

VII

THE DUAL MOTHER ¹

⁴⁶⁴ After his assailant has disappeared, Chiwantopel begins the following monologue:

From the tip of the backbone ² of these continents, from the farthest lowlands, I have wandered for a hundred moons since quitting my father's palace, forever pursued by my mad desire to find "her who will understand." With jewels I tempted many beautiful women; with kisses tried I to draw out the secrets of their hearts, with deeds of daring I won their admiration. [He reviews one after another the women he has known.] Chi-ta, the princess of my own race . . . she was a fool, vain as a peacock, without a thought in her head except trinkets and perfumes. Ta-nan, the peasant girl . . . bahl! a perfect sow, nothing but a bust and a belly, thinking of nothing but pleasure. And then Ki-ma, the priestess, a mere parrot, repeating the empty phrases learnt from the priests, all for show, without real understanding or sincerity, mistrustful, affected, hypocritical! . . . Alas! Not one who understands me, not one who resembles me or has a soul that is sister to mine. There is not one among them all who has known my soul, not one who could read my thoughts—far from it; not one capable of seeking the shining summits with me, or of spelling out with me the superhuman word Love!

⁴⁶⁵ Here Chiwantopel admits that his travels and wanderings are a search for the other, for the beloved, and for the meaning of life that is to be found in union with her. This possibility was merely hinted at in the first part of the book. The fact that the seeker is masculine and the sought-for feminine is not so very remarkable, since the prime object of unconscious desire is the mother, as should be clear from what we have already learnt. "She who understands" is, in infantile speech, the

¹ [See p. 394, n. 1, concerning this chapter heading.—EDITORS.]

² Probably an allusion to the Andes and the Rocky Mountains. [Note by Flournoy.]

mother. The original concrete meaning of words like *comprehend*, *comprendre*, *begreifen*, *erfassen* (grasp, seize), etc., is literally to seize hold of something with the hands and hold it tight in the arms. That is just what the mother does with her child when it asks for help or protection, and what binds the child to its mother. But the older it grows, the greater becomes the danger of this kind of "comprehension" hindering its natural development. Instead of adapting itself, as is necessary, to its new surroundings, the libido of the child regresses to the sheltering ease of the mother's arms and fails to keep pace with the passing of time. This situation is described as follows in an old Hermetic text: "Being chained to the arms and breast of my mother, and to her substance, I cause my substance to hold together and rest, and I compose the invisible from the visible. . . ." ³ When a person remains bound to the mother, the life he ought to have lived runs away in the form of conscious and unconscious fantasies, which in the case of a woman are generally attributed to some hero-figure, or are acted out by him, as here. *He* is the one who then has the great longing for an understanding soul-mate, he is the seeker who survives the adventures which the conscious personality studiously avoids; he it is who, with a magnificent gesture, offers his breast to the slings and arrows of a hostile world, and displays the courage which is so sadly lacking to the conscious mind. It is all up with the man whom the whims of fortune bring into contact with this infantile woman: he will at once be made identical with her animus-hero and relentlessly set up as the ideal figure, threatened with the direst punishments should he ever make a face that shows the least departure from the ideal!

⁴⁶⁶ It is in this situation that our author now finds herself. Chiwantopel is the very devil of a fellow: a breaker of hearts by the dozen, all the women rave about him. He knows so many of them that he can pass them under review. Not one of them gets him, for he seeks one who (so she thinks) is known only to ³ *Septem tractatus aurei* (1566), ch. IV, p. 24. ("Ego vincus ulnis et pectori meae matris et substantiae eius continere et quiescere meam substantiam facio, et invisibile ex visibili compono.") The subject of this sentence (Mercurius or the arcane substance) can be interpreted as inner fantasy activity. The quotation naturally has a much more comprehensive, anagogic meaning in the original text, while making use of the primordial image of relationship to the mother. Cf. *Psychology and Alchemy*, par. 141.

