin. During the whole day, tireless as a pendulum, she stroked the back of the left hand with the back of the right fist, so that the skin over the joints of the fingers of the right hand was thickened and horny and the joints themselves, as was demonstrated at autopsy, had suffered a wearing away of the articular cartilages (so-called arthritis deformans). It turned out that the stereotypy had followed from, what in the first years was a quite clearly recognizable movement of shoe polishing, which points us to the relation with the unhappy love for the shoemaker.

Another form is that of the wish delirium.

A young woman with a very good literary and musical education, wished nothing better than to marry a young and excellent artist. Her wishes were without prospect of fulfillment; an acute illness set in. She was committed to the asylum and conceived of the commitment of herself and everything that happened about her as a descent into the underworld. The determiner of these thoughts was the artist's last work "Charon." The further happenings in her environment she interpreted by the occurrence of a whole mass of reminiscences brought together out of her life, as difficulties or objections, which opposed her union with her beloved, but finally everything was overcome. Finally she saw in a fellow patient her beloved and slept with her several nights.

⁸ The question of the causality of these factors will here be left open; certainly there exists a tension between the attainable and the wished for.

After this she believed herself pregnant, felt and heard twins in her womb, later believed herself ~~later~~ to have been delivered of them and hallucinated a child by her in her bed. With this the wish delirium, of nearly three months standing came to a close. She had found—unfortunately not definitely—a curative surrogate for reality.

Among the so-called prison psychoses, mental diseases which are produced through confinement, and either belong to the known clinical disease groups or perhaps occur as independent diseases, are found certain cases of outspoken wish type. The voices announce freedom, beloved relations rescue the prisoner or similar things. Moritz von Schwind has represented in an exceedingly convincing manner in his "Dream of the Prisoner" the wish dream of one in confinement (original in the Schack gallery in Munich).

The wish structure can, as already said, take on any number of clinical forms, ecstasy, cataleptic states, transitory sensory falsifications, hysteriform attacks, mimic automatisms, the progressive development extending over years of a wish-fulfilling delusional system with otherwise correct behavior, and so forth.

Naturally it is not meant to say that all that we see in the mental diseases are only wish structures, however these stand to the remaining appearances of the pathological complex in a quite special relation which we will not follow further here.

I hope through narration and observed examples taken from literature, more than through such a clinical and theoretical exposition, to have shown the significance of wish structures in our psychology and so to have prepared the understanding for similar structures in the fairy tales.

CHAPTER III

THE WISH STRUCTURE OF THE FAIRY TALE. FAIRY TALES AS WISH STRUCTURES

There are countless fairy tales which when submitted to analysis and taken as a whole are found to represent the most splendid wish structures. Innumerable fairy tales, as well as myths and legends, tell us about magic gifts, objects and qualities, which the human wish-phantasy has created.

In the "*Bekenntnissen einer schönen Seele*" (Goethe, *Wilhelm Meisters Lehrjahre*, Book VI) this conception of the fairy tales is very beautifully presented:

"What would I not have given to possess a creature that played a very important rôle in one of my aunt's fairy tales. It was a little lamb that had come to a peasant maid in the woods and had been fed; but in this pretty little animal there was an enchanted prince, who finally appeared again as a beautiful young man and rewarded his benefactress by his hand. Such a lamb I would have loved to possess." The story of the "Nun of the Temple of Armida" gives us an opportunity to enter upon a group of fairy tales of which the story of "The Little Tear Jug" serves as a good example.¹

Three days and nights a mother watched, cried and prayed at the sick bed of her only beloved child without whom she could not live. The child died. The mother was seized with a nameless pain, she did not eat or drink and wept three long days and nights without ceasing and cried out after the child. Then the door softly opened and before her stood her dead child who (in the present wording of the tale) had become a holy angel and smiled in glory. He carried in his hands a little jug that was almost running over. He said: "O dear little mother, weep no more for me! See! in this jug are your tears which you have shed for me. One more and the little jug will overflow and then I will no longer have any rest in the grave or any blessedness in heaven. Then

¹ Ludwig Bechstein's "*Märchenbuch*," II. Illustrierte Ausgabe, Leipzig, G. Wigand, 1857.

weep no more, for your child has been raised on high and angels are his playmates." With that he disappeared and his mother wept no more tears so as not to disturb her child's rest in the grave or his joy in heaven.

If we take the motive here in "The Little [✓]Tear Jug" and in the Japanese story of "The Nun of the Temple of Armida" which appears as magic, in its psychological significance, so we have a teleological structure that is equivalent in its psychic healing tendency to the other wish structures. This fairy tale might just as well be the true narrative of a dream experienced by a person in the circumstances described which led to the stilling of their sorrow and to rest.

Now it is not only in regard to single events, but this healing agent has come to be a general, psychic purposeful belief that the dead as a result of excessive grief are disturbed in their rest. That is not a therapy for the dead but for the living. The same belief is expressed in the words of the spirit of the dead child who by autosuggestion has entered the Japanese priest and attains in the good O-Toyo the wished-for object. And does not the Christian belief, that the dead children all go to heaven, work quite the same way?

The same motive in a somewhat different setting is treated in another fairy tale, "The Shroud" (Grimm).

The mother wept after the death of her little boy. Soon after the child appeared at night in the place where it had eaten and played during life; the mother cried and so did the child and then disappeared at morning. As the mother would not cease weeping it came in the night in its little white shroud, sat at the foot of her bed and said: "O mother, stop crying or I cannot rest in my grave for my shroud is wet with the tears which fall on it." As she heard this the mother was frightened and cried no more. The next night the child came again holding a little light in his hand and showed that now as his shroud was dry he could rest in his grave. Then the mother commended herself to God in her grief and bore it quietly and patiently² and the child did not return but slept in his bed under the ground.

The hallucinations whose sudden appearance, for example,

² For further literature see Rittershaus, "Neuisländische Volksmärchen," pp. 14 and 15.

self
indic

stays the hand of the would-be suicide often belong in the domain of the teleological defense mechanisms, indeed not only as cures for psychic wounds but as protection against danger.

We turn to numberless wish structures occurring in fairy tales—also in mythology, legends, beliefs in magic, etc.—which may be pointed out with little difficulty to correspond, in part most naïvely, to human wishes created from our insufficiencies, this is one side of their significance at least. (Probably they have still another, erotic side.)

In itself it is not striking that the fairy tale should concern itself so much about kings; the matter acquires a wish coloring, however, as soon as we consider many fairy tales in which the poor peasant maid marries a prince and the shepherd boy a princess. Those are wish structures!

A whole mass of means serve for the betterment of human deficiencies. Seven league boots for Hop o' my Thumb, strength giving belts, gloves, drinks; to the wish to be able to fly correspond cloaks and enchanted birds as means of transport; a little bed, with which one may be carried everywhere one wishes; or one is changed directly into a bird; the desire to eat is fulfilled by "little table set yourself." Magic hoods and stones serve to help against persecution or then magic combs that turn into forests, magic handkerchiefs that interpose a great body of water between the pursued and the pursuer, etc. Riches are acquired through the gold-shedding mule, or by vanquishing giants by magic means. There are tubes and magic mirrors to enable one to see and to know everything that goes on over the whole world. There are magic wands for turning living or lifeless beings into what one wishes and not the least in order to injure one's enemies. There are means to look into the future and to attain one's wishes, apples of life and water of life for rejuvenation and the preservation of this otherwise all too short existence.

This enumeration is naturally quite incomplete; it contains only examples. A more detailed citation is probably superfluous as in every collection of fairy tales examples may be found without much difficulty and mythology contains numerous proofs.

Two great groups of fairy tales show, for example, in their present completed form a distinct wish formation, namely the

so-called stepmother tales, and the fairy tales in which the mentally or physically, weak- and feeble-minded are the heroes. ✓

If we take these fairy tales as such they must be conceived at once as wish dreams or other corresponding wish structures of the rejected maidens or the simpletons. A similar relation can be worked out as with the motive of "The Little Tear Jug."

What can be for the individual a healing, wish-fulfilling surrogate for reality, can also be generalized as a wish product of a whole set of people, of an entire category of people living under the same conditions, in which connection the appropriateness is not as important as the psychological tendency to think in the sense of the wish. *special case connected with Male in Fa*

Is it otherwise with our poets? Think, for example, of Gottfried Keller as mentioned by Bleuler.

We have seen that it is precisely those who have been disappointed in their social or in their love relations who put wish structures into their poetry. *

Later we will see that the stepmother fairy tales are only a special group of tales with sexual wish fulfillment. The stepmother (in other fairy tales the corresponding rôle is generally played by a giantess or a witch, the stepmother is thus also in this relation a special case) is the enemy, the marplot in the sexual wish structure, who is vanquished. In many fairy tales she herself, in others her daughter, is the sexual rival. The first category shows, still clearer than the latter, her rôle in the fairy tale wish structure. (A further interpretation of the figure of the stepmother will be noted further on.) *

In the oriental fairy tales the stepmother perhaps cannot play this rôle because the relation in the sexual domain is otherwise than with us.

"Cinderella" with its variations serves best as an example of a stepmother fairy tale; also "Dame Holle" (Grimm, No. 24). An icelandic Cinderella, where the stepmother is relatively secondary, we find in Rittershaus,³ No. 66, with parallels to this theme. There is also a sexual symbolism contained in it (dog, fire, giant, burning the giant's skin), to which we will later return.

A peasant pair had three daughters, Ingibjörg, Sigridur and

³ A. Rittershaus, "Neuisländische Volksmärchen." Halle a. S., 1902.

Helga. While the two older sisters were treated as princesses the youngest had to do all the work and never received a good word for it. Once the fire in the cottage had gone out and as it was feared that Helga perhaps would embrace the opportunity to run away from the house Ingibjörg was sent forth to bring in some fire from somewhere. As she came by a hill on her way she heard spoken from inside "would you rather have me for you or against you?" She said that that was a matter of indifference to her and went on. Now she came to a great cave. In it meat was cooking over a mighty fire and nearby stood a pot of dough. She stirred the fire up and as the meat was nearly done she baked a good cake for herself from the dough and let the rest burn. Then she sat down and ate with a good relish. As she was eating an immense dog came in and sprang at her with wagging tail. Angrily she turned away from him but at the same moment he bit off her hand. Now she ran back to the house, without thinking of the fire, and related her mishap. With the second sister Sigridur it went no better, only that the dog instead of biting off her hand bit off her nose. Finally Helga must be dispatched to bring the fire. As she came to the hill the same question was put to her. She answered, however, quite differently from her sisters that nothing was so mean or insignificant that one would not wish to have it for rather than against one. In the cave Helga carefully cooked the meat and baked the cakes but did not take a bite herself. Tired and hungry she sat down to await the owner of the cave. After a time there were great crashes of thunder and a giant entered the cave followed by a great dog. He quieted the frightened maiden with friendly words. They sat down for the evening meal and then he let her choose whether she would sleep with him or his dog. Helga preferred the latter. After a while there came such a thunder clap that the cave trembled. The giant suggested to her, if she were afraid, to lay on the step near his bed. She gladly followed this suggestion. Still more awful thunder claps made her draw still nearer to the giant until finally she crept over him into his bed. At the same moment the giant's skin fell off and beside her lay a wonderfully beautiful prince. Helga quickly burned the skin and the young man thankfully greeted her as his deliverer. The next morning he related to her the story of his life. He promised soon to take her from

her parents' house and lead her as queen into his kingdom. On leaving her he gave her a splendid cloak that she could wear home under her rags. Then he presented her with a casket with all sorts of precious things and two rich dresses. These gifts she must not hide in spite of the fact that at home they would be taken from her. Also the dog gave her with his paw on leaving, a gold ring, and now she turned back with all her treasure and the fire to her home. Here she was treated worse than before and robbed of all her presents. After some time a beautiful ship came and anchored nearby. The owner of the ship inquired curiously of the peasant about his affairs and asked finally whether he had daughters. The peasant said he only had two and called the two oldest. They came in the clothes stolen from their sister, however, one hid her hand and the other had a cloth bound about her nose. The newcomer inquired curiously for the reason of this covering up until their mutilation was made plain. Now the peasant had to, in spite of all his opposition, bring in his youngest daughter. She appeared in her rags but when the stranger tore them from her she was clothed in a splendid cloak. The dresses and the costly articles stolen from Helga were taken away from the sisters and the prince went forth with his bride to his kingdom.

In this fairy tale there is hidden a rich symbolism with the interpretation of which we will busy ourselves later.

I might mention now two beautiful, typical, Russian fairy tales with the same motive: "The Frost" and the "Desert Story."⁴

The Frost.—Once upon a time there was an old man and an old woman who had three daughters. The wife could not bear the oldest for she was her stepdaughter. She quarreled with her, awoke her earlier and gave her all the work. She had to water and feed the cattle, carry the wood and the water, heat the oven and mend the clothes. She had always to sweep the cottage and put it to rights before daybreak. The old woman was however, in spite of this, always dissatisfied and faultfinding. "How lazy and disorderly, the broom is not in its place, this and that are wrong and the house is dirty."

The poor girl wept and was silent, she sought in every way

⁴ Afanassiew, "Russische Volksmärchen." Deutsch von Anna Mayer, Wien, 1906. C. W. Stern.

to try to please her stepmother and to be helpful to her daughters. The daughters, however, acted just like the mother, they vexed Marfuschka, quarreled with her and when she wept they were pleased. They got up late, washed in water that was all ready for them, dried themselves with clean towels and did their first work in going to eat.

So the daughters grew up and reached an age to marry. The old man was sorry for his daughter; he loved her, because she was dutiful and industrious: she was never wilful, she always did what she was told without a word of objection. He could not, however, help the difficulties, he was weak, the old woman quarrelsome and the daughters lazy and stubborn.

The old folks considered: he, how the daughters could be married and she, how the oldest one could be gotten rid of. One day the old woman said to him: "Old man, we will marry Marfuschka."

"Good," said he, and went to bed on his stove. The old woman followed him and said: "Get up early in the morning, hitch up the horse to the wooden sled and take Marfuschka along. You, Marfuschka, get together your possessions in a basket, put on a clean skirt, for tomorrow you are going on a visit."

The good Marfuschka was rejoiced over her luck and slept sweetly all night. Early in the morning she arose, washed herself, prayed, packed up everything carefully, and dressed herself. She was as beautiful as a little bride.

It was winter and grim Frost reigned. Before sunrise the old man was up, he hitched up the horse to the sled and drove to the front of the house. He went inside, sat down on the bench and said: "Now I have everything ready."

"Sit down at the table and eat," said the old woman.

The bread basket stood on the table and he took a piece of bread from it that he shared with his daughter. The stepmother in the meantime brought some stale soup and said: "Now, little dear, eat and away with you, I have had to put up with you long enough! Old man, lead Marfuschka to her bridegroom, however, look out on the way, old fool, first go down the straight street and then turn to the right into the woods—do you know, right by the big pine, which stands on the hill, there deliver Marfuschka over to the Frost."

The old man opened his eyes and his mouth, stopped chewing, and the girl cried.

"What are you making such a fuss about! The bridegroom is beautiful and rich! Only think how many possessions he has: All the firs and pines glisten and the birches are all feathery. There is scarcely a more magnificent life and he himself is a mighty hero." The old man silently gathered all her belongings, ordered his daughter to put on her sheep skins and started on the way. He finally came to the pine, and turned from the road just as the snow began to fall. In the solitude the old man stopped, ordered his daughter to get out, set her basket under an immense pine and said: "Sit here, await the bridegroom and receive him pleasantly."

Then he turned his horse about and went back home. The little girl sat there and trembled, the cold benumbed her. She wanted to cry but she only had strength to shut her teeth tightly together. Suddenly she heard in the distance the Frost making a fir creek; he sprang crackling from fir to fir. Finally he was high overhead on the pine under which the little girl sat and he asked: "Little girl, are you warm?"

"Yes, father Frost!"

