

e birth-scene; Noko-
Förrike's poetic fancy

nb,
thing,
aid,
loathing.

aloud,

ride
ry."

er fast,
d;

lanted.²⁴

of Buddha's marvel-

star from heaven—

k—
ter,
LIXb.]

w
as.

ast, West, North, and
quin-bearers. (Cf. the
Christ.) To complete
th, besides the ferti-
a theriomorphic sym-

shown penetrating Maya's
ion, Mary's conception of

bol, the elephant, who, as Bodhisattva, begets the Buddha. In Christian picture-language the unicorn, as well as the dove, is a symbol of the spermatic Word or Spirit.²⁶ (Cf. pl. VIII.)

493 At this point we might ask ourselves why the birth of a hero always has to take place under such extraordinary circumstances. One would think it possible for a hero to be born in the normal manner, and then gradually to grow out of his humble and homely surroundings, perhaps with a great effort and in face of many dangers. (This motif is by no means uncommon in the hero-myths.) As a general rule, however, the story of his origins is miraculous. The singular circumstances of his procreation and birth are part and parcel of the hero-myth. What is the reason for these beliefs?

494 The answer to this question is that the hero is not born like an ordinary mortal because his birth is a rebirth from the mother-wife. That is why the hero so often has two mothers. As Rank²⁷ has shown with a wealth of examples, the hero is frequently exposed and then reared by foster-parents. In this way he gets two mothers. An excellent example of this is the relation of Heracles to Hera. In the Hiawatha epic, Wenonah dies after giving birth, and her place is taken by Nokomis.²⁸ Buddha, too, was brought up by a foster-mother. The foster-mother is sometimes an animal, e.g., the she-wolf of Romulus and Remus, etc. (pls. II, La). The dual mother may be replaced by the motif of dual birth, which has attained a lofty significance in various religions. In Christianity, for example, baptism represents a rebirth, as we have already seen. Man is not merely born in the commonplace sense, but is born again in a mysterious manner, and so partakes of divinity. Anyone who is reborn in this way becomes a hero, a semi-divine being. Thus Christ's redemptive death on the cross was understood as a "baptism," that is to say, as rebirth through the second mother, symbolized by the tree of death. (Cf. pls. XXXVI, XXXVII.) Christ himself said (Luke 12:50): "But I have a baptism to be baptized with; and how am I straitened till it be accomplished!" He therefore

²⁶ Cf. *Psychology and Alchemy*, pars. 518ff.

²⁷ *The Myth of the Birth of the Hero*.

²⁸ The rapid death of the mother, or separation from the mother, is an essential part of the hero-myth. The same idea is expressed in the myth of the swan-maiden, who flies away again after the birth of the child, her purpose fulfilled.

interprets his own death-agony symbolically as the pangs of rebirth.

495 The dual-mother motif suggests the idea of a dual birth. One of the mothers is the real, human mother, the other is the symbolical mother; in other words, she is distinguished as being divine, supernatural, or in some way extraordinary. She can also be represented theriomorphically. In certain cases she has more human proportions, and here we are dealing with projections of archetypal ideas upon persons in the immediate environment, which generally brings about complications. For instance the rebirth symbol is liable to be projected upon the step-mother or mother-in-law (unconsciously, of course), just as, for her part, the mother-in-law often finds it difficult not to make her son-in-law her son-lover in the old mythological manner. There are innumerable variations on this motif, especially when we add individual elements to the collective mythological ones.

496 He who stems from two mothers is the hero: the first birth makes him a mortal man, the second an immortal half-god. That is what all the hints in the story of the hero's procreation are getting at. Hiawatha's father first conquers the mother under the terrifying symbol of the bear;²⁹ then, having become a god himself, he begets the hero. What the hero Hiawatha then has to do is suggested to him by Nokomis, when she tells him the story of the origin of the moon: he is to throw his mother up into the sky, whereupon she will become pregnant and give birth to a daughter. This rejuvenated mother would, according to the Egyptian fantasy, be given as a daughter-wife to the sun-god, the "father of his mother," for purposes of self-reproduction. What Hiawatha does in this respect we shall see presently. We have already examined the behaviour of the dying and resurgent gods of the Near East. In regard to the pre-existence of Christ, the gospel of St. John is, as we know, the crowning witness to this idea. One has only to think of the words of the Baptist (John 1:30): "After me cometh a man which is preferred before me: for he was before me." The opening words are equally significant: "In the beginning was the Word, and the Word was with God, and the Word was God. The same was