our author. That is, she believes in her heart of hearts that he is looking for *her*. In this she is labouring under a delusion, for experience shows that this particular cat jumps quite differently. The animus, a typical "son"-hero, is not after her at all; true to his ancient prototype, he is seeking the mother. This youthful hero is always the son-lover of the mother-goddess and is doomed to an early death. (Cf. fig. 20.) The libido that will not flow into life at the right time regresses to the mythical world of the archetypes, where it activates images which, since the remotest times, have expressed the non-human life of the gods, whether of the upper world or the lower. If this regression occurs in a young person, his own individual life is supplanted by the divine archetypal drama, which is all the more devastating for him because his conscious education provides him with no means of recognizing what is happening, and thus with no possibility of freeing himself from its fascination. Herein lay the vital importance of myths: they explained to the bewildered human being what was going on in his unconscious and why he was held fast. The myths told him: "This is not you, but the gods. You will never reach them, so turn back to your human avocations, holding the gods in fear and respect." These ingredients can also be found in the Christian myth, but it is too veiled to have enlightened our author. Nor is anything said about these things in the catechism. The "shining heights" are beyond the reach of mere mortals, and the "superhuman word Love" betrays the divine nature of the *dramatis personae*, since even human love presents such a thorny problem to man that he would rather creep into the remotest corner than touch it with his little finger. The words we have quoted show how deeply our author has been drawn into the unconscious drama and how much she is under its spell. Looked at in this light, the pathos rings hollow and the heroics seem hysterical.

⁴⁶⁷ However, it looks somewhat different when viewed not from the personalistic standpoint, i.e., from the personal situation of Miss Miller, but from the standpoint of the archetype's own life. As we have already explained, the phenomena of the unconscious can be regarded as more or less spontaneous manifestations of autonomous archetypes, and though this hypothesis may seem very strange to the layman, it is amply supported by the fact the archetype has a numinous character: it exerts a fascina-

tion, it enters into active opposition to the conscious mind, and may be said in the long run to mould the destinies of individuals by unconsciously influencing their thinking, feeling, and behaviour, even if this influence is not recognized until long afterwards. The primordial image is itself a "pattern of behaviour" ⁴ which will assert itself with or without the co-operation of the conscious personality. Although the Miller case gives us some idea of the manner in which an archetype gradually draws nearer to consciousness and finally takes possession of it, the material is too scanty to serve as a complete illustration of the process. I must therefore refer my reader to the dream-series discussed in *Psychology and Alchemy*, where he will be able to follow the gradual emergence of a definite archetype with all the specific marks of its autonomy and authority.

⁴⁶⁸ From this point of view, then, the hero Chiwantopel represents a psychic entity which can only be compared to a fragmentary personality equipped with a relative degree of consciousness and a will to match. Such a conclusion is inevitable if our premise of the autonomy and purposiveness of the complex is correct. In that case the intentions both of Chiwantopel and of the mother-imago standing behind and above him can be subjected to closer scrutiny. He himself seems to find complete fulfilment in the role of the actor. As an ideal figure he attracts all our author's attention to himself, he gives voice to her most secret thoughts and desires, and, like *Cyrano*, he does so in a language which springs from Miss Miller's own heart. He is therefore sure of his success and cuts out all possible rivals. He wins the soul of the dreamer, not in order to lead her back to normal life, but to her spiritual destiny; for he is a bridegroom of death, one of the son-lovers who die young because they have no life of their own but are only fast-fading flowers on the maternal tree. Their meaning and their vitality begin and end in the mother-goddess. Therefore, when Chiwantopel, the "ghostly lover," ⁵ draws Miss Miller away from the path of life, he does so in a certain sense at the behest of the mother-imago, which in women personifies a special aspect of the unconscious. It does not, like the anima, stand for the chaotic life of the unconscious in all its aspects, but for the

⁴ See "On the Nature of the Psyche," Sec. VII.

⁵ Cf. Harding, *The Way of All Women*.

peculiarly fascinating background of the psyche, the world of primordial images. There is always a danger that those who set foot in this realm will grow fast to the rocks, like Theseus and Peirithous, who wanted to abduct the goddess of the underworld. It happens all too easily that there is no returning from the realm of the Mothers. As I have already hinted, this is the fate that has overtaken Miss Miller. But the danger could equally well prove to be her salvation, if only the conscious mind had some means of understanding the unconscious contents. This is certainly not the case with our author. For her these fantasies are "marvellous" products of an unconscious activity which she confronts more or less helplessly, although, as we shall see, the associations contain all the necessary clues that would enable her, with a little reflection, to guess what the fantasy-figures mean, and to use the symbols as a heavensent opportunity for assimilating her unconscious contents. Our culture, however, has neither eyes nor heart for these things. Anything that comes out of the psyche is regarded with suspicion at the best of times, and if it does not immediately prove its material value it goes for nothing.