The Frost came down nearer, creaking and crackling still more than before: "Little girl tell me, beautiful girl, are you warm?"

The little girl had almost lost her breath but she still said: "I am warm father Frost."

Then the Frost creaked and crackled still more: "Are you warm little girl, are you warm beautiful child, are you warm my darling?"

The little girl was almost frozen and answered hardly audibly: "Warm, little father."

Then the Frost had pity and wrapped up the little maid in furs and warm coverings.

In the morning the old woman said to her husband: "Go, old fool, and awaken the young pair."

The old man hitched the horse to the sleigh and went to his daughter. He found her alive wrapped up in beautiful furs with a silk neckcloth and beautiful presents lay in her basket. Without saying a word the old man put everything in the sleigh, got

in with his daughter and went back home. There the little maid threw herself at the feet of her stepmother.

The old woman wondered very much when she saw the girl living and saw the new furs and the basket full of linen. "Eh, you can't fool me!" said she.

After a few days the old woman said: "Take my daughters to the bridegroom, he will give them still better presents." In the morning the old woman awoke her daughters, dressed them, as if she were sending them to their wedding and sent them forth. The old man took the same way and left the maids by the same pine. They sat down and laughed. "What occurred to mother to marry us so suddenly? As if there were not fellows enough in the Village! Who knows, what sort of a devil comes here!" The girls had great furs on but in spite of that the cold stung them.

"Paracha, the Frost runs over my skin, if the chosen one does not come soon we will freeze." "Nonsense Mascha, since when do bridegrooms come so early, it is only breakfast time." "Paracha! if he comes now who will he take?" "Not you, you goose." "You perhaps?" "Certainly." "Don't laugh." The Frost nipped the maids' hands. They put their hands in their furs and began again: "You sleepy child, you bad nuisance, you scold. You cannot spin and you never think of praying." "Oh, you boaster, what can you do then? In the spinning room you hang around and prattle. Wait and see who he takes." So the little maids quarreled and froze. "Why you are getting blue!" said they together. Far away the Frost crackled and snapped and sprang from fir to fir. To the maids it appeared as if some one was coming. "Ho, Paracha! he is coming; his bells are jingling." "Go on fool, the Frost is making me shake." "But will you still marry?" They blew on their fingers. The Frost came nearer and nearer, finally he alighted on the pine over the maids. "Are you warm little maids, are you warm beautiful little doves?"

"Oh Frost it is so cold. We are nearly frozen. We are waiting for the bridegroom and the devil does not come."

The Frost came down lower and crackled and snapped still more: "Are you warm little maids, are you warm my beautiful ones?" "Go to the devil! Are you blind, our hands and feet are already frozen off." Then the Frost came still further down,

stung hard and asked: "Little maids are you warm?" "Go to the devil and rot, cursed one!" Then the maids were benumbed. In the morning the old woman said to her husband: "Harness up, put hay and warm coverings in the sleigh for the girls will be cold. There is a strong wind outside! Be quick old fool!" The old man hardly allowed himself time for breakfast and went forth. When he came to his little daughters they were dead. He put them in the sleigh, wrapped them up in the rugs, laid the hay over them and turned homeward. The old woman saw him coming from a distance, and went out to meet him: "Where are the children?" "In the sleigh." The old woman put the hay aside, took off the rugs, and found the children dead. Then she set upon the old man like a tempest and abused him. "What have you done with my daughters? You old hound! My own, my sweet buds, my rosy berries! I will beat you with the broom stick, I will beat you with the poker!" "Be quiet old witch. You tried to get riches but your daughters were obstinate. I am not guilty, you did it yourself!" The old woman was angry and kept on wrangling, but later reconciled herself with the step-daughter and so lived a good and considerate life and no longer thought evil. A neighbor came and wooed and married Marfuschka. Things went well with her. The old man took the grandchildren under his care, frightened them with the Frost and bid them be willing and diligent.

"Desert Fairy Tale."—An old man lived with his wife. He had one daughter and she had one. His wife said to him: "Take your daughter away,"—and he took her in the dark forest. In the forest there stood a cottage and then he said to his daughter: "Sit here and wait while I go for a while and chop wood." He left, fastened a small board on a birch before the cottage, and went home.

The maid waited and waited for her father and the wind played with the little board. "My little father is chopping wood," thought she and went on waiting. But the day grew into evening. The sun set but her father did not come back. Night came on and the maid was still waiting. Between the trees there was extended, with some noise, a horse's head.

The head ran to the cottage and said: "Mistress, mistress, open the door!" The maid opened it. "Mistress, mistress, carry me over the threshold!" The maid did it. "Mistress, mistress, give me some supper!" She gave it some. "Mistress, mistress, make me up a bed." She made one up. "Mistress, mistress, tell me some stories!" She began to tell one. "Mistress, mistress, climb into my left ear and climb out again by the right!"

She climbed into the left ear and out by the right and had become indescribably beautiful, then she seated herself in a golden coach with silver horses and started for her kingdom. First, however, she went home and gave her father and mother all the treasures of the world but to her sister, the daughter of the wife she gave nothing.

After a year had passed the old man was speaking with his wife when she commanded him: "Take my daughter forth, you know where! Take her to the place to which you brought your daughter."

So the old man took her daughter and led her into the dark forest. In the forest stood a cottage. Then he said to her: "Sit here and wait while I go and chop wood." The little board swayed and rattled in the wind. "What has the old turkey-cock fastened up there?" asked the maid angrily and listened. Between the trees the horse's head was noisily stretched. It ran to the cottage: "Mistress, mistress, open the door!" "You are not a great man, do it yourself." It opened the door. "Mistress, mistress, carry me over the threshold!" "You are not a great man, come in yourself." The horse's head came in. "Mistress, mistress, give me some supper!" "You are not a great man, get it yourself." The head got it. "Mistress, mistress, make me up a bed and put me to sleep." "You are not a great man, do it yourself." The head did it. "Mistress, mistress, climb into my left ear and climb out again by the right!" The maid climbed into the left ear and climbed out of the right and had become old, an old gipsy without teeth, with a crutch. She ran into the woods and drowned herself from grief in the marsh.

There are in fairy stories similarly masculine Cinderellas that at the end marry a princess.

The fairy stories, in which simpletons or imbeciles are affec-

tionately treated as heroes, belong also partly in this category with wish fulfillment, partly however to the so-called farces. I mention, as examples, from the German fairy tales: "The story of the man who went out to learn to shudder," "Jack in Luck," "Clever Hans," "The Three Languages" (Grimm, Nos. 4, 83, 32, 33).

CHAPTER IV

SYMBOLISM

In order to gain an insight into the meaning of the symbols of fairy tales we must first learn something of their origin.

✓ A symbol is a sign, a short cut for something complex. When I see a post-horn near the name of a station on a railway time-table, it is clear to me that the station has postal connections with places which are not on the line.

The "Captain of Köpenik," a shoemaker and habitual criminal, insured himself the unconditional obedience of a number of Prussian soldiers in the robbery of the city bank, by wearing a captain's uniform, because the wearing of a uniform, and especially an officer's uniform, is a sign for a great mass of things and ideas, which it is not necessary to recount.

The symbol, however, has still more that is peculiar to it. Why does the sign of the post-horn and nothing else, represent on the time-table the idea of postal connections and the associated ideas. The post-horn is something that originally belonged to the post. Although it is not a necessary part of it, it was earlier one of the most concrete signs of it, less for the eye than for the ear. So we have two new sources of the symbol. That the sign chosen for the symbol has a significance in an inner or outer associative relationship and is concrete. Further it is so much the more appropriate as history and development are included in it, whereby it is, however, not without variations of significance. The times with us have pretty well gone by when the postillion lustily blew his horn. The horn as a sign, however, has remained, on the time-table, in the army, as the sign of a field post, and still in many other places.

With the idea of symbol there is usually associated something full of mystery. Symbols are often used as signs of recognition for secret societies, for example, the signs of the Free Masons. The secrecy also lays in the fact that only the initiated know the significance of the symbols. That, for example, was the case with the runic writing which only certain people could read; that also gives the ceremonials of the church their magical effects on

the susceptible soul. Already the development and the associated changes of meaning make it impossible that any but the initiated should be able to understand the significance of the symbols.

Because the symbol is only a sign, only a part of the original significance, so it is, that in its further development, it gradually becomes the sign for different things: The post-horn has significance according to the place, the surroundings, in the psychological sense, according to the various associations bound up with it. Mail stage-coach connections, when it is by the name of a station on the time-table, letter mail connections when on a letter box. In out of the way mountain villages it signifies still much more, and on the sleeve of a uniform, again something different.

Through this summation of meanings it comes that the sign is a condensation and an accumulation of all of these single ideas concealed within it. The characteristic of, for example, the dream symbol, is the thousand threads of association that run together (the dream of the portal). It results, at the same time, in an ambiguity of symbols. The double meanings can come out in all possible ways. Whoever is not initiated and does not know all the directions of the symbol, interprets it falsely or only according to his own idea. The bible, for example, has both the advantage and the disadvantage of containing many symbols which may be interpreted in the most varied ways.

The interpretation of the dream symbol has to get its value on the same grounds as it has been given by Freud on scientific foundations, so that we recognize the structure of the symbol and everyone who cares to can learn this science.

The ambiguity of the symbols has the disadvantage that thinking in symbols, that is resorted to in dreams and in many psychoses, especially in dementia praecox, here often to an unbelievable extent, is much less clear, defined and logical than is thought just in sharp, circumscribed ideas having to the greatest extent possible only one meaning. In this special sense one is quite right, with Bleuler,¹ Jung,² and Pelletier,³ in designating

¹ Bleuler, "Freudsche Mechanismen in der Symptomatologie von Psychosen," *Psych.-neurolog. Wochenschrift*, 1906, No. 35 and 36.

² Jung, "Ueber die Psychologie der Dementia praecox." Halle a. S., Marhold, 1907. See translation in Monograph Series, No. 3.

³ Madeleine Pelletier, "L'association des idées dans la manie aiguë et dans la débilité mentale." Thèse de Paris, 1903.

thinking in symbols as of less value, as inferior to logical thinking.

And yet what difficulties we have in our own language not to think in symbols! Is not nearly every word a symbol! All abstract ideas must be expressed by words, which at first, and often yet, have a concrete significance (for example, *wägen*, *wiegen*, *erwägen*, *gewogen*; or *gebildet*=*instructus* and *gebildet*=*accomplished*—in the sense in which it is used by Goethe=*geformt* (formed); for example, *ein wohlgebildeter Jüngling*=a well formed youth.) And what changes in meaning have they not already gone through.⁴ The language of poetry prefers to work with words of ambiguous sense in order to give both meanings at the same time. It is not difficult to bring examples of symbols which unite within themselves, partly or wholly, these several qualities.

Letters are symbols, as their development clearly shows. Our mimic and gestures are in great part symbolic.⁵ A geographical chart is a symbol. The concrete symbols for abstracts are noteworthy. The eye of God (omniscience), the scales (justice), the cross (Christendom; compare the Vision of Constantine: "in hoc signo vinces"); the color symbols: black=mourning; in the Catholic church violet is the mourning color; red=love, socialism, revolution; the black and red international; the military symbolism (power, intimidation, differences of authority, belonging to various countries); the anchor of hope, the symbolism of coats of arms and standards; one makes a present of something as a "sign of love"; the "fire of love," the pain of separation. The language likes to employ, besides those just named, also condensed symbols. One hopes, for example, to feather one's nest. In pictures of the middle ages and among such old culture folks, so long as their art stood at a more archaic stage (to stand on a step—stufe—is again a symbol of speech) the relative authority is expressed in the persons represented by differences in size, or

⁴I refer, for example, to Hermann Paul, "Prinzipien der Sprachgeschichte," III Aufl., Halle a. S., Max Niemeyer, 1898. The change in meaning can certainly cause a definite transfer so that the original meaning no longer serves at present. For instance the word "elend" in the middle and new high German.

⁵Compare Ernst Jentsch, "Ueber einige merkwürdige mimische Bewegungen der Hand," *Zentralbl. für Nervenheilk. u. Psychiatrie*, XXVII Jahrg., 15, VIII.

among kings and gods by a figurative representation of their attributes. (We find a beautiful example in an "Adoration" by Dürer in the old Pinakothek in Munich.)

Still we must hasten over these trains of thought in order to utilize what has been learned for our fairy tale symbolisms.

Here two symbolic series unite and often overlap; one develops from the aspects of magic, mythology, and religion, the other is the symbolism of dreams and of psychopathology. It is true they originate from the same spring, the human psyche.

In mythology the construction of symbols comes about in a different manner. First through personification. The forces that influence mankind are personified, natural phenomena and inexplicable inner experiences (dreams, nightmare). In place of the real, active forces, anthropomorphic beings are substituted. Whether these are to be sought in the departed souls, or whether they have another indefinite or later defined origin, whether they are incarnated in natural phenomena or are later thought of as controlling certain natural phenomena, is beside the point. There are very many stages in this aspect which sometimes exist together and sometimes follow one another. How far the analysis of such structures, such symbolic forms, which, originally simple personifications of a definite principle, have come to form fully built up personalities, may take us, is shown, for example, by the history of the devil.⁶

A new factor is now added to the symbol. The personified or unpersonified forces display some power, some effect. This effect becomes now transferred on its symbol, on its figurative representation, which belongs in its province, and so the symbol itself receives, besides its already named characteristics, a certain force and effect, which originally belonged to the whole which in part is represented by the symbol.⁷ For this reason the devil can do nothing as soon as a place is protected by a cross or the sign of the cross. On the same grounds the pictures of the saints played such an important rôle with the Russians in the Japanese war and naturally also elsewhere. So in the old cults where the

⁶ Gustav Roskoff, "Geschichte des Teufels." Leipzig, Brockhaus, 1869.

⁷ Compare here the contribution of Prof. S. Singer-Bern: Die Wirksamkeit der Besegnungen. "Schweiz. Archiv. für Volkskunde," Jahrg. I, 1897, p. 102.

symbol of the gods of fertility, not simply their picture but the part, part of the whole, which represented concretely the fruitfulness, the phallus, was carried around in order to bring fertility to the fields, and still more, it was with the same object that young maidens were struck naked with a branch, a living branch, as a still more remote symbol, so that through this symbolic action the same object would be attained.

The cults themselves have also undergone a process of symbolization. Instead of human sacrifices, sacrifices of animals came gradually to be offered, then the animal was offered in some sort of imitation (formed of bread for example). The Chinese, for example, began to offer their divinities, instead of metal coins, papers representing them. The archives of ethnology are filled with examples, as the rational customs represent in great part remains of a strong symbolic cult.

Animals, of which a great number are and were sacred, belong to the symbols, which instead of a personified power of nature have become demons, god heads (the owls of Athens, the mountain serpents in the Erechtheion).

In the mythological tales and customs particular animals may assume a quite special symbolic significance, for example, a special sexual significance. At the feast of Dionysus, in which also fertility was sought, young male animals were offered up by preference. Zeus ravished Europa as a bull; Leda as a male swan. He impregnated Danae as a golden shower by the intervention of a symbolism which while not animal was clearly sexual.

Animals as representatives of sexual power are suitable as symbols insofar as that even in our speech and our general attitude the life-preserving principle is considered as the animal in man.

We are now arrived at a point where we can understand the symbolism of fairy tales, especially the sexual symbolism, so far as it springs from mythology and magic.

We must now approach it from the other side, the psychological and the psychopathological.

Freud explains in his "Traumdeutung" that the so-called dream-work is an effort towards condensation, in view of the representation of abstract things appropriate in a given scene, by the substitution of representable (concrete) things; that simi-

clarity, agreement, likeness, are represented in the dream in the same way by bringing them together into a unity. Are not these moments which necessarily lead to symbolic construction? Then there is further the repression which compels the dream to indicate certain things in other forms, in a symbolism, which however, is only understandable to the initiated and which is hidden from the conscious ego. So much for the construction of symbols in the dream.