²⁹ The bear is associated with Artemis and is thus a "feminine" animal. Cf. also the Gallo-Roman Dea Artio (pl. Lb), and my "Psychological Aspects of the Kore," pars. 34off.

in the beginning with God. All things were made by him; and without him was not any thing made that was made." Then follows the annunciation of the Light, of the rising sun—the *Sol mysticus* which was before and will be afterwards. In the baptism at Pisa, Christ is shown bringing the tree of life to mankind, his head surrounded by a sun-wheel. Over this relief stand the words "INTROITUS SOLIS."

497 Because the reborn is his own begetter, the story of his procreation is veiled beneath strange symbolical events which conceal and reveal at the same time. Quite in keeping with this is the extraordinary assertion about the virgin conception. The idea of supernatural conception can, of course, be taken as a metaphysical fact, but psychologically it tells us that a content of the unconscious ("child") has come into existence without the natural help of a human father (i.e., consciousness). (Cf. pl. VIII.) It tells us, on the contrary, that some god has begotten the son and further that the son is identical with the father, which in psychological language means that a central archetype, the God-image, has renewed itself ("been reborn") and become "incarnate" in a way perceptible to consciousness. The "mother" corresponds to the "virgin anima," who is not turned towards the outer world and is therefore not corrupted by it. She is turned rather towards the "inner sun," the archetype of transcendent wholeness—the self.³⁰

498 As is consistent with the birth of the hero and renewed god from the ocean of the unconscious, Hiawatha passes his childhood between land and water, by the shores of the great lake:

By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water.

499 In these surroundings he was reared by Nokomis. Here she taught him the first words and told him the first fairytales, and

³⁰ Cf. Layard, "The Incest Taboo and the Virgin Archetype," pp. 254ff.

the sounds of the water and the forest mingled with them, so that the child learned to understand not only the language of men, but the language of nature:

At the door on summer evenings
Sat the little Hiawatha;
Heard the whispering of the pine-trees,
Heard the lapping of the water,
Sounds of music, words of wonder:
"Minne-wawa!" said the pine-trees,
"Mudway-aushka!" said the water.

⁵⁰⁰ Hiawatha hears human speech in the sounds of nature; thus he understands nature's language. The wind says "wawa." The goose cries "wawa." "Wah-wah-taysee" is the name of the little glow-worm that enchants him. Thus the poet describes the gradual drawing in of external nature into the world of the subject, and the contamination of the primary object, the mother, to whom those first lisping words were addressed and from whom the first sounds were learned, with the secondary object, nature, which imperceptibly usurps the mother's place and takes over the sounds first heard from her, together with all those feelings we later rediscover in ourselves in our warm love for Mother Nature. The subsequent blending, whether pantheistic or aesthetic, of the sensitive, civilized man with nature³¹ is, looked at retrospectively, a reblending with the mother, who was our first object, with whom we were truly and wholly one. She was our first experience of an *outside* and at the same time of an *inside*: from that interior world there emerged an image, apparently a reflection of the external mother-image, yet older, more original and more imperishable than this—a mother who changed back into a Kore, into an eternally youthful figure. This is the anima, the personification of the collective unconscious. So it is not surprising if we see the old images rising up again in the graphic language of a

³¹ Karl Joël (*Seele und Welt*, pp. 153f.) says: "Life is not lessened in artists and prophets, but is enhanced. They are our guides into the Lost Paradise, which only becomes Paradise through being found again. It is not the old, mindless unity that the artist strives for, but a felt reunion; not empty unity, but full unity; not the oneness of indifference, but the oneness attained through differentiation. . . . All life is a loss of balance and a struggling back into balance. We find this return home in religion and art."