469 The hero as an animus-figure acts vicariously for the conscious individual; that is to say, he does what the subject ought, could, or would like to do, but does not do. All the things that could happen in conscious life, but do not happen, are acted out in the unconscious and consequently appear in projection. Chiwantopel is characterized as the hero who leaves his family and his ancestral home in order to seek his psychic counterpart. He thus represents what in the normal course of events ought to happen. The fact that this appears as a fantasy-figure shows how little the author is doing it herself. What happens in fantasy is therefore compensatory to the situation or attitude of the conscious mind. This is also the rule in dreams.

470 How right we were in our supposition that what is going on in Miss Miller's unconscious is a battle for independence is now shown by her remark that the hero's departure from his father's house reminded her of the fate of the young Buddha, who renounced all the luxury of his home in order to go out into the world and live his destiny to the full.⁶ The Buddha

⁶ Another source mentioned by Miss Miller, namely Samuel Johnson's *History of Rasselas* (1759), was not available to me at the time of writing.

set the same heroic example as Christ, who also cut himself off from his family and even spoke these bitter words (Matt. 10: 34f.):

Think not that I am come to send peace on earth: I came not to send peace, but a sword.

For I am come to set a man at variance against his father, and the daughter against her mother, and the daughter in law against her mother in law.

And a man's foes shall be they of his own household.

He that loveth father or mother more than me is not worthy of me. . . .

471 Horus snatches the head-dress from his mother, the emblem of her power. Nietzsche says:

We must suppose that a mind in which the ideal of the "free spirit" can grow to maturity and perfection has had its decisive crisis in some great act of emancipation, and that before this it was a spirit bound and apparently chained for ever to its corner and pillar. What binds it most tightly? What ties are the most unbreakable? For men of a superior and select type, it is the ties of duty: the reverence that befits youth, respect and tenderness for all the time-honoured and valued things, feelings of gratitude for the soil whence they grew, for the hand that guided them, for the shrine where they learnt to pray—their highest moments are the very ones that bind them most firmly, that put them under the most enduring obligations. The great emancipation comes suddenly for those who are so bound. . . .

"Better to die than live here," says the imperious voice of temptation; and this "here," this "at home," is all that the soul has hitherto loved! A sudden horror and mistrust of what it loved, a flash of contempt for its so-called "duty," a rebellious, wilful, volcanically impelling desire for travel, strangeness, estrangement, coldness, disillusion, glaciation; a hatred of love, perhaps a sacrilegious grasp and glance backwards⁷ to everything it had worshipped and loved till then, perhaps a blush of shame over what it has just done and at the same time an exultation over having done it, an intoxicating,

⁷ Cf. Horus's sacrilegious assault on Isis, which so horrifies Plutarch (*De Iside et Osiride*, trans. by Babbitt, V, pp. 48-49): "If they hold such opinions and relate such tales about the blessed and imperishable (in accordance with which our concept of the divine must be framed), as if such deeds and occurrences actually took place, then 'Much need there is to spit and cleanse the mouth,' as Aeschylus has it."

inner thrill of joy which signalizes victory—victory over what? over whom? an enigmatic, doubtful, questioning victory, but the first victory nonetheless. Of such evil and painful things is the history of the great emancipation composed. It is like a disease that can easily destroy the man, this first eruption of strength and will to self-determination. . . .⁸

472 The danger, as Nietzsche sees, lies in isolation within oneself:

Solitude surrounds and encircles him, ever more threatening, ever more constricting, ever more heart-strangling, that terrible goddess and *Mater saeva cupidinum*.⁹

473 The libido that is withdrawn so unwillingly from the "mother" turns into a threatening serpent, symbolizing the fear of death—for the relation to the mother must cease, *must die*, and this is almost the same as dying oneself. That is to say, the violence of the separation is proportionate to the strength of the bond uniting the son with the mother, and the stronger this broken bond was in the first place, the more dangerously does the "mother" approach him in the guise of the unconscious. This is indeed the *Mater saeva cupidinum*, 'savage mother of desire,' who in another form now threatens to devour the erstwhile fugitive. (Note the snake symbolism.)