The following dream fragment will make us familiar with the symbolism employed therein, which in this case disguises a strong sexual theme.

The bridegroom dreamt. He was in the so-called long street of the town in which he had passed the years of his youth. A forest fire had broken out. He hastened with a certain anguish. Someone is near him whom he does not see. He knows, however, that it is his brother who played a part in the fire department of their native city and indeed in the company which guarded the place. The dreamer noticed that he himself was not in uniform although he should have worn one. He is in civilians clothes and thinks: so goes it. Instead of riding breeches (he himself has been mounted in the military) he wears short English breeches. Instead of a saber he carries a somewhat different instrument, a sort of riding-whip which reminds one, however, more of a cow-hide. This he must carry raised in a certain way before him; "so must the saber be carried according to rule" he thought in the dream. With that he hastened in the direction of the burning woods: he passed a house from which dismal cries sounded. There was probably the origin of the fire it seemed to him in the dream.

Whoever has familiarized himself with dream analysis will easily find the sexual symbolism in this dream.

The long street is a passage in the female genitals. In the same sense there are, for example, slanting, upward opening, roof windows which, through an obstruction are with difficulty accessible (hymen). In a similar dream there came down the steep stairs small, naked, smooth headed boys from the school, homunculi, who signified new-born children, who later would manifestly study like papa!

The stove pipe was also often dreamt of in the same way.)

Out of it came a rose-red serpent, which was very long. Compare the Russian fairy tale of "The Little Bear," that will be mentioned in a later chapter. This last dream picture is from a young mother, to whom the time until the arrival of the child seems very long. The serpent is used, as we will see later, as a symbol for the male organ and through which fruit is brought forth; the long time is represented by the length of the serpent. The popular saying is: "At Frau N.'s the oven has fallen down;" that means that Frau N. has given birth.

The portal in the earlier related dream and the mouth in one to be related later belong to dream symbols to be similarly interpreted.

In the forest fire there are two components. Forest has here the same sexual significance as the nymph's forest in Freud,⁸ it is the forest on the so-called mons veneris of women and belongs with it in the neighborhood of the long passage.

When there is burning in a dream usually the fire of love burns; in the dream, in the usage of language, in figurative representation (the heart of Jesus is, in the church symbolism, almost always represented with a flame, as the symbol of love, bursting forth from it) fire is closely connected with love; similarly in mythology.

In the special case this significance is quite transparent. The brother appears as a fireman. The brother represents therefore the family of the dreamer, which, living in the city does not agree with his marriage, and how this will prevent the fire. With this, is also connected, that the dreamer will not marry in the uniform of the rigid, confessionally disposed brother (family) but thinks, it makes no difference, one can marry civilly. He appears from now in riding costume. Just as we must translate the fire of the fire dream into love, so riding, signifies empirically, usually something sexual.

Women often dream in similar connection of horses which prance immediately before them and threaten to crush them.

The further analysis of the trousers will be passed over at this point.

The dreamer carries a sort of saber, not as usual but in a posi-

⁸ "Bruchstücke einer Hystericanalyse," *Monatsschr. für Psychiatrie und Neurologie*, Bd. XVIII, 1905, Heft 4 and 5.

tion and direction as becomes the erect phallus. In the place of the saber succeeds a sort of cow-hide. In the swiss dialect Hagenschwanz is the name for it (Hagen from Hägi = bull; Schwanz is a military and also a common designation of the phallus). The Hagenschwanz is made from the phallus of the bull and that is how it gets its name. On account of its elasticity it is used in place of a whip by cattle drivers and is, besides, a much feared means of punishment. It appears in this rôle in common parlance. When besides in the dream the saber is used to fight it has to do usually with a sexual conflict, also besides that the saber for explanation is transformed into a Hagenschwanz and must be carried in place of an erect phallus (the saber is stuck in the sheath!). So now the dreamer hastens in the direction of the burning woods.

The cry from the house is exactly like that which a short time before the dreamer heard in a zoological garden as he was walking by the animal cages with his bride. It came from a pair of pumas that were just about to copulate.

Only through these symbolisms was it possible to concentrate the whole dream, which was cut into so many trains of thought, into one picture. The analysis shows us repeatedly how many symbol constructing elements exist in the dream. The strong erotic of the dream is, however, only clear to the initiated. We see here horse, bull, saber, cow-hide, etc., namely animals and objects, the latter brought into relation by derivation or similarity with the symbolic representation employed in the indication of symbols of man as a sexual being.

We find similar material, for example, in a work of Jung.⁹

Hysteria has innumerable symbolic representations that through special mechanisms and memories are always again being awakened and still remain hidden to consciousness. Hysterical attacks are often in their essential parts abridged, symbolic representations, also the hysterical physical symptoms and conduct.

A short hysteria analysis will follow in a few pages.¹⁰

⁹ "Diagnostische Assoziationsstudien," VIII Beitrag, *Journal f. Psychologie und Neurologie*, Bd. VIII, 1906, Leipzig, J. A. Barth.

¹⁰ In earlier works I have given examples of such symbolism. Compare "Diagnostische Assoziationsstudien," VII Beitrag, and *Psychiatrisch-neurologische Wochenschrift*, 1905, No. 46.

Dementia præcox, which represents the commonest mental disease, is in a high degree manifested in symbolic thinking¹¹ and the same thing is seen in other psychoses.¹²

✓ Paradigms are mentioned under the wish structures of dementia præcox and we will return to others in examples of fairy tales.

¹¹ Compare Jung, "Ueber die Psychologie der Dementia præcox." Halle a. S., Marhold, 1907. See (this series).

¹² Bleuler, *l. c.*

CHAPTER V

THE SYMBOLISM OF THE FAIRY TALE

In Bechstein's collection of fairy tales, illustrated with Richter's attractive pictures, one of them that belongs to the tale of "Oda and the Serpent" strikes me. The tale runs as follows:

Once upon a time there was a man who had three daughters, of which the youngest was named Oda. Once the father was going to market and he asked his daughters what he should bring them. The oldest asked for a golden spinning-wheel, the second for a golden reel, but Oda said: "Bring me what runs under your wagon when you are on the way back." Then the father bought at the market what the two eldest daughters wished for and started home; and behold there ran a serpent under the wagon which he caught and brought to Oda. He threw it down into the wagon and afterwards before the door of the house where he let it lay. When Oda came out the serpent began to speak: "Oda, dear Oda, can I not come in on the porch?" "What," said Oda, "my father has brought you to our door and you wish to come up on the porch?" But she let it come up. Now as Oda went to her room the serpent cried again: "Oda, dear Oda, may I lay before your room door?" "Ah, see that," said Oda, "my father brought you to the house door, I have let you in on the porch, and now you wish to lay before my room door? Well, let it be as you wish!" Now as Oda was going into her bed-room and opened the door of her room the serpent cried again: "Oh Oda, dear Oda, may I not come in your room?" "How," cried Oda, "has not my father brought you to the door, have I not let you on the porch and before my room door, and now you wish to come with me in my room? However if you will be satisfied now come in but I tell you to lay still." With that Oda let the serpent in and commenced to undress. When she was about to get into bed the serpent cried out again: "Oh Oda, dearest Oda, may I not get into bed with you?" "Now that is too much," cried Oda angrily, "my father has brought you to the house, I let you in on the porch, afterwards before my room door, afterwards in my room,

now you want to get into bed with me. However, you are probably frozen. So come in with me and get warm you poor worm!" And then the good Oda stretched out her soft warm hand and lifted the cold serpent into her bed.

Into the bargain now the serpent changed into a young prince who in this manner was freed from the magic spell; and he took the good Oda to wife.

The sexual symbolism of this tale, the single phases of the seduction, the change of disgust into affection, are so transparent, that explanation is unnecessary, and the transformation at the critical moment makes any such wholly superfluous.

The serpent is here the prince, in the language of fairy tales that signifies the wished-for man. The symbol is by no means, however, accidental. As in magic and fairy-tale symbolism the part (for example the charm) almost always stands in place of the whole; that is protects from the bewitched or from magic, or calls forth magic, so is also the serpent a part of the man, namely the phallus. In the story of Oda this substitution is apparent. One has the feeling in reading it it might just as well have been the relation of a dream which a patient with hysteria or dementia præcox had had.¹ Indeed we meet the serpent there with absolutely identical significance and in dementia præcox also in other pictures which are of dream-like construction, for example, in delusions, hallucinations, wish deliria, etc. There are snakes which creep into the genitals or bite near them. They are cold, disgusting (as with Oda), they have the same tendency to produce terror, and a feeling of uneasiness that so often adheres to the anticipation of the sexual. Snake dreams are very common with hysterical women and can almost always be traced to this signification.

It must be pointed out, with the exception of what has already been said, what the serpent means as a sexual symbol. That it has a very great significance in mythology, in race psychology, in fairy tales, and in psychopathology. Stoll mentions the importance of the serpent in the popular belief of the cause of the miracle of Moses ("Suggestion und Hypnotismus," p. 214, II Auflage; the

¹ See the "little green serpent" in Jung, the "Psychologie der Dementia præcox." Halle a. S., Carl Marhold, 1907. Monograph Series No. 3.

brazen serpent). Mention is also made of the serpent miracle of Moses (2. B. Mos., Kap. IV u. VII).

After Moses has seen the Lord in a vision (Chapt. III) and been called by him to be the Savior of Israel,² he desired a miracle from him, so that the people might believe in the vision of the burning bush and that he was chosen. God makes his staff change into a serpent; Aaron repeats this miracle before Pharaoh; we see also the Egyptian magician do it. The staff of Aaron twists about the staff of the Egyptian. Shall we not think here of a dream-like erotic symbolism when it borders upon the previous vision of the burning bush that itself moves upon dream-like ground? The staff becomes a serpent; that is the miracle; and the Israelitish serpent twists about the Egyptian; does not that mean that Israel's men will vanquish the Egyptians?

We learn from Stending³ of the serpent especially as the soul animal, that is, the animal into which the soul is transformed after its separation from the body by death. Erechtheus (later Erichthonios, another name for Poseidon) of Athens was taken from his mother, the earth, and given over to his false sisters Aglauros, Herse, and Pandrosos to care for, who, at the sight of the serpent-like child, were seized with frenzy and threw themselves down from the castle cliff. Later this God was seen incarnated in the temple serpent maintained in the Erechtheion (according to Stending a proof that, originally residing in the depths of the earth, it was as well the God causing the fruitfulness of the land and also death).

From the same source I take the following about the orgies of the Mainades of the Dionysius cult. The wild round dance, the shaking of the head, the shouting and the deafening music of the flutes brings forth by night time in passionate stimulation

² A teleological hallucination: like that which we meet commonly as the deciding point in the lives of great and small religious minds; it marks a moment from which they live wholly according to their ideal. One thinks of the conversion and the call of Paul; of the vision of the holy Francis of Assisi; of Goethe's beautiful soul, Susanna von Klettenberg, who, as the conclusion of her oscillation between heavenly and earthly love felt in a vision—not as before, God in general—but specifically the attraction of the man Christ in the body. Here the union with the definite object of love is very clear. In certain sects the producing of such "conversions" is frankly strived for.

³ "Griech. und röm. Mythologie." Leipzig, Göschen, 1905.

crowds of women carrying torches in the mountain forests, who in connection with the use of intoxicating drinks are thrown into convulsions in which they believe themselves united with the god. (See also Stoll, II. ed., p. 317.) Their souls seem to leave their bodies and to mix with the spirit hosts of the god, or they think, that the god himself enters into their bodies so that they are full of the god.

To the god Dionysius as to the soul itself is ascribed a serpent form. In order to be able to take him into themselves, his worshippers therefore tore and devoured snakes or, according to the old belief, other young animals consecrated to him and representing him as bull calves and rams, and in the earliest times probably also children, and drank the blood as being the bearer of life, and clothed themselves in the fresh pelts. In this way they called upon God with loud voices that he would grant them fruitfulness in the new year.

The small Dionysia held in the country and in Athens itself, the Anthesterins (flower feasts), have the same meaning; they represent the symbolic marriage of the god with the queen representing the country, who, at the time of the republic, was represented by the wife of the Archon of Basilea.

The serpent is also the attribute of heroes. In the Roman mythology there are related to the spiritual beings (manes, lemures, larvæ), spirit-like creatures, the genii, the representatives of the life and procreative powers of man, and the corresponding junones for women. At birth they enter into men, at death they leave, and like the souls of the dead the spirits are represented in the form of a serpent.

It may be that serpents and also dragons (both ideas often overlap in mythology and fairy tales) have a broader significance in these territories than at first sight would appear, certain it is, that they very often have a sexual meaning or a meaning closely associated with the sexual, and that that is the original meaning. That is shown by the above mythological digression. In fairy tales the ideas of dragon, serpent, giant, devil, monster are often used promiscuously. They commonly play the same rôle.⁴

⁴ In Bernhard Schmidt ("Das Volksleben der Neugriechen und das hellenische Altertum," 1 Teil, Leipzig, B. G. Teubner, 1871, pp. 186-7, note 1) there is an intimation as to the masculine sexual root of the serpent

If, however, perhaps in fairy tales that are full of mythological reminiscences and fragments, this supposition is permissible, so probably in present-day psychopathology the old mythology is less responsible than the similarity with the male genitals, with the appearance of the serpent as a sexual symbol (both symbolic series have a common origin). An hysterical patient, who, for example, in a dream was bitten in the mouth (instead of the genitals) by a serpent, had no such mythological knowledge. The example will be further referred to later.

It is similar with other elements in the fairy tale. In the sexual dreams of the mentally disordered, for example, we know the magic wand, the divining rod in sexual symbolic meaning. In fairy tales, however, the significance of these objects may be displaced, and so not every fairy tale serpent is a sexual symbol. We have, however, instances of fairy tales in mind in which the mythological series meets and crosses with that from dreams and psychopathology.

From the different collections which I know well I will select a series of examples of the sexual symbolism of fairy tales.

The Frog King (Grimm, No. 1).—The princess lost her golden ball which fell into the water. The frog, who came out of the water, promised to bring it back to her. As a reward, however, he will have neither the clothes, pearls, precious stones or crown; but the princess must promise to love him; he wished to become her chum and playmate, sit by her at her little table, eat from her little gold plate, drink from her little cup, and sleep in her little bed. She promised and he got the ball; when, however, the princess did not keep her promise the frog, the following day, hopped to the palace and asked the princess, who felt fear and disgust of him, to keep her promise. He made then, one after another, requests similar to those made by the snake in the story of Oda. Perhaps here the eating together is also a sexual symbolism (perhaps also the ball?). The princess was afraid to sleep in her little bed with the cold frog which she hardly trusted herself to touch. Because she was commanded by her father she picked up the frog by two fingers, carried it upstairs and put it in a corner. When she was in bed the frog asked to be lifted up worshipped as a good house spirit: If the whole male branch dies out in a house then the house serpent has forsaken the house forever.

into bed with her. Then the princess became very angry, took him up and flung him with all her strength against the wall. What fell down, however, was not a frog, but a prince who became her beloved spouse.

The similarity with "Oda" is very great, only that Oda after first being angry picked up the serpent in love and took it up to herself. The moment of the going over of the sexual disgust to love is somewhat displaced. Quite clearly, still more so than with Oda, is represented the original sexual aversion and prudery of the maiden, the uneasiness and shyness before the crude sexual, the penis. That there is already a sexual wish present we know. The form of the wished-for prince (serpent, frog, bear, etc.) supports a new determination. It represents the sexual uneasiness, disgust. Instead of the tale describing the change in the heroine it projects it upon the wish object. It becomes agreeable to the heroine, so a change appears, from the disagreeable to an agreeable form, from the disgusting beast into the beautiful prince.

The wicked action of the sexual rival, who has caused the change, and this well-known psychological process are here represented condensed.