modern philosopher, Karl Joël, symbolizing this oneness with the mother and the merging of subject and object in the unconscious. Joël gives the following account of this "Primal Experience":³²

I lie on the seashore, the sparkling flood blue-shimmering in my dreamy eyes; light breezes flutter in the distance; the thud of the waves, charging and breaking over in foam, beats thrillingly and drowsily upon the shore—or upon the ear? I cannot tell. The far and the near become blurred into one; outside and inside merge into one another. Nearer and nearer, friendlier, like a homecoming, sounds the thud of the waves; now, like a thundering pulse, they beat in my head, now they beat over my soul, wrapping it round, consuming it, while at the same time my soul floats out of me as a blue waste of waters. Outside and inside are one. The whole symphony of sensations fades away into one tone, all senses become one sense, which is one with feeling; the world expires in the soul and the soul dissolves in the world. Our little life is rounded by a great sleep. Sleep our cradle, sleep our grave, sleep our home, from which we go forth in the morning, returning again at evening; our life a short pilgrimage, the interval between emergence from original oneness and sinking back into it! Blue shimmers the infinite sea, where the jelly-fish dreams of that primeval existence to which our thoughts still filter down through aeons of memory. For every experience entails a change and a guarantee of life's unity. At that moment when they are no longer blended together, when the experient lifts his head, still blind and dripping, from immersion in the stream of experience, from flowing away with the thing experienced; when man, amazed and estranged, detaches the change from himself and holds it before him as something alien—at that moment of estrangement the two sides of the experience are substantialized into subject and object, and at that moment consciousness is born.³³

³⁰¹ Joël describes here, in unmistakable symbolism, the merging of subject and object as the reunion of mother and child. The symbols agree with those of mythology even in their details. There is a distinct allusion to the encircling and devouring motif. The sea that devours the sun and gives birth to it again

³² By "primal experience" is meant that first human differentiation between subject and object, that first conscious objectivation which is psychologically inconceivable without an inner division of the human animal against himself—the very means by which he separated himself from the oneness of nature.

³³ *Seele und Welt*.

is an old acquaintance. The moment of the rise of consciousness, of the separation of subject and object, is indeed a birth. It is as though philosophical speculation hung with lame wings on a few primordial figures of human speech, beyond whose simple grandeur no thought can fly. The image of the jelly-fish is far from accidental. Once when I was explaining to a patient the maternal significance of water, she experienced a very disagreeable sensation at this contact with the mother-complex. "It makes me squirm," she said, "as if I'd touched a *jelly-fish*." The blessed state of sleep before birth and after death is, as Joël observes, rather like an old shadowy memory of that unsuspecting state of early childhood, when there is as yet no opposition to disturb the peaceful flow of slumbering life. Again and again an inner longing draws us back, but always the life of action must struggle in deadly fear to break free lest it fall into a state of sleep. Long before Joël, an Indian chieftain had expressed the same thing in the same words to one of the restless white men: "Ah, my brother, you will never know the happiness of thinking nothing and doing nothing. This is the most delightful thing there is, next to sleep. So we were before birth, and so we shall be after death."³⁴

502 We shall see from the later destinies of Hiawatha how important his early childhood impressions were in his choice of a wife. Hiawatha's first deed was to kill a roebuck with his arrow:

Dead he lay there in the forest
By the ford across the river. . . .

503 This is typical of Hiawatha's deeds. Whatever he kills generally lies by or in the water, or better still, half in water and half on land.³⁵ His subsequent adventures will explain why this is so. Further, the roebuck was no ordinary animal, but a magic one with an unconscious (i.e., symbolical) significance. Hiawatha made himself gloves and moccasins from its hide: the gloves gave such power to his arms that he could crumble rocks

³⁴ Crèvecoeur, *Voyage dans la haute Pensylvanie*, I, p. 362. I heard much the same thing from a chief of the Pueblo Indians, who told me the Americans were mad because they were so restless.