474 Miss Miller now gives us a further reference, this time to something that influenced her fantasies in a more general way, namely Longfellow's great narrative poem, *The Song of Hiawatha*.¹⁰ My reader must frequently have wondered at the number of times I adduce apparently very remote material for purposes of comparison and how I enlarge the basis upon which Miss Miller's creations rest. He must also have doubted whether it is justifiable, on the basis of such scanty suggestions,

⁸ *Human, All Too Human*, trans. by Zimmern and Cohn, II, pp. 4f., modified.

⁹ *Ibid.*, II, p. 6.

¹⁰ [Published 1855. It is based on American Indian legend, drawing its sources mainly from the work of Henry Rowe Schoolcraft, a pioneer of American Indian ethnology. Hiawatha was, historically, a 16th-century Iroquoian leader, but the terminology and legendary material of the poem are Algonquian. (Cf. *Standard Dictionary of Folklore*, s.v. "Hiawatha.") Longfellow derived the metre from the Finnish epic Kalevala.—EDITORS.]

to enter into fundamental discussions concerning the mythological foundations of these fantasies. For, he will say, we are not likely to find anything of the sort behind the Miller fantasies. I need hardly emphasize how hazardous these comparisons have seemed even to me. In this case I can at least plead that Miss Miller named her sources herself. So long as we stick to these clues we are moving on certain ground. The information we obtain from our patients, however, is seldom complete. We ourselves do not find it at all easy to remember where some of our own ideas and views come from. But, although instances of cryptomnesia are not uncommon, it is highly probable that not all our ideas are individual acquisitions, and that the ones whose origin we do not know are not necessarily cryptomnesias. It is rather different as regards the way in which our ideas are formed and the order in which they are arranged. Such things can undoubtedly be acquired and afterwards remembered. That need not always be the case, however, because the human mind possesses general and typical modes of functioning which correspond to the biological "pattern of behaviour." These pre-existent, innate patterns—the archetypes—can easily produce in the most widely differing individuals ideas or combinations of ideas that are practically identical, and for whose origin no individual experience can be made responsible. In the psychoses, for instance, there are very many ideas and images which impress the patient and his circle with their absolute strangeness, but which are quite familiar to the expert on account of the affinity of their motifs with certain mythologems. Because the basic structure of the psyche is everywhere more or less the same, it is possible to compare what look like individual dream-motifs with mythologems of whatever origin. So I have no hesitation in making comparisons between American Indian myth and the modern American psyche.

475 I had never read *Hiawatha* until I came to this point in my inquiry, when the continuation of my work made its perusal necessary. This poetical compilation of Indian myths proved to my satisfaction how justified were all my previous reflections, since it is unusually rich in mythological motifs. This fact should throw light on the wealth of associations in the Miller fantasies. It therefore behoves us to examine the contents of this epic more closely.

476 Nawadaha sings the songs of Hiawatha, the friend of man:¹¹

There he sang of Hiawatha,
Sang the songs of Hiawatha,
Sang his wondrous birth and being,
How he prayed and how he fasted,
How he lived, and toiled, and suffered,
That the tribes of men might prosper,
That he might advance his people.

477 The teleological significance of the hero as a symbolic figure who attracts libido to himself in the form of wonder and adoration, in order to lead it over the symbolic bridge of myth to higher uses, is already anticipated here. Thus we quickly become acquainted with Hiawatha as a saviour, and are prepared to hear all that is usually said about such a figure, about his miraculous birth, his mighty deeds in youth, and his sacrifice for his fellow men. The first canto opens with an "Evangelium": Gitche Manito, the "master of life," weary of the squabbles of his human children, calls his people together and makes known to them the joyous message:

I will send a Prophet to you,
A Deliverer of the nations,
Who shall guide you and shall teach you,
Who shall toil and suffer with you.
If you listen to his counsels,
You will multiply and prosper;
If his warnings pass unheeded,
You will fade away and perish!

478 Gitche Manito the Mighty, "the creator of the nations,"¹² is shown standing erect "on the great Red Pipestone quarry":

From his footprints flowed a river,
Leaped into the light of morning,
O'er the precipice plunging downward
Gleamed like Ishkoodah, the comet.

¹¹ On the motif of the "friend," see my paper "Concerning Rebirth," para. 240ff.

¹² The figure of Gitche Manito can be regarded as a kind of Original Man (Anthropos).