The frog as a "little man" we often meet in our case histories as well as in the associations in researches with normal and hysterical women, where the so-called "failures," long reaction times and other "complex indicators" appear.⁵ I refer to such an example in an earlier work.⁶

In the beginning of the fairy tale "The Sleeping Beauty" a frog appears (Grimm, No. 50, Bechstein, p. 223).

In olden times there was a king and queen who said every day: "Oh, if we only had a child!" but no child came. Then it happened that once when the queen was in her bath a frog hopped out of the water and said: "Your wish will be fulfilled; before a year goes by you will bring a daughter into the world!" What the frog prophesied came to pass and the queen bore a daughter that was beautiful beyond compare.

If the significance of the frog does not appear so evident here

⁵ "Diagnostische Assoziationsstudien," edited by C. G. Jung, Leipzig, J. A. Barth.

⁶ "Diagnostische Assoziationsstudien," VII Beitrag, p. 246.

as in the "Frog King," it will, however, be perfectly clear if we compare this example with later ones, especially those with Freudian transpositions (*Verlegung*). Again and again impregnation is represented in childless people in symbolic form (here the frog is the symbol of fertilization), and the child originating therefrom has a fate of projected significance.

The tale brings thus, among the applications of the magic and transformation technic undertaken by it, first the symbol, in order to represent the sexual story and establish in the given moment the whole as represented by the symbol.

The Tale of "The Little Hazel Branch" (Bechstein, p. 40).—A merchant has to make a journey and wishes to bring back a present for his three daughters. (Compare "Oda and the Serpent.") The first wanted a pearl necklace, the second a diamond ring, the third whispered her wish for a beautiful, green, little hazel twig. On the way home he had great difficulty to find one. Finally he accidentally discovered a beautiful, green, little branch with golden nuts. As he broke it off, a bear, to whom the branch belonged, rushed out of the thicket. He surrendered it to him; the merchant had to promise the bear, however, to give him that which he first met on the way home. Naturally this was the youngest daughter. The bear came, after a little while, with a wagon to take her away. When he returned to the forest he asked her to caress him, noticed her manner, that it was only that of a substitute peasant maiden and instantly went for the right youngest daughter of the merchant. The bear took his bride to a cave with horrible dragons and serpents, and by not looking about her she breaks the enchantment and the bear becomes a prince, the owner of a beautiful palace and the liberated monsters are his followers. The bear is thus the prince, to him belongs the fruit-bearing little hazel branch that is here the special sexual symbol. The disenchantment explains the relation only that therein the little branch is no longer mentioned. The analogy with Oda and the serpent is quite transparent. The idea of the magic cave is naturally assisted by the mythological view of the (chthonischen) divinities dwelling in the ground and in the mountains, and perhaps the bear is a prince who has died and the fearful animals, his followers, who are freed from magic or death. The little hazel branch to be sure fits only half way into

this symbolic series while it has its own special sense and place in dream-like sexual symbolism.

Nuts are northern symbols of fruitfulness and are distinguished as such ornament on the Christmas tree. I have met them also with quite the same significance in a dream of a patient with mental disease. The following example illustrates the twig as a masculine sexual symbol.

Hoffmann-Krayer⁷ relates of the shrove-tide customs in Switzerland: "In general these (Shrove-tide customs) are still marked by sexual excesses, that originally probably proceeded from a symbolic act, which in the spring, similar to the awaking of the nature spirit of the plant world through different kinds of ceremonials, should bring about human fruitfulness.⁸ The whipping of women or virgins with a twig or a bush, was a common action in all of these customs."

The author cites the following passage from the "Fast of Montanus" (Carmelite monk in Mantua, 1448-1516).

And with long straps, cut from odoriferous goatskin
They lashed the palms of young women, whom by such beating
Pleasing the god, they believed to assist in childbirth.

Mannhardt brings more material (*Der Baumkultus*, 1875, p. 251). He calls this the "stroke with the branch of life." Besides there may be connected with these views the present-day custom of holding a wedding in shrove-tide.

The author relates further of the widespread similar custom of single women sitting on the plough to be drawn about and of the so-called "Giritzenmoos" excursion. The old maids, in person or as dummies, are taken to a moor (Torfmoos) for punishment of their sterility, where they must live transformed into plovers (Giritze), which at this time are found in those regions. In several other articles in the same archives attention is drawn to the relation of this custom to the Danae saga.

"In the Frick valley (Switzerland) following a wedding celebration wine is poured in the lap of the maidens probably as a promise of fruitfulness."

⁷ "Fastnachtsgebräuche in der Schweiz," *Schweizer Archiv für Volkskunde*, I Jhrg., 1897, p. 126, u. speziell, p. 133 ff.

⁸ I am reminded of the phallus in Greece and the lingam in India.

In the same archives we read of May sports (p. 153). "Opposite the room window of the old maids a large straw man is hung up named 'Mäia-Ma' [May man]. Many old maids had to be satisfied with fool branches" (Narrenästen) (Zindel, "Folk Customs in Sargan and Surroundings"). The male organ of copulation was besides often called "rod" [verge in French].

It may be added that the branch, like other objects: magic wand, the stalk of life, pistols, syringes, rays of from ten to fifteen centimeters long, the raised finger, play a rôle of absolutely like significance in the sexual symbolism of the mentally diseased.

The German Cinderella.—In the German Cinderella, that we have denominated as the type of wish-fulfilling fairy tales analogous to the dream, we come across at the beginning a similar symbolic motive to that of the "Little Hazel Branch."

Cinderella had a stepmother who neglected her in favor of her own two children in the usual way. The father once went to the fair and promised all three daughters to bring something back for them. The stepdaughters wished for beautiful clothes, pearls and precious stones but Cinderella begged him to break off for her the first branch that hit his hat on the way home (compare "Oda" and "The Little Hazel Branch"). This was a hazel branch. Cinderella took it to her mother's grave, planted it there and watered it with her tears. Instead of directly becoming a fairy prince like Oda's serpent or the bear in the "Little Hazel Branch," the branch grows into a wish-tree from which the maiden receives everything, the most beautiful gold and silver clothes and little golden slippers in order to please the prince and with the help of which she finally makes the wish-prince her husband.

The Singing, Jumping Lark (Grimm).—A man was going to make a long journey and wished to bring back presents for his three daughters. The youngest desired, in this fairy tale, a singing, springing lark (Löweneckerchen = Lerche = lark). Finally, on the way home, after a long search, he sees one seated in a tree, and tells his servant to get it for him.

A lion (Löweneckerchen = Löwe = lion) springs out (such a play upon words one might meet in a dream or in dementia præcox; children's songs and rhymes do the same) and threatens

to eat the merchant for trying to steal from him his singing, jumping lark.

(A physician used to say to a patient with a sexual disease, "Here you are with your little bird (Vögelein), why don't you let it out!" In the dialect of our region the penis is the bill, beak (der "Schnabel," das "Schnäbeli"). "Vögeln" is the vulgar expression for coitus. I must return to these slang expressions in order to support the inductive arguments entered upon.)

Nothing can save him unless he promises to give to the lion what he first meets on his return home: "if you will do that, however, then I will give you your life and also the bird for your daughter." The story then goes on as in the "Little Hazel Branch." The lion is afflicted, however, with a different spell. At night he is a prince in human form, during the day time, however, he is bewitched and is a lion. At night the wedding is celebrated and during the day they sleep.

Mythology gives us some information about the spell that lay upon the lion.

"There is a universal belief, and a cult bound up with it, of the separate existence of the soul when it has left the body after death. Two phenomena of human life have occasioned this belief: the dream and death. Sleep and death exist in the ideas of most peoples as like processes and are therefore treated in poetry as brothers. While, however, after sleep, life returns, nothing is perceived of this return after death. Therefore they must be constant attendants of the body, the *Fylgia* (followers), as the old Germans call them, which abide somewhere else, and so arises the idea of spirits in nature, of the spiritual realm. To this knowledge of his double being man can only attain through his dreams: in them he learns of the existence of the second ego. The dream-life also explains in the simplest manner the forces which are ascribed to the liberated soul: the gift to view strange places and distant times and to assume all sorts of forms. Through dreams man learns, according to general Germanic beliefs, his future. The dreamer sees many things in his sleep: the soul has left his body, tarried in secret and distant places, had intercourse with dead persons, taken all sorts of animal forms."⁹

⁹ Mogk, "Germanische Mythologie." Götschen, Leipzig, 1906.

The soul usually slips out of the sleeper in the form of a small animal when it goes on these dream journeys. He must not disturb it in this position for it would not be able to find its way back and then he would die.

With the idea of the dream-soul goes along also that of nightmare (Druckgeitser?).

"Out of the belief in the dream soul has grown the conviction that certain men possess the power to separate their souls from their bodies and take other forms."

"In the form of dangerous animals (wolf, bear, dragon) such men bring harm to others; therefore it is strongly punished by law. Here belong the witches and Völven" (volu=magic wand, volvur=sorceress). "They make bad weather, make men and beasts sick, are able to transfix people to a spot, and can take all possible animal forms."

In fairy stories they can, in the same way, wish men into other forms.

"In the belief on the changeableness of the human soul took root further the belief, widely spread over Germanic territory, of the werwolf (man wolf), that is a man who is able to take the form of a wolf." In fairy tales such werwolfs are sometimes enchanted men who only at special times can lay off the wolf skin.¹⁰

The lion in the "Singing, Jumping Lark" stands also as the hero, in a number of other similar tales, under such a curse. In this kind of tale the prince or the princess is in the beginning under a hostile power and the wish-fulfillment consists in the desire to avoid this influence in order to be united with the heroine of the story whom we have substituted in the wish-dream with the figure of the dreamer.

In the "Singing, Jumping Lark" the second part, which we did not follow above, deals with this theme.

The utilized mythological material indicates a new root out of which has developed the symbolism of the fairy stories in so far as it is mythological. It is the dream symbolism itself with

¹⁰ Mogk, I. C. The night-mare root of mythology calls for special treatment. The "Traumdeutung" appeared first in 1900. Laistner's "Rätsel des Sphinx" (Berlin, W. Hertz, 1889) unfortunately is based on a not very complete knowledge of the dream.

the views developed therefrom by the dream observer, primitive man.

This knowledge is a great support for us; we are no longer surprised to find the dream, the fairy tale, and the symbolism of the psychoses all so related.

Several Icelandic fairy stories have motives quite like that of the "Singing, Jumping Lark," for example: "The Prince Bewitched into a Dog" (Rittershaus, "Neuisländische Volksmärchen").

The Brown Dog (first variant of this tale).—A king had four daughters of which the youngest was the favorite of the father. Once while hunting he lost his way (so commonly begins the entrance to the sphere of sorcery). He came upon a small house, in which there was only a reddish brown dog. He and his horse found good shelter. After he had left the house the next day the dog stopped him on the way and took him to task as ungrateful for not having expressed thanks for the hospitality. The king then had to promise him the first thing that he met when he returned home; it was his youngest daughter; the rest of it goes on as in the tale of the Singing, Jumping Lark. The husband of the daughter who had taken her away as a dog, sleeps with her at night as a man in her bed. Further she must bring a lot of proofs of obedience and faithfulness; the children were first taken away from her. Then she permits herself unfortunately to be persuaded to relate the secret of her marriage to her mother, who advises her to hold a light in the sleeper's face so that she can at least see it once. (One compares the corresponding act of Psyche in "Amor and Psyche" by Apuleius. The light serves thus to discover sexual secrets!) He awakes saddened; for he could otherwise have been delivered after a month; now, however, he has fallen into the power of his fiendish stepmother, who has cast the spell upon him, and must probably marry her daughter. Then he gives advice, how help may yet come through his bewitched kinsmen, and disappeared.

She follows his advice, arrives at the right time at the impending marriage of her husband with the daughter of the sorceress, obtains for her magic jewels, which she wanted, permission to sleep alternate nights with the bridegroom. He was given a sleeping potion, however, each time by the witch bride. His

neighbors called his attention to what was going on and he only feigned to drink this potion on the third evening, and at night, as he hears the moans and story of suffering of his true bride lying near him, his memory returns to him, he is delivered, and the witch's power is broken.

This tale, whose single motive in similar connection often recurs, shows us again, that the spell was cast on the hero by a hostile power, the reason being that he was to marry a rival of the heroine (*i. e.*, in the dream of the dreamer) and was unwilling to do so. That compares well with the delusions of certain patients, that their loved one is misled by others and taken away from them. The sexual rivals in the fairy tales are usually sorcerers and witches, who at the conclusion, through the wish-fulfillment of the fairy-tale dream, are very severely punished.

We do quite the same at night in similar circumstances with our own rivals in dreams.

An acquaintance had it in mind to woo a maiden. In the house of his admired he met other young people one of whom he suspected might also have intentions. After an invitation he dreamt, among other things, that he killed his adversary, with whom in waking life he was pleasantly related socially. Finally he shoved him under the piano (he himself is a good piano player) so that only the head projected, namely in the spot where otherwise the pedals would be found. Now in playing he tread upon the head of the poor rival with his feet!

As is fully represented in Amor and Psyche the heroine also here in the fairy tale of the brown dog is sensible of the embraces of a man with whom she sleeps but who she cannot see.

One is thereby reminded in the liveliest manner of fully analogous hallucinatory perceptions which our patients frequently relate.

One such patient experienced this connubial embrace clearly every night at two o'clock and had to answer it. That this automatism had always to appear when the clock struck two, as the symbol for the existence of two loved ones, depends upon a similar comical association, as that which accounts for the association of lark (Löweneckerchen) and lion (Löwe).

That the dog appears here as a sexual symbol in condensation with witchcraft as a double being appears, after the former ex-

amples, to be without doubt, and it is shown by such examples as that the dog is one of the commonest sexual animals, that is symbolic animals, for the masculine-sexual in the dream and in the dream-like experiences of the insane.¹¹

The sleeping potion (in other fairy tales it is a sleep-thorn) plays, in the same connection as here, an important rôle in fairy tales, rarely in other significance, that is without dependence upon a sexual wish-structure. The being neglected for another, a rival, is here symbolically indicated in this manner, bearing throughout a character of dream origin. Through some means the spell is finally broken and the prince again recognizes the spurned bride by his side. The matter is so brought about that he has no blame for his forgetting and deserting, but the strange, bad influences are at fault.

In the "*Grumbling Ox-maw*" (Rittershaus, XI, p. 50) when the queen was dead and her husband appeared inconsolable, there entered the royal halls a beautiful woman with a goblet full of wine. She let fall, unnoticed by him, a drop upon the lips of the king. Then he arouses from his brooding, drains the goblet, and forgets his dead spouse. He now marries the beautiful stranger, who naturally is a sorceress and as a bad stepmother bewitches his only daughter in his absence and changes her into an ox-maw, which in this fairy tale always has the rôle and attributes of a human being. The ox-maw is delivered by a prince whom she promises to marry. The mother of this prince suddenly sees, on the marriage night, instead of the maw a beautiful princess, takes quickly the put aside covering, that is the maw, and burns it. (For the significance of fire see earlier pages; for the burning of the magic covering on the wedding night see the remarks on the fairy tale "*Kisa*" in the chapter The Transposition Upward, also the Icelandic Cinderella cited.) According to Rittershaus (p. 52) the drink of oblivion, which the sorceress gives to the sorrowing king, appears already in the *Völsunga Saga*; then further in the tale of "*The True Bride*" (Rittershaus, XXVII, p. 113). A royal pair had no children. When the king threatens to kill his wife if she has no child on his return from his voyage, she takes the part of one of his servants on his journey, without being rec-

¹¹ Compare also Jung, "Diagnostische Assoziationsstudien," VIII Beitrag, p. 47.

ognized by him, and he takes her in his tent as the most beautiful of three women. She returns home unrecognized; she bore a daughter, Isol, and died. (So Isol is by fate made an especially conspicuous being.) Isol found later on the shore a small, very beautiful boy, in a box, named Tistram, rescues him and takes him to herself to espouse. And so Tistram is introduced as a wonder child. (Compare the finding of Moses by the daughter of the Egyptian King!) This motive frequently occurs in fairy tales and dominates a number of examples of sexual transposition symbols to be mentioned later.