³⁵ The dragons of Greek (and Swiss) legend also live in or near springs or other waters, of which they are often the guardians. This links up with the motif of the "struggle by the ford."

to dust, and the moccasins had the virtue of seven-leagued boots. By clothing himself in the hide he became a sort of giant. Therefore the roebuck killed at the ford³⁶ was a "doctor animal," a magician who had changed his shape, or a daemonic being—a symbol, that is to say, which points to the "animal" and other such powers of the unconscious. That is why it was killed at the ford, i.e., at the crossing, on the border-line between conscious and unconscious. The animal is a representative of the unconscious, and the latter, as the matrix of consciousness, has a maternal significance, which explains why the mother was also represented by the bear. All animals belong to the Great Mother (pl. LI), and the killing of any wild animal is a transgression against the mother. Just as the mother seems a giantess to the small child, so the attribute of size passes to the archetypal Great Mother, Mother Nature. Whoever succeeds in killing the "magic" animal, the symbolic representative of the animal mother, acquires something of her gigantic strength. This is expressed by saying that the hero clothes himself in the animal's skin and in this way obtains for the magic animal a sort of resurrection. At the Aztec human sacrifices criminals played the part of gods: they were slaughtered and flayed, and the priests then wrapped themselves in the dripping pelts in order to represent the gods' resurrection and renewal.³⁷

504 In killing his first roebuck, therefore, Hiawatha was killing the symbolic representative of the unconscious, i.e., his own *participation mystique* with animal nature, and from that comes his giant strength. He now sallies forth to do battle with Mudjekeewis, the father, in order to avenge his mother Wenonah. (Cf. Gilgamesh's fight with the giant Humbaba.) In this fight the father may also be represented by some sort of magic animal which has to be overcome, but he can equally well be represented by a giant or a magician or a wicked tyrant. *Mutatis mutandis* the animals can be interpreted as the "mother," as the "mater saeva cupidinum," or again as that

³⁶ Where one can wade through the water—cf. what we said above about the encircling and devouring motif. Water as an obstacle in dreams seems to indicate the mother, or a regression of libido. Crossing the water means overcoming the obstacle, i.e., the mother as symbol of man's longing for the condition of sleep or death. See my "On the Psychology of the Unconscious," pars. 132ff.

³⁷ Cf. the Attic custom of stuffing a bull in spring; also the Lupercalia, Saturnalia, etc.

amiable Isis who laid a horned viper in her husband's path—in short, they can be interpreted as the Terrible Mother who devours and destroys, and thus symbolizes death itself.³⁸ (I remember the case of a mother who kept her children tied to her with unnatural love and devotion. At the time of the climacteric she fell into a depressive psychosis and had delirious states in which she saw herself as an animal, especially as a wolf or pig, and acted accordingly, running about on all fours, howling like a wolf or grunting like a pig. In her psychosis she had herself become the symbol of the all-devouring mother.)

Interpretation in terms of the parents is, however, simply a *façon de parler*. In reality the whole drama takes place in the individual's own psyche, where the "parents" are not the parents at all but only their imagos: they are representations which have arisen from the conjunction of parental peculiarities with the individual disposition of the child.³⁹ The imagos are activated and varied in every possible manner by an energy which likewise pertains to the individual; it derives from the sphere of instinct and expresses itself as instinctuality. This dynamism is represented in dreams by theriomorphic symbols. All the lions, bulls, dogs, and snakes that populate our dreams represent an undifferentiated and as yet untamed libido, which at the same time forms part of the human personality and can therefore fittingly be described as the *anthropoid psyche*. Like energy, the libido never manifests itself as such, but only in the form of a "force," that is to say, in the form of something in a definite energetic state, be it moving bodies, chemical or electrical tension, etc. Libido is therefore tied to definite forms or states. It appears as the *intensity* of impulses, affects, activities, and so on. But these phenomena are never impersonal; they manifest themselves like parts of the personality. The same is true of complexes: they too behave like parts of the personality.

It is this anthropoid psyche which will not fit into the rationality of the ego. This fact led my pupil Dr. Spielrein to develop her idea of the death-instinct, which was then taken up by Freud. In my opinion it is not so much a question of a death-instinct as of that "other" instinct (Goethe) which signifies spiritual life.