479 This image has a parallel in certain Coptic ideas. In the "Mysteries of Saint John and the Holy Virgin" we read:

[The Cherubim] answered and said unto me: "Seest thou that the water is under the feet of the Father? If the Father lifteth up His feet, the water riseth upwards; but if at the time when God is about to bring the water up, man sinneth against Him, He is wont to make the fruit of the earth to be little, because of the sins of men."¹³

By the water is meant the Nile, on which Egypt's fertility depended.

480 It is not only the feet themselves that have a fertility significance, it also seems to extend to their activity, treading. I observed that the dance-step of the Pueblo Indians consisted in a "calcare terram"—a persistent, vigorous pounding of the earth with the heels ("nunc pede libero pulsanda tellus": "with unfettered foot now we are to beat on the ground"¹⁴). Kaineus, as we saw, descended into the depths, "splitting the earth with a straight foot." Faust reached the Mothers by stamping on the ground: "Stamping descend, and stamping rise up again!"¹⁵

481 The heroes in the sun-devouring myths often stamp or kick in the gullet of the monster. Thor stamped clean through the bottom of the boat in his struggle with the monster and touched the bottom of the sea. The regression of libido makes the ritual act of treading out the dance-step seem like a repetition of the infantile "kicking." The latter is associated with the mother and with pleasurable sensations, and recapitulates a movement that was already practised inside the mother's womb. The foot and the treading movement are invested with a phallic significance,¹⁶ or with that of re-entry into the womb, so that the rhythm of the dance transports the dancer into an unconscious state. The Dancing Dervishes and other primitive dancers offer confirmation of this. The comparison of the water flowing from Gitche Manito's footprints with a comet means that it is a light- or libido-symbol for the fertilizing moisture (sperma). According to a note in Humboldt's *Cosmos*,¹⁷ certain South American Indian tribes call meteors the "piss of the stars." We should also mention that Gitche Manito is a fire-maker: he

¹³ Budge, *Coptic Apocrypha in the Dialect of Upper Egypt*, p. 243.

¹⁴ [Horace, *Odes*, I, xxxvii, 1-2.] ¹⁵ [Cf. MacNeice trans., p. 179.]

¹⁶ See evidence in Aigremont, *Fuss- und Schuhsymbolik*.

¹⁷ Humboldt, *Cosmos*, I, p. 99, n.

blows upon a forest so that the trees rub against one another and burst into flame. Hence this god too is a libido-symbol, since he produces not only water but fire.

⁴⁸² After this prologue there follows in the second canto the story of the hero's antecedents. His father, the great warrior Mudjekeewis, has overcome by stealth the great bear, "the terror of the nations," and stolen from him the magic "belt of wampum," a girdle of shells. Here we meet the motif of the "treasure hard to attain," which the hero wrests from the monster. The "mystic" identity of the bear comes out in the poet's comparisons: Mudjekeewis smites the bear on the head after robbing him of the treasure:

With the heavy blow bewildered
Rose the great Bear of the mountains;
But his knees beneath him trembled,
And he whimpered like a woman.

⁴⁸³ Mudjekeewis tells him mockingly:

Else you would not cry and whimper
Like a miserable woman! . . .
But you, Bear! sit here and whimper,
And disgrace your tribe by crying,
Like a wretched Shaugodaya,
Like a cowardly old woman!

⁴⁸⁴ These three comparisons with a woman occur on the same page. What Mudjekeewis slays is his feminine component, the anima-image, whose first carrier is the mother. Like a true hero, he has snatched life from the jaws of death, from the all-devouring Terrible Mother. This deed, which as we have seen is also depicted as the journey to hell, the night sea journey (cf. pars. 308f.), or the conquest of the monster from within, signifies at the same time entry into the mother's womb, a rebirth that has notable consequences for Mudjekeewis. As in the Zosimos vision, so here the entrant becomes the pneuma, a wind-breath or spirit: Mudjekeewis becomes the West Wind, the fertilizing breath, the father of the winds.¹⁸ His sons become the other

¹⁸ Porphyry (*De antro nympharum*, p. 190), says that, according to Mithraic doctrine, the ancients "very reasonably connected winds with souls proceeding into generation, and again separating themselves from it [i.e., at birth and death], because, as some think, souls attract spirit, and have a pneumatic nature."

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