The king marries a sorceress for his second wife. When he goes with Tistram on a journey she seeks to destroy the blonde Isol and to give her daughter, the dark Isota, to the returning Tistram to wife. When Tistram first inquires for his true bride the sorceress gives him a potion so that he quite forgets Isol and is willing to take Isota. Isol comes to the court as a poor maiden, and in place of the dark Isota who secretly bears a child, is obliged to ride by Tistram's side in the wedding procession, disguised as his bride but is forbidden to speak to him. In order, however, to awake the old memories, she says, as they pass an old ruin:

Formerly thou hast shone upon the earth,
Now thou hast become black with earth,
O my house (referring to her burned "Woman's house").

and upon seeing a brook:

Here runs the brook
Where Tistram and the fair Isold
Pledged her love and faith.
He gave me the jar,
Gauntlets I gave to him,
Now can you remember well.

The prince will not go to bed with Isota that night until she explains to him what these utterances signify that she has given expression to during the ride. As she knows nothing of them she is compelled to go and ask the disguised Isol, whereat the bridegroom discovers the plot, remembers Isol and takes her for his wife.

Also in the fairy story of the "Forgotten Bride" that is met with in many peoples and in which usually a false kiss causes the

forgetting. It is related in one of the Icelandic settings, that the prince, returning home, drank water (in spite of the warning of the bride!) from a golden goblet, and as a result forgot the bride.

In "The True Bride" (Rittershaus) we have a wish-structure of a sexual nature from the standpoint of Isol. Instead of the wish-prince being enchanted and changed by a bad power into a sexually symbolic form, here the forgetting of the bride is brought about by the sorceress, and the overcoming of the difficulty and the wish-fulfillment lies in this, that Isol is able to bring his memory back, similarly as the heroine in the "Forgotten Bride," through other means. In a Greek fairy tale¹² the princess also¹³ escapes a dragon by letting herself be locked in a chest. This chest comes now into the possession of her beloved, who as a result of the mother's kiss had forgotten the bride. After a few days the maiden is discovered by him and he marries her (Rittershaus, p. 132).

In a fairy tale cited from Rittershaus (p. 141-2), Jonides and Hildur, after many persecutions, reach the castle of Jonides' parents from whom Jonides had once been stolen by a dragon. Hildur rubs an ointment on him which works so that Jonides cannot forget Hildur when he goes in the castle in order to be proclaimed the lawful king. Then comes along a bitch and licks the ointment off and Jonides forgets his bride completely and marries a maiden, who later turns out to be the sorceress whom Hildur had meant to annihilate. Then later it happens that he finds Hildur in a peasant village after he has lost his way. She anoints him with the same salve and then there returns to him the memory of his bride whom he marries.

The motive of forgetting in fairy tales has the same significance that we have learned from Freud's researches into the meaning of forgetting.¹⁴

Isol, for example, finds the beautiful boy Tistram on the shore and rescues him in order later to espouse him. In this way is indicated the association in youth of the love and play of children

¹² Schmidt, "Griechische Märchen, Sagen und Volkslieder," Leipzig, 1877, Pd. 12. "Der Drache," cited from Rittershaus.

¹³ The above fairy tale is related to the chest motive. The chest, which is to be opened by the beloved, looks very sexually symbolic.

¹⁴ See Nervous and Mental Disease Monograph Series, No. 15.

as is especially brought out in other similar tales and as has been expressed prominently in Jensen's "Gradiva" in his psychological works. Jensen's Norbert Hanolt flies from the enchanted territory of love into the regions of archeological science; for him this signifies about the same as the magic potion of oblivion does for the fairy prince Tristram, although it is not apparently presented by an unfriendly rival. Jensen has nothing at all to say about it. The bas-relief of Gradiva, the peripatetic studies and the adventures in Pompeii in Jensen's novel are represented in the fairy tale of Isol by the expedition on horseback during which she endeavors to reawaken the forgotten memories of Tristram. The fairy tale pictures most beautifully the resistance which Tristram opposes to the memory. It is indicated in the materialistic, figurative speech of the fairy tale by forbidding Isol to speak directly with Tristram so that she recites these verses to herself. The bas-relief of Gradiva and these sayings signify the same thing, or the remark of Gradiva: "To me it seems as though we had eaten our bread together once like this two thousand years ago." Precisely through the false bride, who removes him from his true love, he is made to find the right one, Isol, a psychological moment, which Freud in the work mentioned demonstrates so plastically. This comparison naturally has significance for the other fairy tales which show the motive of forgetting.

In the language of fairy tales the love potion expresses precisely the indifference for everything in the world except the object of love. For the rest during this time, there is no recollection. This constellation can disappear just as quickly.

That the fairy tale thus fully recognizes and naïvely expresses the toxic nature of the state of being in love is certainly noteworthy.

After this discussion of the significance of the forgetting symbolism in fairy tales and the overcoming of the rival in the sexual wish-structure of fairy tales, let us return to animal symbolism after still pointing out that in Icelandic fairy tales the Winter Guest, a fairy tale figure based upon the Iceland custom of keeping through the winter a guest who arrives in the fall, almost invariably plays the part of a sexual rival and enemy who must be overcome.

The winter guest appears to me to be just such a special case

of sexual rival as the stepmother. Both play a quite analogous rôle.

Similarly with the already referred to tales ("Oda," "The Lark," "The Prince Transformed into a Dog"), in the variant "The Black Dog" ("The Black Dog of the Prince," Rittershaus, p. 25) the youngest daughter Ingibjörg wishes for a golden apple. The father gets lost on the way home in mist in the forest (enchanted place), comes to a beautiful garden, and finds, after he has let himself be lodged in the castle by invisible beings, golden apples upon a wonderful tree. When he has picked the most beautiful one and is about to leave the castle, a great, black dog blocks the way and makes the familiar demand.

Ingibjörg is then taken away in a splendid carriage by the dog. When she goes to bed in the enchanted castle the dog comes to her, and as he lies by her in bed he has become a man.

In two Norwegian fairy tales (cited by Rittershaus, p. 27) the enchanted prince is a polar bear.

Benfey communicates in an extract from the Somadevas collection a story where the daughter of a woodsman is married by a snake king ("Benfey kleine Schriften," 2 Bd., Berlin, 1892, I, p. 255-6; cited by Rittershaus). Rittershaus, p. 28, quotes in the same list one Reporco (Gonzenbach, "Sicilian. Märchen," Leipzig, 1870, 2 Bd., I., 42, p. 285 ff.).

In the stories of this group the bride forfeits the love, and the disenchantment of the bridegroom because she wishes to look at him at night and see when he sleeps with her as a man and awakes him by a hot drop from her candle or something similar. After many difficulties she attains a reunion and the delivery of her mate from witches, while under similar circumstances, Psyche¹⁵ loses Amor and only again attains her beloved after great trouble. Venus plays the rôle of a sorceress. The many tasks to be fulfilled correspond to those which must often be carried out in dreams and the wish-deliria of the mentally disturbed. To many psychotics, for example, the confinement in an asylum itself and the work accomplished therein appear as one of the tasks, which they must fulfill, in order to attain the object of their desires.

¹⁵ Apuleius, "Amor and Psyche." In English in Open Court Publications. Bohn's Library for Apuleius' Works.

CHAPTER VI

TRANSPPOSITION UPWARD. INFANTILISM.

A series of examples of sexual symbolism should be made of special mention in which transposition upward is utilized; Freud¹ has shown how among the dream symbols that represent the female genitals, another bodily organ, the mouth, is often employed, and what happens to it in the dream signifies what happens to the genitals. That just this displacement to the mouth is frequently utilized by the dream has its foundation in different determining factors. The mouth, because of its analogy, is a very obvious symbol in the same body; the relation to one's own person may be given very simple expression, etc. The mouth, moreover, is one of the Freudian erogenous zones.

Jung² has given illuminating examples of this from the dream of an hysteric and from a patient with dementia præcox.

The following example from the case history of an hysteric shows in an unequivocal way this "upward transposition," wherein the serpent symbol appears with the same significance as in "Oda and the Serpent."

A twenty-two year old woman suffered from hysteria of sexual genesis with a wonderfully clear, transparent structure.³ Special circumstances assisted the upward transposition of the

¹ Especially in "Bruchstücke einer Hysterieanalyse," *Monatsschrift für Psychiatrie und Neurologie*, Bd. XVIII, 1905.

² Jung, "Diagnostische Assoziationsstudien," VIII Beitrag.

³ Her father loved her, sexually; it struck her as a child that he, besides other evidences of tenderness, slapped her in a peculiar way on her nates, and indeed only in the absence of her mother. When she was fifteen years old, and, on the occasion of a holiday play, looked very pretty in her costume, her teacher (an alcoholic) and her father, who also had been drinking too much on this day, sought—one following another—to seduce her. These experiences had no pathogenic results until after her father jealously destroyed her tender relations with a young man. From then on she was unable to sing in the singing club directed by that teacher. The transposition of the symptoms was completed by an undeserved box on the ear,—the only one,—a counterpart to the sexual caresses, transposed upward, which the father applied to her somewhat later in a fit of jealousy.

main symptoms from below, that is, the genitals, to the throat (pain, inability to sing, hoarseness, dry throat, pressure in the throat, etc.). The patient often had dreams in which she was naked and was pursued by her former teacher or her father—two determining figures in the genesis of her illness—or she was thrown in a moss bed and her clothes torn off by a man.

Once she dreamt she was in the fields. The hay had been raked up into small piles—shocks. Suddenly a serpent appeared looking out from each hay shock. One especially large one slipped into her mouth and bit her palate. The hay shocks are the hairy portion of the genitals out of which the serpent, the penis, looks out, and so become a counterpart of the nymphæ forest cited by Freud,⁴ which represented the female genitals. In the fairy tales (and mythology) there is a whole series of similar transpositions. Their value lies, not only in offering a surprising confirmation of the Freudian views, but in that they are a serviceable result in comparative psychology.

In fairy tales it is for the most part barren women who become pregnant by eating (symbol of coitus with a symbolic object or animal). The child that results from this wonderful fertilization is usually a great hero.

In "*Ivan Cow Son of the Storm Knight*" in the Russian fairy stories (Afanassiew, Nr. 27) the fish is the male sexual symbol. (Perhaps the fish spawn and the great fruitfulness of fish, besides those qualities mentioned of the serpent, are new determining moments.)

A royal pair were still, after ten years, without children. Then the king sent to all rulers in all cities and to all peasants to find if any one knew how the queen could be cured so that she might bear a child. Of all who came no one could help except a peasant's son to whom the king gave a pile of gold and three days time. First, nothing occurred to him, not even in his dreams, then he met an old woman whom he had first spurned but finally confided his troubles to her.

She had him tell the king to order three silk nets to be woven and sink them in the sea before the palace windows. She said that a golden scaled pike was always swimming before the palace.

⁴ Freud, *Journal für Psychologie und Neurologie*, Bd. VIII, 1906. Bruckstück, l. c., p. 450.

If the king should catch him and have him served to the queen, she would be with child.

The peasant's son went himself on the sea; the pike jumped high out of the water and tore twice all three nets (symbol for the hymen?), until the fellow, for the third time, had repaired the nets with his belt and his silk neckerchief and then caught the fish.

The royal cook cleaned the fish and poured the dishwater out of the window, a cow going by licked it up. The servant who brought the cooked pike to the queen to eat, on the way broke off a piece of the fin and tasted it. All three now became with child at the same time: cow, maid, and queen. All three sons were alike as to hair and grew in hours as much as others in years. They were named Ivan Zarevitsch, Ivan Maidson, and Ivan Cowson—Storm Knight. Ivan Cowson, corresponding to the rule of fairy tales, was the strongest of the three and the hero of the following Herculean adventures, which brought him the nickname of "Storm Knight." The remaining pretty clear sexual symbolism is worthy of note. The substitution of the impotent king by the peasant's son, who gets the receipt for catching the wonderful fish from a witch, in whom one can easily see the personification of the sudden, brilliant notion during his meditation; further the fellow needs his belt to effect the catch.

The fairy tale: "*The Godmother's Curse*" ("Isländ. Volksmärchen," p. 68, No. 17) present a similar symbolism.

A young childless duchess, who longed very much for a child, went once for a walk, with her servant, in a beautiful grove. Here she was overcome by sleep, and being unable longer to resist it, lay down to rest. In a dream, three women dressed in blue appeared to her and said: "We know your wish and we would like to help you in its fulfillment. Go to a brook here in the neighborhood in which you will see a trout. Bend down and see that in drinking the trout swims into your mouth. Then you will soon after become pregnant. We will search later for the newborn child and give him a name." The queen followed these instructions and was brought to bed with a beautiful little daughter.

An old woman, who rendered service at the birth, prepared the table for only two of the women instead of for all three; on which account the youngest was angry. The two oldest gave the

child beauty, goodness, and wisdom and in addition the gift that all her tears would be changed into gold. A fine prince would marry her and she would lead a happy life with him in love. The youngest did not revoke the blessings of her sisters. But she added as a penalty for her poor reception that the princess would become a sparrow on her wedding night and only for a short time during the first three nights should she regain her human form. If some one did not then quickly burn the sparrow skin, she must always remain a bird (compare "Kisa" and the Icelandic Cinderella).

The story then goes on to the fulfillment of the blessings and the curse and the final deliverance.

Prophetic dreams, as in this example, occur very frequently in fairy tales and their content itself is also dream-like.

That the third woman (or the thirteenth in "The Sleeping Beauty") should, out of anger, add a bad wish to the good wishes, is a common fairy tale motive.

One sees the wonderful impregnation under the symbol of transposition meet with a significant fate, and we often find characteristically the same motive in the bible, the children of long barren women become prominent men, or the procreation and birth of great men is represented as wonderful and mysterious. (Annunciation by the Angel Gabriel, conception by the Holy Ghost, vision of Zacharias, see Evang. Luke, I; promise of Isaac, Moses I, 17 and 18 Chap.; promise of Samson's birth, Judges, 13 and 14 Chap.; the whole history of Samson presents a great many fairy-story-like signs. Compare also the Hercules saga.)

The same motive appears in the beginning of the fairy tale "*The Carnation*" (Grimm, 76). There was a queen to whom God had denied children. She went every morning into the garden and prayed to God in heaven that he would bestow on her a son or a daughter. An angel came from heaven and said: "Be content, you shall have a son with wishful thoughts, for what he wishes for from this world that will he obtain." She went to the king and told him the happy news, and when the time came she bore a son, and the king was greatly rejoiced, etc.

Rittershaus, in his collection cited, gives still other examples of impregnation by the swallowing of fish. It occurs in other Icelandic sagas, in the Greek, Albanian and Sicilian fairy tales,

with this difference, that in the Icelandic fairy tales already quoted the whole fish is swallowed, in others the fish, which is caught by a childless man, is cut up at the house and distributed to the wife, the horse, and the dogs (male sexual animals?).

I refer for the literary references to Rittershaus, p. 71.

Compare also the Russian fairy tale of "Ivan Cowson the Storm Knight."

In Grimm's fairy tale, No. 85, "*The Gold Children*," the same motive appears.

A poor fisherman caught a golden fish which promised him, instead of his hut, a castle and a cupboard which would contain everything he wished to eat, if he would throw him back into the water. He must, however, not say from whence these splendors came. Afterwards when he betrayed the secret to his curious wife the charm was dispelled and they sat again in the poor hut.

He caught the fish a second time and the same thing was repeated.

The third time the gold fish said: "Take me home and cut me up into six pieces: give two pieces to your wife to eat, two to your mare, and two bury in the earth. This will bring you blessings. From the two last pieces there grew two golden lilies, the mare had two golden foals, and the fisher's wife bore two golden children whose fate the story goes on to follow.