³⁹ An essential part of this disposition is the *a priori* existence of "organizing factors," the archetypes, which are to be understood as inborn modes of functioning that constitute, in their totality, man's nature. The chick does not learn how to come out of the egg—it possesses this knowledge *a priori*.

tional pattern of culture—or only very unsatisfactorily and with extreme reluctance—and resists cultural development to the utmost. It is as though its libido were constantly striving back to the original unconscious state of untamed savagery. The road of regression leads back to childhood and finally, in a manner of speaking, into the mother's body. The intensity of this retrospective longing, so brilliantly depicted in the figure of Enkidu in the Gilgamesh Epic, becomes quite unbearable with the heightened demands made by adaptation. These may be due either to external or to internal causes. If the demand comes from "inside," the main difficulty lies not so much in unfavorable external circumstances as in an enhanced "subjective" demand that seems to increase with the years, and in the ever-stronger emergence of the inner, and hitherto hidden, "real" personality. The source of this change is to all appearances the anthropoid psyche, and the anthropoid psyche is also the aim and end of every regression, which immediately sets in whenever there is the least hesitation to adapt—not to speak of cases where the demands of life cannot be met at all.

507 Scenting the dangers in this situation, religious and conventional morality joins forces with Freudian theory in consistently devaluing the regression and its ostensible goal—reversion to infantilism—as "infantile sexuality," "incest," "uterine fantasy," etc. Reason must here call a halt, for it is hardly possible to go farther back than the maternal uterus. At this point concretism comes up against a brick wall; what is more, moral condemnation seizes upon the regressive tendency and tries by every trick of devaluation to prevent this sacrilegious return to the mother, surreptitiously aided and abetted by the one-sided "biological" orientation of the Freudian school. But anything that exceeds the bounds of a man's personal consciousness remains unconscious and therefore appears in projection; that is to say, the semi-animal psyche with its regressive demands against which he struggles so desperately is attributed to the mother, and the defence against it is seen in the father. Projection, however, is never a cure; it prevents the conflict only on the surface, while deeper down it creates a neurosis which allows him to escape into illness. In that way the devil is cast out by Beelzebub.

508 As against this, therapy must support the regression, and continue to do so until the "prenatal" stage is reached. It must

be remembered that the "mother" is really an imago, a psychic image merely, which has in it a number of different but very important unconscious contents. The "mother," as the first incarnation of the anima archetype, personifies in fact the whole unconscious. Hence the regression leads back only apparently to the mother; in reality she is the gateway into the unconscious, into the "realm of the Mothers." Whoever sets foot in this realm submits his conscious ego-personality to the controlling influence of the unconscious, or if he feels that he has got caught by mistake, or that somebody has tricked him into it, he will defend himself desperately, though his resistance will not turn out to his advantage. For regression, if left undisturbed, does not stop short at the "mother" but goes back beyond her to the prenatal realm of the "Eternal Feminine," to the immemorial world of archetypal possibilities where, "thronged round with images of all creation," slumbers the "divine child," patiently awaiting his conscious realization. This son is the germ of wholeness, and he is characterized as such by his specific symbols.

⁵⁰⁹ When Jonah was swallowed by the whale, he was not simply imprisoned in the belly of the monster, but, as Paracelsus tells us,⁴⁰ he saw "mighty mysteries" there. This view probably derives from the *Pirkê de Rabbi Elieser*, which says:

Jonah entered its mouth just as a man enters the great synagogue, and he stood there. The two eyes of the fish were like windows of glass giving light to Jonah. R. Meir said: One pearl was suspended inside the belly of the fish and it gave illumination to Jonah, like this sun which shines with all its might at noon; and it showed to Jonah all that was in the sea and in the depths.⁴¹

⁵¹⁰ In the darkness of the unconscious a treasure lies hidden, the same "treasure hard to attain" which in our text, and in many other places too, is described as the shining pearl, or, to quote Paracelsus, as the "mystery," by which is meant a *fascinatum* par excellence. It is these inherent possibilities of "spiritual" or "symbolic" life and of progress which form the ultimate, though unconscious, goal of regression. By serving as a means of expression, as bridges and pointers, symbols help to

⁴⁰ *Liber Azoth*, ed. by Sudhoff, XIV, p. 576.

⁴¹ Trans. by Friedlander, ch. 10, p. 69.

prevent the libido from getting stuck in the material corporeality of the mother. Never has the dilemma been more acutely formulated than in the Nicodemus dialogue: on the one hand the impossibility of entering again into the mother's womb; on the other, the need for rebirth from "water and spirit." The hero is a hero just because he sees resistance to the forbidden goal in all life's difficulties and yet fights that resistance with the whole-hearted yearning that strives towards the treasure hard to attain, and perhaps unattainable—a yearning that paralyzes and kills the ordinary man.

⁵¹¹ Hiawatha's father is Mudjekeewis, the West Wind: the battle therefore is fought in the West. From that quarter came life (fertilization of Wenonah) and death (Wenonah's). Hence Hiawatha is fighting the typical battle of the hero for rebirth in the Western Sea. The fight is with the father, who is the obstacle barring the way to the goal. In other cases the fight in the West is a battle with the devouring mother. As we have seen, the danger comes from both parents: from the father, because he apparently makes regression impossible, and from the mother, because she absorbs the regressing libido and keeps it to herself, so that he who sought rebirth finds only death. Mudjekeewis, who had acquired his godlike nature by overcoming the maternal bear, is himself overcome by his son:

Back retreated Mudjekeewis,
Rushing westward o'er the mountains,
Stumbling westward down the mountains,
Three whole days retreated fighting,
Still pursued by Hiawatha
To the doorways of the West Wind,
To the portals of the Sunset,
To the earth's remotest border,
Where into the empty spaces
Sinks the sun, as a flamingo
Drops into her nest at nightfall.

⁵¹² The "three days" are a stereotyped expression for the "night sea imprisonment" (December 21 to 24). Christ, too, spent three days in the underworld. During this struggle in the West the hero wins the treasure hard to attain. In Hiawatha's case the father is forced to make a great concession to the son: he gives

him his divine nature,⁴² that very wind-nature whose incorporeality alone protected Mudjekeewis from death.⁴³ He says to his son:

I will share my kingdom with you,
Ruler shall you be henceforward
Of the Northwest Wind, Keewaydin,
Of the home-wind, the Keewaydin.

- ⁵¹³ Hiawatha's being appointed the ruler of the home-wind has its exact parallel in the Gilgamesh Epic, where Gilgamesh obtains from the wise old Utnapishtim, who dwells in the West, the magic herb which brings him safely over the sea to his native land (cf. pl. xix), but which is stolen from him by a serpent on his arrival home. As a reward for his victory Hiawatha receives a "pneumatic" body, a breath-body or subtle body not subject to corruption. On the return journey he stops with a skilled arrowsmith who has a lovely daughter:

And he named her from the river,
From the waterfall he named her,
Minnehaha, Laughing Water.

- ⁵¹⁴ When Hiawatha, in his early childhood reveries, felt the sounds of wind and water crowding upon his ears, he recognized in the phonetics of nature the speech of his own mother. "Minnewawa" said the murmuring pines on the shore of the great lake. And once again, through the murmuring of the wind and the lapping of the water, he discovers his childhood reveries in the girl of his choice, "Minnehaha," the laughing water. For the hero, even more than the rest of mankind, finds his mother in the woman he loves, so that he can become a child again and win to immortality. The archetype of the Feminine, the anima, first appears in the mother and then transfers itself to the beloved.