Of the manifold, concentrated, accumulated symbolisms of the fairy-tale fragment, especially the comparison with the fruitfulness of the earth which is repeatedly found in mythology, I will only note that in dreams the same theme is quite as commonly treated in various forms.

In this relation the prophetic dream of Pharaoh of the seven years of plenty and the seven years of famine stands out realistically.

The same theme appears first in the dream of the seven fat and the seven lean cows, then when Pharaoh sleeps again, in the dream of the ears of corn (Moses I, 41).

In the fairy tale of "*Kisa*" (=Cat, Rittershaus, p. 73, No. XVIII) the king threatens his childless queen, just as he was starting out on a journey, that he would have her killed if she had no child upon his return home. Sadly the queen sat in her garden. An old woman came to her and advised her to drink

out of a spring in the forest; in this spring were two trouts, one black and one white. She must swallow the white trout, but only that one and not the black one.

In spite of every care the two fish both slipped into the queen's mouth. After nine months she gave birth to a very beautiful girl and to a black cat.

The black cat, at first chased away, is then the assistant of the princess against a giant with whom she does not want to go and who thereupon cuts off her legs (abasia dream-motive?) and wishes to kill her. She heals her legs with the grass of life and kills the giant. At the marriage of the princess, Kisa again becomes a beautiful princess. A wicked stepmother has changed her and the princess into trout, she, however, from especial hate, she makes a cat at her new birth, which only after laying at the floor of the bridal bed of the princess on the wedding night, can be delivered.

Besides the sexual transposition and the motive of reincarnation the tale is full of sexual, dream-like symbolisms.

In a fairy story of Straparola (cited from Rittershaus, p. 76) a marchioness gives birth to a daughter and also an adder at the same time. In an analogous Norwegian tale (cited from Rittershaus, p. 76) a childless queen bathes one evening, on the advice of an old beggar woman, and sets the bath water under her bed.

In the morning two flowers have grown in it, one ugly and the other beautiful. As the flowers taste so good to her the queen eats them both contrary to the advice of the old woman. Then she bears two daughters, the first a true monster riding on a goat and then a lovely little girl, etc.

The flowers, which stand here in the place of the fishes, are also employed as male sexual symbols in pathology. Namely flower stems and lily stalks play this rôle in the delusions or dreams of dementia præcox as shown by association experiments. May not the lilies which Mary, Joseph and the Angel of the Annunciation often carry have a similar meaning instead of that usually accepted?

The bath water under the bed is throughout a sexual component of the dream-like fairy story.

The Freudian upward transposition is given in the eating of the flowers.

In the literary references of Rittershaus (p. 77) we still find the simultaneous birth of a boy and an ichneumon in the *Pantschandra*. Also the son of a Brahman is born as a serpent, whose father, on the marriage night of his son, burned his serpent skin so that the son retained his human form.⁵ (Benfey, "*Pantschandra, Fünf Bücher indischer Fabeln, Märchen und Erzählungen*," Leipzig, 1859, Bd. II, p. 147, cited by Rittershaus, p. 77).

According to Benfey (cited by Rittershaus, p. 77) the burning of the animal hide, through which the enchanted man becomes compelled to keep his human form, is a Hindu belief.

It can hardly be demonstrated that the burning of the animal hide originally appears only in a sexual connection (as previously in the wedding night); however, it appears so in very many cases and the deliverance from enchantment and the espousal appear together almost always in the fairy tales, which represent sexual wish-structures, which, after what has been said of the significance of enchantment in the sexual wish-tales, is understandable. The Brahman story cited induces me, therefore, to draw attention to the sexually symbolic significance of fire in dreams, as Freud ("*Bruckstück*," etc.)—confirmed by Jung (*Diagnost. Assoc. Studien*, VIII Beitrag) has explained and of which I myself possess good examples, and to point out that here again is shown an accumulation of sexual symbols (serpent, fire).

I also wish to call attention to the fire-engine dream. A double question, which at any rate the symbolism of "upward transposition" makes use of and at the same time explains, is propounded by the giantesses to the king's son whom they have stolen (Rittershaus, No. 41, p. 173). The peasant's daughter Signy, who sets out to seek and to save him, finds him in an enchanted sleep in the cave of the giantesses, listens how they awake him by the song of swans and how the younger asks him whether he wishes to eat? He answers no. Thereupon she asks him if he will marry her? To that also he replies no, with horror. Thereupon the prince is lulled to sleep again by the same song. This goes

⁵ An example, that enchantment signifies a sexual revenge, one can find in B. Schmidt, "*Das Volksleben der Neugriechen*," p. 112. A nereid transformed her beloved, her untrue lover, into a serpent; he should remain enchanted until he found a sweetheart who was equal to her in beauty! (A special case, which allows us to assume, that also in the case of the serpent of Oda a sexual motive conditioned the enchantment.)

on and on until the peasant's daughter awakens him in the same manner from his enchanted sleep and after that she rescues him.

The Russian fairy tales contain still more examples of transposition.

In "*The Little Bear and the Three Knights, Mustachio, Mover-of-Mountains, and Uprooter-of-Oaks*" (Afanassiew—A. Meyer, No. 28) the childless wife buys, at the command of her husband, two turnips. One they ate, the other they put in the oven, in order to dry it. After a while a small voice cries out: "Little mother, open the door, it is too hot in here!" She opened the oven door and there lay a living girl in the stove pipe. "What is that?" asked the husband. "Oh, little father, God has sent us a child!" They named it Little Turnip.

Later the Little Turnip, while searching for berries with other little girls, lost her way in a thick, gloomy forest. They came to a little cottage in which a bear was sitting. He brought some porridge and said: "Eat pretty girls. Who does not eat must be my wife." All the little girls ate except Little Turnip and they were allowed to go. Little Turnip, however, was retained. Little Turnip grew constantly larger, escaped one day, and at home soon had a son, half man, half bear, whom they christened Iwaschko, Little-Bear. He grew, not in years but in hours (as is often the case with fairy tale heroes), accomplished Herculean deeds, and finally rescued a maiden who was held captive in the under world by the great witch. Comment is quite superfluous. The beginning by eating the turnip and the incubation in the stove-pipe instead of the uterus, might as well have its origin in a dream (compare the example of the dream with the stove-pipe). Also here the people are old and childless. The two turnips, instead of only one, correspond to an already pointed out dream phenomenon; the problem here is to unite impregnation and pregnancy in one dream. Turnip is also applied by our peasants in their rude, rough wit as a symbol of the male organ of copulation, of which I know several examples.

The fairy tale of "Little Turnip" gives us the key to unlock the meaning of the beginning of the fairy tale "*Rampion*," (Grimm, No. 12).

A man and his wife wished a long time in vain for a child. At the back of the house was a little window from which one could

look into a magnificent garden which was surrounded by a high wall. It belonged to a dreadful witch. The wife saw a beautiful bed of rampions [radishes]. She was seized with an uncontrollable longing to eat rampions so that she wasted away and looked wretched and answered anxious questions by saying: "Oh, if I cannot get some of those rampions to eat that grow in the garden back of our house, I shall die." Her husband climbed into the garden of the enchantress and, at any cost, dug up some rampions and brought them to his wife. She made them into a salad at once and ate it with a great relish.

The enchantress afterwards desired of the man that, for the rampions, he should give her the child that his wife would bear. The enchantress came at once to take the child away and she named it Rampion. The further fate of Rampion with the long hair, and her final rescue by a prince, we need not go into.

Sexual transposition is also suggested in a passage in the fairy tale, "*Everything Depends on God's Blessing*" (Afanassiew—A. Meyer, No. 22, p. 95).

A devil relates how he has made a czarina (princess) sick; she is blind, deaf and confused. In order to make her well one must take the cross from a particular church, pour water over it, wash the princess with this water and give it to her to drink. Under a special stone sits a frog (masculine sex animal) which must be caught and a piece of the Host, which he has stolen, taken from his mouth. This the princess must eat.

The hero of the story follows these instructions, makes the princess well, and she becomes his bride.

Whoever understands the nature of the "complex" of which we have spoken in our work ("Diagnostische Associationsstudien," etc.) will understand the language of this fairy tale!

The mention of the Host in this connection suggests that the love-feast of Christ, as it is now celebrated as a devout communion, may be erotically colored. However, a digression into religious erotics would lead us too far afield.

The "*History of Wassilissa with the Golden Braid and Ivan-from-the-Pea*" (Afanassiew—A. Meyer, No. 26, p. 130) contains a further example. In it a splendid fairy-tale language relates of the wonderfully beautiful Wassilissa, who languished in her dungeon, her heart oppressed by sadness, until her father, the

Czar Swietosar, prepared her, that she must choose one among the many royal suitors. She was allowed now, for the first time, to go walking and search for flowers. She went with her face unveiled, her beauty was without protection. She became separated a little, innocently, from her attendants, and was carried away by a mighty storm to the land of the cruel dragon. Her two brothers, who sought her and came, after long journeys, to the enchanted castle of the imprisoned Wassilissa, were killed by him. Wassilissa with the golden hair thought nevertheless of rescue and through flattery wheedled the secret from the dragon that no adversary lived who was stronger than he. However, jokingly he added, that at his birth it was foretold that his adversary was named Ivan Pea.

The mourning mother of the beautiful Wassilissa went to walk in the garden with the Bojar woman. The day was hot and she wanted a drink. In the garden there broke from the slope of a hill a stream of spring water which was caught in a white marble trough. She dipped up the clear, pure water with a ladle and drank hastily swallowing thereby, suddenly, a pea. The pea swelled and the Czarina had a sinking spell. The pea continued to grow and the Czarina had to carry the burden.

After a time a son arrived, Ivan-from-the-Pea, who grew by hours instead of by years and in ten years became a knight of marvellous strength who conquered the dragon and rescued Wassilissa, etc.

This fairy tale calls to mind two mythological representations of impregnation after the manner of the Freudian transposition, of Demeter's daughter Cora and Eve in Paradise.

Cora, the daughter of Zeus and Demeter, with the daughters of Oceanus, looked for spring flowers. As she plucked the death's flower narcissus the earth suddenly opened, and Hades rose and stole Cora from the midst of her companions.

Later Zeus, who first put aside the prayers to send her back, condescended to the arrangement that Cora need only spend a third of the year in the underworld. The denial of a return altogether was based upon Cora having received from her spouse the seed of a pomegranate and eaten it—symbol of fertilization (cited from Stending, "*Griechische und römische Mythologie*," Leipzig, Göschen, 1905, III Auflage).

The biblical tale of the fall has been looked upon for a long time as an impregnation symbolism. We find here also a condensation: The serpent is the betrayer and through it first comes the transposition through the eating of the fruit. After this Adam and Eve see that they are naked and are ashamed, and it is prophesied that Eve will bear and bring forth in pain. Following this the Bible tells us besides of the wish-formed enchanted gift of which we have earlier noted a series from mythology and fairy tales. It deals with the fruit of the tree of life. "And the Lord God said, Behold, the man is become one of us, to know good and evil: and now lest he put forth his hand, and take also of the tree of life, and eat, and live forever: Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man: and he placed at the east of the garden of Eden Cherubims, and a flaming sword which turned every way, to keep the way of the tree of life⁶ (Moses I, 3 Chap., 22-24).

Many representations of the Annunciation show the same accumulation of symbols to represent the same things as above (serpent, fruit, eat). A master of the Life of Mary in the old Pinakothek in Munich shows us Mary, who is surprised in her contemplations by an angel with a message. He bears a lily stalk (compare the example mentioned previously where the angel appears to be an impregnation symbol); the Holy Ghost, by whom Mary shall conceive, descends in the form of a dove (compare the bird symbolism in fairy tales). Above is God the Father, from whom a bundle of rays descend down which an extremely small male child with the cross flies as a sign to Mary. Still one may doubt my explanation! Besides this old master liked to remember an elegant bed in the background of Mary's bed-chamber in his representations of the Annunciation.

The examples from fairy tales in which the "upward transposition" plays a rôle are proofs for infantile sexual theories; for which reason the view has developed that this masking of sexual processes took its origin in the telling of fairy stories by women.

⁶ I refer to the work of Aug. Wünsche, "Die Sagen vom Lebensbaum und Lebenswasser." *Altorientalische Mythen*, from the collection "Ex oriente lux," edited by H. Winckler, Bd. I, Heft 2/3, Leipzig, E. Pfeiffer, 1905.

Now we know, however, that also in dreams infantilism gets a very great expansion in order that the wishes of the unconscious by being properly censured may express themselves in the dream. The fairy tale of "The Little Bear," "Ivan-of-the-Pea" and similar ones represent these infantile sexual theories quite convincingly.

In Freud's "Interpretation of Dreams" ("V. The Material and Sources of Dreams") the significance of the infantile material in the dream is sufficiently illustrated and analyzed. What wonder, if in the fairy tales of these dream-like structures from childhood, mankind expands itself.

We find the same immorality. The obstinate princess lets many wooers perish until the right one comes who solves the riddle. The egotistic standpoint dominates, the altruistic has not yet appeared, as in children. Killing of the nearest relatives, as in children, so in fairy tale wish-structure, is only the wish to get rid of somebody.

The infantile rivalries, as they are set forth in a masterly way in Freud's "Interpretation of Dreams," find expression in the story of "The Twelve Brothers" (Grimm, No. 27); if the thirteenth child, the youngest, was a girl, the twelve older, the brothers, would be murdered; the father (naturally; the rival of the same sex! see Interpretation of Dreams) had the twelve caskets already prepared; therefore they had to run away. Similarly in the story of "The Seven Ravens" (Grimm, No. 25).

In certain stepmother tales one receives the impression that the component "mother" in the word "stepmother" is overdetermined. We have seen the stepmother appear, beside other figures: giantess, witch, etc., in the rôle of sexual rival. Now we know from Freud that the mother herself may be the sexual rival of the daughter. The infantile egoism of the dream and the fairy-tale does not delay having the good mother die (first, an infantile wish, see "Interpretation of Dreams," second, it signifies: the good mother no longer exists for the heroine, the child or the infantile component of the grown wife as daughter, because she has become a bad figure, a rival). She is substituted by the wicked stepmother, which means that the mother has become this figure to the fairy-tale heroine or the dreamer. Here a motive from "Cinderella" becomes understandable, as express-

ing infantilism. The wish-tree grows on the grave of the mother (stepmother). The mother must die.

A woman of my acquaintance maintained the belief through her whole childhood, until she was about fifteen years of age, that she was a foundling; she held fast to the idea. It rested upon a remark of the mother: "Oh, probably some one picked you up on the street." This remark, of which the memory was perfectly clear, compels us to assume that the child had asked from where she came. The delusion built itself up on an adapted and strongly believed theory of sex. Mark Twain, with great psychological understanding, has somewhere said: "Faith insists on believing something that one does not believe." If the child was bad the mother would probably say: "Strange, she is not like anyone in the family." A fine wish-thought that nourished still further the delusion. At the same time the "bad" child felt that the mother did not mean well by her; so she could not possibly be a true mother to her. If we render "bad" with "egoistic" in the rivalry; when we note that the mother, after the death of the father, was especially solicitous to bring up a pleasing, well-mannered young woman with a good name, because gossip is much more apt to arise about a family without a father at the head, the vitality of this childish delusion becomes for us so much the more understandable. These "bad experiences" have, in a significant manner, taken refuge in the delusion, while in reality the relations between mother and daughter were very good.

This infantile delusion has thus made a bad stepmother out of the mother, and the fairy-tale does the same thing.⁷

Precisely in the fairy-tales of the persecuted beauty, in "Little Snow-White," this process is described with special detail in its beginnings. The beautiful queen, who becomes the step-mother, hates the still more beautiful "Little Snow-White." The fairy tale corresponds thus to a "dream" of the heroine, Little Snow-White, under the influence of the infantile material. So finally the meaning of this fairy tale is clear and also all others with a similar theme.