- ⁵¹⁵ The fact that Minnehaha's father is a skilled arrowsmith tells us that he is a protagonist in the unconscious drama, namely the father of the hero (just as the beloved is his mother). The archetype of the wise old man first appears in the father, being a personification of meaning and spirit in its procreative
- ⁴² In the Gilgamesh Epic, too, immortality is the goal of the hero.
- ⁴³ Cf. "The Visions of Zosimos," par. 86: ". . . by compelling necessity I am sanctified as a priest and now stand in perfection as a spirit." (Also in Berthelot, *Alch. grees*, III, i, 2.)

sense.⁴⁴ The hero's father is often a master carpenter or some kind of artisan. According to an Arabian legend, Terah, the father of Abraham, was a master craftsman who could cut a shaft from any bit of wood, which means in Arabic usage that he was a begetter of excellent sons.⁴⁵ In addition, he was a maker of images. Tvashtri, the father of Agni, was the cosmic architect, a smith and carpenter, and the inventor of fire-boring. Joseph, the father of Jesus, was a carpenter, and so was Cinyras, the father of Adonis, who was supposed to have invented the hammer, the lever, roof-building, and mining. The father of the many-faced Hermes, Hephaestus, was a cunning technician and sculptor. In fairytales, the hero's father is, more modestly, the traditional woodcutter. In the Rig-Veda the world is hewn from a tree by the cosmic architect, Tvashtri. To say that Hiawatha's father-in-law was an arrowsmith means, therefore, that the mythological attribute otherwise characteristic of the hero's father has been transferred to the father-in-law. This corresponds to the psychological fact that the anima always stands in the relationship of a daughter to the wise old man.⁴⁶ Nor is it uncommon to find the father-in-law so much emphasized that he replaces the real father. The reason for this is the archetypal relationship we have just discussed.

- ⁵¹⁶ Finally, father-attributes may occasionally fall to the son himself, i.e., when it has become apparent that he is of one nature with the father. The hero symbolizes a man's *unconscious self*, and this manifests itself empirically as the sum total of all archetypes and therefore includes the archetype of the father and of the wise old man. To that extent the hero is his own father and his own begetter. This combination of motifs can be found in the legend of Mani. He performs his great deeds as a religious teacher, then goes into hiding for years in a cave, dies, and is skinned, stuffed, and hung up. Besides that, he is an artist and has a crippled foot. There is a similar combination of motifs in Wieland the Smith.

⁴⁴ Cf. my "Phenomenology of the Spirit in Fairytales," pars. 400ff.

⁴⁵ Sepp, *Das Heidentum und dessen Bedeutung für das Christentum*, III, p. 82, cited in Drews, *The Christ Myth*, p. 116, n.

⁴⁶ An excellent example of this is the love-story of Sophia, reported by Irenaeus, *Adversus Haereses*, Roberts and Rambaut trans., I, p. 7.

517 Hiawatha kept silent, on his return to Nokomis, about what he had seen at the old arrowsmith's house, and did nothing further to win Minnehaha. But now something happens which, if it were not in an Indian epic, we might rather have expected to find in the anamnesis of a neurosis. Hiawatha introverts his libido, puts up the most dogged resistance to the natural course of events, and builds himself a hut in the forest in order to fast and have dreams and visions. For the first three days he wanders through the forest as in his boyhood, looking at all the animals and plants:

Master of Life! he cried, desponding,
Must our lives depend on these things?

518 This question, as to whether our lives must depend on "these things," is very strange. It sounds as if Hiawatha found it unendurable that life should come from "these things," i.e., from the world of nature. Nature seems suddenly to have taken on an alien meaning. The only possible explanation for this is that a considerable quantity of libido which till now was unconscious has suddenly been either transferred to nature or withdrawn from it. At any rate, some crucial change has taken place in the general direction of feeling, consisting apparently in a regression of libido. Hiawatha returns home to Nokomis without having undertaken anything; but there again he is driven away, because Minnehaha is already standing in his path. So he withdraws himself still further, back into the time of early boyhood when he learnt to hear the mother-sounds in the sounds of nature, whose undertones now fill his mind with memories of Minnehaha. In this reactivation of the impressions of nature we can see a revival of those very early and powerful impressions which are only surpassed by the still stronger impressions the child received from its mother. The glamour of this feeling for her is transferred to other objects in the child's environment, and from them there emanate in later years those magical, blissful feelings which are characteristic of the earliest memories of childhood. When, therefore, Hiawatha hides himself again in the lap of nature, what he is doing is to reawaken the relationship to the mother, and to something older than the mother, and it is therefore to be expected that he will emerge reborn in some other form.