We are satisfied, for the time being, with this intimation, in order to sketch the great rôle of infantilism in fairy tales which

⁷ I could give numerous examples of analogous delusions in young women who were well and in women with dementia præcox.

they share with dreams. There could naturally be found innumerable others; the question here is regarding a problem which must be separately solved.⁸

⁸ One finds in these stepmother fairy tales, for example, that the father sexually pursues the daughter, or as in "The Lark," brings the male sexual symbol. He is replaced by the wish prince.

CHAPTER VII

SOME SPECIAL SEXUAL FAIRY-TALE MOTIVES

Fairy tales have a predilection to deal with various sexual motives, having a tendency to the pathological, although with a normal root, which latter is constantly emphasized by Freud. 73

These motives follow from the psychological sexual inclination, especially manifested in dreams, between father and daughter, son and mother (Ædipus Saga!). Further of cruelty (sadistic root) and the correspondingly developed resistance in women.

"*Drudge-of-all-Work*" (Grimm, 65).—There was a king who had a wife with golden hair who was beautiful beyond compare. Before her death she made him promise that he would not take another wife who was not as beautiful as she and did not have golden hair like hers. After the king had mourned for a long time he sought a second wife, but none could be found who had the desired characteristics. Then his eyes fell on his daughter who resembled her dead mother in beauty; he was consumed with love for her and wished to make her his wife. In order to put him off the daughter desired wonderful dresses, difficult to make, and a mantle made of a thousand furs to which every animal in the kingdom must contribute a piece of its skin. The king was not deterred and brought it about that these conditions were fulfilled. When there was no more hope the princess fled with her mantle into the forest. Here she was discovered by the hunting attendants of a young king. She was then employed at menial work in his castle, and by secret contrivances accomplished it that the king recognized her in her true character and married her.

The persecution through the father is here a special form of sexual rivalry with the wish prince; the whole is a very apparent dream-like wish structure with *Drudge-of-all-Work* as heroine and the introductory special motive.¹

¹ The death of the mother is probably an infantile wish-thought of the daughter; the father is the first sweetheart and comes later to be rival and persecutor.

Nowhere better than here could be pointed out the similarity of this fairy-tale motive with the case history of the hysterical young woman whose case was related as an example from pathology of transposition symbolism.²

In the occurrence of this hysteria the father became a prominent personality as a sexual rival.

The young woman almost regularly saw herself pursued in her dreams by her naked father. Her wish-dream corresponded in principle to the Drudge-of-all-Work motive. Instead of the original sweetheart there appeared indeed later in the dream also the substitution through the physician, a frequent occurrence in the process of cure emphasized by Freud (transference on the physician).

The father first appeared as sexual persecutor and rival in the dream and in the hysterical structure at the moment when he stopped the relation of his daughter to her true sweetheart. With that was also given the occasion for the hysterical symptoms, in the case in question (through the box on the ear), especially also to the transposition of the hysterical symptoms upward and to completing the wish-structure.³

"*The Father Persecutes His Own Daughter*" (Rittershaus, XXXI, p. 133).—A prince killed his parents and his sister in order to secure the kingdom for himself. Some years later he married a beautiful princess and after one year she bore him a daughter named Ingibjörg. When she was grown her mother as she lay upon her death-bed called her child to her and said to her that after her death her wicked father would wish to possess her and to prevent her escape would tie her with a rope. She should now endeavor to tie her bitch to the rope while she, through flight, saved herself. She should then bind herself with a girdle and then she would never suffer from hunger.

The prophecies of the mother came true. Ingibjörg succeeded, in the darkness of the night, in escaping to the sea where the captain of a merchant-man took her on board his ship. She came to a strange kingdom and found shelter in a small peasant's cottage.

² Also here this alternative rôle the father (besides the singing teacher). Therefore he appears first as persecutor where he becomes the outspoken, hostile rival of the young man.

³ Compare Freud, "Bruchstück einer Hystericanalyse."

The peasant had to make all the clothes for the young unmarried king. Since Ingibjörg came everything was so much more beautifully made, sewed, and splendidly embroidered that the king wondered about it and resolved to investigate the matter. As he came to the peasant's house he saw there the beautiful princess and he was consumed with love for her. He offered her his hand and Ingibjörg agreed gladly to the marriage.

Now he had to promise her never to take in a strange winter guest without her knowledge. The king promised. After some years an old man came who begged the king to take him in and put him down as a hen-pecked husband because he must first ask his wife about such a little thing. The king was ashamed of his promise and received the guest without the consent of the queen. The motive of the now beginning persecution by the winter guest (the father) who kills her children and drives her into misery is a resuming of the original theme. With the help of a princess bewitched by a wicked stepmother in an ox's maw, Ingibjörg, after many difficulties, is returned to her husband again, the father (winter guest) is annihilated.

The "unity of scene" demanded by the dream is thus respected in a beautiful manner by the fairy tale: The king (that is the husband) is seated on a golden chair, the winter guest, however, who has become his minister, is seated on an iron chair with iron braces, which close tightly about his breast (anxiety? bad conscience?). He must now, as is usual in Icelandic fairy tales, relate the story of his life. When he begins to lie and to conceal his misdeeds the iron braces press tighter and tighter and iron prods bore into his breast. Finally he has confessed everything and now a rock opens beneath him and he falls in a kettle full of boiling pitch and is consumed.

The ox's maw as a reward marries the king's brother and is delivered from the spell on the marriage night.

There are still other fairy tales in Rittershaus of analogous content.

Bjorn Bragastakkur (from the collection of Jón Arnäson, cited by Rittershaus) is no king but a wild soldier of fortune who lives deep in the solitary forest. He stole a princess and compelled her to marry him. When his wife died he also wished to marry the daughter, named Helga. She escapes from him in the

night, leaving a piece of wood in her place bound with a rope and which she begs to answer for her.

Helga first helps the cook of a king, then the tailor, where the king in spite of her hiding discovers her and then marries her. Her own father becomes here also, contrary to his promise, the winter guest of the king, kills her children and gets the king through cunning to order his wife to be killed. She is then saved in a wonderful way by magic, also the children, and later united with her husband while her persecuting father is annihilated.

In the "Vitæ Offæ" (Müllenhof, "Sagen, Märchen und Lieder der Herzogtümer Schleswig, Holstein und Lauenburg," Kiel, 1845, cited by Rittershaus) it is related according to an old Germanic saga, that the king Offa once while hunting came across a wonderfully beautiful maiden who was crying. She told him that her father wanted her to marry. Because she had not consented the servants have been commanded to kill her in the forest. The servants out of pity spared her life but left her there helpless.

King Offa took the young maiden home and married her. From the wars he sent a messenger to her who on the way accidentally happened on the bad father of the queen who exchanged the letter for another which he substituted for it according to which, on the command of her husband, the queen and her children were to be murdered. Through magic they were saved and later found their way back to the mourning king.

Straparola also deals with the same theme ("Les Facétieuses nuits," Paris, 1857, I Nacht, 4 Fabel, I. S., 58 ff., cited by Rittershaus). A prince wishes to marry his daughter. On the advice of a nurse she hides in a cupboard which is sold and is taken from the palace and finally comes into possession of the king of England who then marries her. There she is discovered by the father. He disguises himself as an astrologer and comes to the court. Here he kills his two grandchildren and tries by means of a bloody knife which he hides near the queen to attach suspicion to his daughter. For this she is to die a slow death. Her old nurse learns of her misfortune, arrives upon the scene and discloses the misdeeds of her father.

The "*Peasant Daughter Helga*" (Rittershaus, XL), a beautiful maiden, received an awl from her dying mother which could say "yes" when charged to. When one evening her father

wished to compel her to come to bed with him, she pretended, that she must look after the fire. When she was outside she stuck the awl in the wall and charged it to say "yes." Now she herself ran out into the dark night.

The further development of the fairy tale, however, takes a different course than those previously related.

Towards morning she had penetrated deep into the forest to a neat little house. The owner was named Herraudur and asked her to stay with him. After a while Helga became pregnant. In the sequel Herraudur was ensnared and bewitched by a sorceress who sought Helga's life. She was saved with the help of magic, Herraudur recognized that he was bewitched, the persecutor was destroyed and Herraudur celebrated his marriage with Helga.

Here is the place to go into that somewhat complexly constructed fairy tale of "*The Beautiful Sesselja*" (Rittershaus, LI, p. 217).

A king mourned long over the death of his queen and declared that he would only marry a young maiden who was as beautiful as she who was dead and was like her. One day he saw his young daughter Sesselja dressed up in the best clothing of her mother and as she was more beautiful than her mother he wished to marry her. Sesselja fled now out of the kingdom of her father. In a strange kingdom she sought shelter with poor people and let herself be known as their daughter so that her father could not discover her. Once while tending the sheep, believing herself unobserved, she dressed up in the good clothes of her mother. She was discovered by the servants of a princess and was brought to her to serve her. This princess was also named Sesselja with the added title of "The Proud," as in her conceit she spurned all suitors.

Once as they were walking together they heard, deep in a cleft, a bird lamenting. Sesselja, the servant, had longer hair than her mistress so that the bird could reach it when it was let down and was pulled out. The princess was so delighted with the bird that she took him with her in her bed room. On the following morning, however, it had disappeared. Yet during the night which the bird passed in her room, the princess dreamt a wonderful dream. After several days there came to her a wonderful feeling and as the gold, that her father had once given her and that only retained

its lustre in contact with virgins, turned black, the princess knew that, without fault of her own, she was pregnant (compare the Annunciation motive with the dove).

The faithful servant now helped her in her need, helped to conceal her pregnancy, held her own hands over that of the princess that contained the tell-tale gold, and passed herself as the mother of the child.

After some time the prince arrives who had been transformed into that bird by the wicked stepmother, but could be delivered by a princess risking her life for him, and wishes to marry his rescuer. The princess is required to show her gold but affirms that the servant Sesselja has stolen it and drives her away. Everything is revealed, however, and the prince marries the servant, poorly rewarded for her faithfulness, who was indeed also a princess.

The motive of the sexual persecution by the father is the same as in the previous examples.

That the mother must always die first means, as in the language of dreams, that the mother (in the wish dream of the daughter) is the sexual rival of the daughter and must yield to her (infantilism).

The bird-prince and the narration of how princess Sesselja became pregnant is another striking example of sexual fairy-tale symbolism that further completes our deductions regarding the "Lark."

Sesselja, who is followed by her father, is depressed and gets the bird as a wish complement and becomes pregnant through it. It becomes indeed later also her mate. Through that, that the haughty princess Sesselja, as rival, who must be overcome, is taken up in the structure, there is brought about the somewhat characteristic transference.⁴ Pride, unapproachableness, combined with cruelty, as sexual characteristics of fairy-tale heroines, or much more of the woman whom the fairy prince is to conquer, is a frequently used chief motive in fairy tales.

Of the Peasant's Son Who Marries the Queen (Rittershaus, XLVIII, p. 201).—The peasant's son Finnur in his childhood often played with two princes. He was, however, stronger in every way than they, so they enviously ignored him. They undertook a journey into the world, well endowed, but in contrast to

⁴ Perhaps it is not a transference; such errors also occur in nature.

Finnur, who also sallied forth, they spurned the assistance of a magic being who offered to serve them, and went from court to court. Finnur, who fell in with them at the courts of the kings, made himself loved everywhere by his skilful service and his strength and was presented with magic gifts. A little table which laid itself, a jug in which a drink came when one wished in it, and magic shears with which one could obtain the most beautiful clothes.

In the fourth kingdom in which the youths met a virgin queen reigned who suffered no man among her retinue or in her vicinity who had not been castrated. The princes allowed themselves to be castrated, Finnur preferred to be banished on a desert isle, where he and others to whom the same fate had fallen, maintained themselves with his magic gift. The queen observed this and desired an explanation from him. She wished to possess unconditionally the little magic table, whereupon Finnur demanded to spend one night in her room sleeping on the floor. Four men with lights and drawn swords watched the bed in which the queen slept. For the magic jug he demanded to sleep in her bed at her feet. Eight men watched this time but Finnur did not stir. For the magic shears he demanded to sleep beside the queen but outside the bed coverings. The watch this time consisted of twelve men. Finnur wished now for the assistance of the magician mentioned in the beginning. In the same moment he found himself lying underneath the bed clothes beside the queen and the men who would run him through on that account could not stir a limb, they were transfixed until the queen cried to them: "Hey, put out the lights, put up your swords, and do not strike now for he is, with his fiddle, on a journey in my beautiful garden."

The following morning Finnur was enthroned beside the queen and a magnificent wedding celebrated.

The last quoted portion shows how rich in imagery the fairy-tale sexuality is. Garden and flowers are in general preferred figures in the fairy tales, for representing or concealing, to indicate the human sexual organs.

The fairy tale "*The Proud Queen*" (Rittershaus, XLVII, p. 198) deals with the oft recurring motive found in fairy tales, that the unmarried, haughty queen mocks her suitors, has them shaved bald and their clothes covered with white spots until one of the

ugliest men conquers her and afterwards in his true shape becomes her husband.

Rittershaus cites a number of parallels to this story. The close cropped head probably signifies here, as in the biblical tale of Samson and Delilah, a sort of castration, a deprivation of masculine strength (in Samson it becomes the invincible magic strength). When hair is mentioned in the fairy tale (especially the hair of men) we can probably almost always interpret it in its significance as a sign of sexual strength.

In "*Elesa and Bogi*" (Rittershaus, LVIII) the princess behaves in the same manner; in her need her foster-brother, who had wooed her, but had been scorned, comes to her help against a giant Berserker and then marries her.

In "*King Throstle-Beard*" the motive is similar. The proud, haughty princess has to marry the previously scorned king Throstle-Beard disguised as a beggar with whom she is happy after she has been humbled.

The peasant's son who married the queen is a wish-fulfilling construction; from the standpoint of the peasant's son, he overcomes the proud princess. In "*King Throstle-Beard*" there is still a sort of revenge motive added.

In the fairy tale "*The White Snake*" (Grimm, 17) a young man is consumed with love for a proud princess. She sought a husband but let it be known that whoever wished to woo her must accomplish a difficult task. If he was not able to do it his life would be forfeit. Many had already fruitlessly risked their lives. The young man, however, succeeded in solving three such tasks with the help of grateful animals. The third task, for example, was that he should fetch her a golden apple from the tree of life. They then share the apple of life and eat it together (sexual transposition symbol); then her heart is filled with love for him!

In the fairy tale "*The Riddle*" (Grimm, 22) the hero came to a city wherein dwelt a beautiful but haughty princess who had made it known that whoever should ask her a riddle that she could not guess should be her husband: if she guessed it, however, he would have his head cut off. The hero succeeded in giving her a riddle that she could not guess, whereupon she was compelled to become his wife.

The history of the young Tobias ("*Book of Tobias*," 3 to 8)

contains in somewhat different form the same fundamental theme, that is in close relation with some of the following examples where the same characteristics appear transferred to the male.

A spell or curse lay on Sarah that every man who was to marry her perished on the wedding night. Through the magic means of the intestines of a fish which were procured for him by a benevolent being—here in the form of an angel—Tobias was delivered from this spell on his wedding night. The Biblical tale gives to this content throughout a not fully corresponding moralizing form:

The old, blind Tobias prays God to allow him to die after all the affliction and the abuses he endured through his friends: "Oh Lord, grant me mercy and take my spirit in peace; for I would much rather be dead than to live" (Tob., III, VI).

And it came to pass in these days that Sarah, a daughter of Ragnel, in the Medean city Rags was also evilly slandered and rebuked by a servant of her father's.

There had been seven men given, one after another, and an evil spirit, named Asmodi, had killed them all as soon as they lay with her. Thereupon her father's servant rebuked her and said: "God grant that we will never see a son or daughter of thine on earth thou murderess of men" (Tob., III, 7-10).

After these words she went into an upper chamber in the house and neither ate nor drank for three days and three nights and continued to pray and lament and begged God that he would free her from the disgrace.

In the same hour these two prayers were both heard by the Lord in Heaven.

And the holy Raphael, the angel of the Lord, was sent, to help both because their prayers were offered at the same time to the Lord.

The old Tobias cried out in the belief that he would soon die and to his son, the young Tobias, he gave admonitions and disclosed to him that Ragnel in the city of Rags in Medea still owed him ten pounds of silver which he should collect.

The old Tobias advised him also to take a companion on his journey.

Then the young Tobias went out and found a fine young fellow who had dressed himself and was ready to travel.

It was the angel Raphael who passed for an Israelite and knew Ragnel and Rags well.

He promised the young Tobias to accompany him there (compare Tob., V). The following Tob., VI, VII, 16-20, VIII.

And Tobias went along and a little dog ran with him. The first day's journey brought them to the river, Tigus, and he went in to bathe his feet; and he saw a great fish rush to devour him. The terrified Tobias cried in a loud voice: "O, Lord, it will devour me." And the angel spoke to him: "Grasp him by the fins and pull him out." And he pulled him up on the land; there it struggled before his feet. Then spoke the angel: "Cut the fish in pieces, the heart, the gall and the liver keep yourself, for they are very good for medicines."

And some pieces of the fish they cooked and took them with them on their journey; the others they salted so that they might have them on the way until they came to the city of Rags in Medea.

Then Tobias spoke to the angel and asked him: "I beg you, Azaria (this name the angel had adopted for himself) my brother, that you will tell me what kind of remedies can be made of the pieces that you commanded should be kept?"

Then said the angel: "If you lay a piece of the heart in glowing coals the smoke from it will drive away all sorts of bad spirits of man and woman, so that no harm can come through them (Tob., VI, 1-10).

They then went to Ragnel and the angel advised Tobias to sue for the hand of Ragnel's only daughter Sarah. Tobias delayed, for he knew that already seven men had perished on their wedding night with Sarah. The angel directed him to stay and to pray with her for three days and to lay the fish liver on glowing coals whereby the devil would be driven away. Tobias wooed Sarah; he made a marriage contract and ate with her; the bridal chamber was made ready into which they led the weeping Sarah and then Tobias.

Thereupon he took a piece of the liver out of the sack and lay it upon glowing coals. The angel Raphael took the spirit prisoner and bound him in the wilderness far away in Egypt.

At midnight Ragnel called his servants to make a grave; for they suspected it might go with Tobias as with the other seven

who had trusted her. Then a maid was sent to the chamber in order to see.

She found both of them well and fresh and sleeping by one another. The grave was filled up before daybreak. Thereupon there was again celebrated a great feast (Tob., VI, VII, VIII).

This tale, in the Bible, is garnished with moral and religious language which in many places absolutely does not suit the story.

Notwithstanding the whole fairy-tale structure is very transparent; the salient point, according to my view, is the disenchantment of Sarah at the marriage (freeing from a bad spirit; these two things are indeed not wholly identical, they indicate, however, fundamentally the same thing), which the young Tobias, after seven men have lost their lives, obtains by means of magic, supplied by a helpful being, here an angel.

Those fairy tales with a cruelty motive, where a savage dragon who rules in a neighboring kingdom daily or yearly desires the sacrifice of a maiden, are now understandable to us.

The solution consists in that the dragon is thought of as the rival of a hero who frees the princess and vanquishes the dragon. In place of the dragon another cruel, masculine principle may appear.

Nikita the Tanner (Afanassiew, No. 30).—In the neighborhood of Kiew there appeared a dragon. He desired from everyone a beautiful maiden to eat. It came finally to the daughter of the Czar. However, the dragon did not eat her, she was too beautiful. He dragged her to his cave and made her his wife. By means of a little dog which had followed her she was able to send a letter back home and get an answer which ran: "Try and find out someone who is stronger than the dragon." Through cajolery she got the dragon to tell her that Nikita the tanner in Kiew was stronger than he. Nikita was induced by the Czar to go against the dragon whom he vanquished and finally drowned in the sea.

From "*The Two Soldier's Sons Ivan*" (Afanassiew, No. 33). One Ivan, who had turned to the left at the crossroads, rode day and night for three months, then he came to a strange land where grief reigned. In the capital city he learned that every day a twelve-headed dragon rose out of the sea and each time devoured a man. Today the oldest of the three beautiful daugh-

ters of the Czar would be led to the sea to serve as food for the dragon. Ivan rode to the sea. The beautiful Czarina warned him. He had, however, enormous strength. As the dragon rose raging from the sea he killed him. A water carrier of the king's found the rescued one and brought her to her father. He threatened, on the way, to kill her if she did not say he was her rescuer.

A second dragon demanded (by means of a note attached to an arrow which was let fly through a window into the hall when the Czar and the nobles were assembled) in the same way the second daughter. Ivan again went through the same adventure. The water carrier demanded that she say to her father what he wished.

Then, in the same manner exactly, it came the turn of the youngest daughter, the best beloved of the father. Ivan carried through this third conflict successfully, and killed also the third dragon.

Before the water carrier could celebrate his wedding with her Ivan came to the palace and the Czarina knew him and declared him to be her saviour who should take her to wife, and the water carrier was hung.

At the close of the fairy tale "*Ivan Czarevitch and Bjely Poljanin*" (Afanassiew, No. 36) the hero came in the three times ninth land and three times tenth kingdom where a princess lived with a dragon Czar. He killed the dragon, freed the princess from captivity, and married her.

In the fairy tale "*The Two Brothers*" (Grimm, 60) a hunter comes to a city where sadness reigns. Outside the city is a high mountain on which lives a dragon who, every year, must have a pure young maiden, otherwise he lays waste the land. Now only the king's daughter is left who is to be sacrificed on the following day. The hero receives superhuman strength by drinking from a magic goblet, kills the dragon and marries the princess.

The motive of sexual cruelty is contained in typical form in the history set forth in the fairy tales of the "*Thousand and One Nights*."

✓ The king swore (so that no one could be untrue to him) that each night he would choose a different young maiden whom he would have put to death in the morning; for there was, in the

whole world, no virtuous woman. Each evening his vizier procured for him a new daughter of a prince of the country whom in the morning he had killed. Throughout the land fathers and mothers lamented and finally there were no more maidens left except the two daughters of the chief vizier himself. The older wished to be conducted to the sultan. By means of the fairy tales which she spun out to him nightly—a thousand and one—she held his interest so that each time he put off her execution until she had finished.

Schehersad bore him, during this time, three sons. At the close of her story telling, she begged him for permission to present the children, and he spared her life for their sake.

"The Prudent Princess" is somewhat related to the previous fairy tale (Rittershaus, XLIX).

It is not the motive of sexual cruelty but the insatiableness which, however, is usually bound up in the fairy tales with the first motive.

An Emperor has a very fierce son. He took the daughters of the treasurers of his father for himself, slept three nights with them and then sent them back home. Not one could escape his desire.

A little daughter was born to one of the treasurers and he had, on this account, great anxiety. He spread the news that the child was dead and had her brought up in secrecy. At twelve years she insisted on having a tower for herself like other princesses. The father considered her lost, as in this manner her existence became known.

The son of the Emperor had also noticed her and this year he will personally collect the taxes with the treasurer. He is dazzled by the beauty of the daughter and wishes to sleep with her.

She then gives him a sleeping draught, packs him in a chest and sends it to the Emperor. On awaking the prince is furious and plots revenge. She, however, once again plays him a trick and shuts him in the tower which the prince had intended as a prison for her. He is found sitting fast on a spiked stool. The princess appears as an Egyptian physician at the palace, sets him free and heals him. She is suspected as being the originator of the trouble but all ruses to trap her prove ineffectual.

Thereupon the king and his son prepare a war of vengeance against the treasurer and his daughter. According to a promise previously given the doctor they must at once stop the fight when the physician appears with the flag of peace. Then there is a cessation of hostilities and the marriage of both.

In B. Schmidt ("Das Volksleben der Neugriechen," p. 171) we find the following case from Pausanias (VI, 6, 7-10) interesting to us on account of its associations.

A companion of Odysseus had committed rape on a maiden in Temesa and was stoned. As a spirit (vampire) he killed everything until they erected a temple to him and yearly sacrificed the most beautiful virgin. Finally he was vanquished by Enthymos and escaped.

To conclude I would like to mention that group of beautiful fairy tales in which the motive of the persecuted beauty is dealt with, a motive, the erotic basis of which is very clear. One can hardly go wrong if one conceives of the persecution as a sexual rivalry; the persecutor will do some harm to the heroine with the object of preventing her marriage with a prince.

"Little Snow-White" is probably the best known fairy tale of this kind.

Rittershaus (XXVIII) mentions some Icelandic and other settings of the theme. Sometimes the stepmother, sometimes the mother is the persecutor.⁵ It is interesting that among the evil charms which the persecutor of the heroine uses (in other versions spells are used) is a belt which kills the heroine unless the king of Germany comes and loosens it and thereby marries the heroine, or unless gold of the same quality is held to it. In this case it is the gold ring, of the fairy prince, which is made of the same gold through which the heroine is delivered and married.

Apuleius⁶ has treated the theme of the persecuted beauty in the fairy tale of "Amor and Psyche" in incomparably beautiful language and so offered the greatest art material for presentation.

It is well worth while to consider it somewhat in detail.

A king and a queen had three daughters of great beauty. The

⁵ This fits splendidly into the theory that the stepmother signifies the true mother, as a rival.

⁶ "Amor und Psyche," a fairy tale of Apuleius. From the Latin of Reinhold Bachmann, Leipzig, Phil. Reclam.

youngest, however, was of incomparable beauty.⁷ She was admired like the beautiful Venus, the Goddess of love.⁸ Psyche finds, however, only admirers but no husband and her sorrowing father receives the following answer from the oracle:

Place the maiden high on the rocky crag of the mountain,
Adorned in the sorrowful garb of marital woe.
Do not hope for a son-in-law of mortal birth
A terrible one will arise from the dragon's tribe
Then flying through the air he pursues them all
And brings them all woe with fire and sword,
Job trembles before him, all the gods fear him,
The sea shudders before him: even the Stygian night.⁹

Instead of to her wedding, Psyche was conducted, in obedience to the Oracle, up the mountain in her bridal attire.

In characteristic manner she herself (like other fairy-tale princesses in similar sagas) is less troubled than those about her and urges herself to the fulfillment of the Oracle's command. (One is tempted to say: She just knows that nothing evil will befall her!)

Above, the anxious, trembling Psyche was seized by the soft zephyrs and wafted to a valley and placed on a bed of flowers.¹⁰

On awaking she found herself in a fairy grove and sees before her a house built by godly skill (a magic castle) from the

⁷ The number three has, as usual in fairy tales, the object to make fittingly prominent the heroine, even as the fairy tale, often awkwardly so, creates a contrast figure to the hero, who spoils everything and comes to a bad end.

⁸ Here Venus, the later mother-in-law, the rôle of persecutor just as in other fairy tales a witch, a giantess, or stepmother.

⁹ This verse reminds one of the fairy tale in which the insatiable dragon demands the virgin sacrifice. Also the following funeral procession (= wedding procession) to the mountain corresponds to it and speaks for the correct interpretation of the dragon figure in the fairy tale.

¹⁰ Here Psyche enters the magic sphere. This instant corresponds to the appearance of the magic mist, in the Icelandic fairy tales, the going astray in the forest in the German, etc. Zephyr corresponds at the same time to what is frequently demonstrated in the fairy tales, the magic cloak or other similar wish means of translation through the air. It is unfortunate that we to-day with our imperfect balloons are not so far advanced.

Here begins the production of a wish structure which improves upon the preceding and rather unpleasant position of Psyche. Why does it resemble so strikingly a dream and the wish phantasies of the psychotic?

richest and most splendid material. Within everything was considered and she heard servants' voices¹¹ which invited her to a most pleasing repose and to a most excellent table.¹² Also, afterwards, the most beautiful music was sung. In the evening she lay down to rest; by a soft sound she was frightened, she trembled, fearing something undefined. Already there is an unknown mate there who marries Psyche before daybreak, yet again hastens away.¹³ He warns her later of her sisters who visit her and wish to tear from her the secret of her marriage to a god.¹⁴ Unfortunately without success. The envious sisters who were carried by like zephyrs into the magic fields, persuaded her, until at last she finally looked at her divine spouse by the aid of a lamp and awakened him by incautiously spilling oil upon him.

They had represented to her, that her husband was perhaps, as the oracle proclaimed, a hideous dragon, who would yet devour her. Amor, however, makes his escape.¹⁵ Psyche revenged herself on her sisters by telling them that Amor was her lover, and declared that he had run away from her because of the exposure of his secret, but that he was now going to woo one of the sisters. They hastened to the mountain, threw themselves, without the help of the zephyrs, into the air, and were most miserably dashed to pieces.

Psyche wandered, full of misery, through all countries seeking Amor, while Venus, who had learned besides of the adventure of Amor, in renewed anger sought her rival in order to punish her.

Finally Psyche voluntarily gave herself up to the wrathful goddess, was naturally badly treated and was required to fulfill

¹¹ As expressed in psychoses.

¹² A "little table sets itself."

¹³ It has already been mentioned that certain psychotics experience a quite identical nocturnal embrace of an invisible spouse.

¹⁴ This mystic union with the god as a higher being occurs as a psychic, sexual wish structure again and again. The Christian mystic has created wonderful cases of this sort. The painting of Coreggio, "The Mystic Marriage of St. Catherine," in the Louvre, has represented such an event in a charming manner. A comical counterpart suggests itself to me in a similar hallucinatory experience of a patient. She invested the Lord with checkered trousers. These trousers betrayed and led to the track of the youth who in the wish structure of the patient had become God.

¹⁵ We have already met this motive in different fairy tales.

three difficult tasks.¹⁶ First, like Cinderella, she must separate the different kinds of seeds from a pile. Helpful ants quickly executed the task. Venus believed that Amor had helped her and charged her to bring her a lock of the golden fleece. Psyche, who frequently wished to end her life, was instructed by the nymph Arundo how she could solve this problem. Third she must bring water from a spring, guarded by dragons, which supplied the stygian swamps and the waters of Cocytus. Jupiter's eagle helped her this time.

Finally Venus wishes a box full of the beauty of Proserpine. As Psyche in despair would throw herself from a tower, it speaks in an encouraging and counseling voice,¹⁷ telling her in what manner she can carry out this most difficult task and safely enter the under world. She came near forfeiting her life by being overcome with sleep emanating from the box which she had opened in her curiosity in order to take for herself some of the underworld beauty. The recovered Amor, escaping from the bondage of his mother, comes to her assistance and turns back the sleep into the box, and Psyche delivers the present of Proserpine. Amor—instead of, as in other tales, vanquishing the persecutrix as the hero—now goes to Zeus in order, as his favorite, to procure deliverance from the difficulties.

Zeus charges him with having, in various ways, wounded his heart and stained it by earthly passion and brought the customs into disrepute through an objectionable love affair and spoiled his reputation and authority, when he had induced him to be changed into serpents and flames, into a bull and a swan.¹⁸ However, he promises to help him; the mortal Psyche receives the nectar of immortality¹⁹ and is united forever with the godly Amor.

The author concludes this study with a feeling of great incompleteness. Unfortunately he has taken only a very little from the rich treasures of the fairy tales—perhaps more, however, than has been taken formerly from these beautiful creations, thanks to the Freudian psychological discoveries. There remains yet very

¹⁶ Difficulties, which interfere with the attainment of the goal. See earlier.

¹⁷ Similarity with a teleological hallucination.

¹⁸ What a beautiful collection of masculine sex symbols!

¹⁹ Compare the fruit of the tree of life.

much, much fine material, that has escaped this somewhat crude work. Compared with the results of dream investigations and psychoanalysis, however, the results are of significance in so far that one will hardly be able to say that they have been arbitrarily adapted to the point of view. The material appears, however, to speak for itself and corroborate our views. Also it appears to me that they represent another step taken on the way of comparative psychology.

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