519 Before we turn to this new creation born of introversion, there is still another meaning to be considered in this question of whether life must depend on "these things." Life can depend on "these things" in the quite simple sense that, without them, man must perish of hunger. In that case we would have to conclude that the question of nourishment has suddenly come to lie close to the hero's heart. The question of nourishment has to be considered here because regression to the mother is bound to revive the memory of the "alma mater,"⁴⁷ the mother as the nourishing source. Incest is not the only aspect characteristic of regression: there is also the hunger that drives the child to its mother. Whoever gives up the struggle to adapt and regresses into the bosom of the family, which in the last resort is the mother's bosom, expects not only to be warmed and loved, but also to be fed. If the regression has an infantile character, it aims—without of course admitting it—at incest and nourishment. But when the regression is only apparent, and is in reality a purposive introversion of libido directed towards a goal, then the endogamous relationship, which is in any case prohibited by the incest-taboo, will be avoided, and the demand for nourishment replaced by intentional fasting, as was the case with Hiawatha. Such an attitude compels the libido to switch over to a symbol or to a symbolic equivalent of the "alma mater," in other words, to the collective unconscious. Solitude and fasting have from time immemorial been the best-known means of strengthening any meditation whose purpose is to open the door to the unconscious.

520 On the fourth day of his fast Hiawatha ceases to address himself to nature; he lies on his couch exhausted, his eyes half-closed, sunk in his dreams, a picture of extreme introversion. We have already seen that in such states inner experiences take the place of external life and reality. Hiawatha then has a vision:

And he saw a youth approaching,
Dressed in garments green and yellow,
Coming through the purple twilight,
Through the splendour of the sunset;
Plumes of green bent o'er his forehead,
And his hair was soft and golden.

⁴⁷ *Almus* means 'nourishing, refreshing, kind, bountiful.' (Cf. pl. xiv.)

521 This singular personage addresses Hiawatha as follows:

From the Master of Life descending,
I, the friend of man, Mondamin,
Come to warn you and instruct you,
How by struggle and by labour
You shall gain what you have prayed for.
Rise up from your bed of branches,
Rise, O youth, and wrestle with me!

522 Mondamin is the maize, the Indian corn. Hiawatha's introversion gives birth to a god who is eaten. His hunger—in the twofold sense described above—his longing for the nourishing mother, calls forth from the unconscious another hero, an edible god, the maize, son of the Earth Mother. The Christian parallel is obvious. It is hardly necessary to suppose any Christian influence here, since Fray Bernardino de Sahagún had already described the eucharist of Huitzilopochtli among the Aztecs early in the sixteenth century.⁴⁸ This god, too, was ceremonially eaten. Mondamin, the "friend of man,"⁴⁹ challenges Hiawatha to single combat in the glow of evening. In the "purple twilight" of the setting sun (i.e., in the western land) there now ensues the mythological struggle with the god who has sprung out of the unconscious like a transformed reflection of Hiawatha's introverted consciousness. As a god or god-man he is the prototype of Hiawatha's heroic destiny; that is to say, Hiawatha has in himself the possibility, indeed the necessity, of confronting his daemon. On the way to this goal he conquers the parents and breaks his infantile ties. But the deepest tie is to the mother. Once he has conquered this by gaining access to her symbolical equivalent, he can be born again. In this tie to the maternal source lies the strength that gives the hero his extraordinary powers, his true genius, which he frees from the embrace of the unconscious by his daring and sovereign independence. Thus the god is born in him. The mystery of the "mother" is divine creative power, which appears here in the form of the corn-god Mondamin. (Cf. pl. LII.) This view is cor-

⁴⁸ Bernardino de Sahagún, *General History of the Things of New Spain*, Book 3, pp. 5f. [Cf. "Transformation Symbolism in the Mass," pars. 339ff.]

⁴⁹ For the "friend," see my discussion of Khidr in "Concerning Rebirth," pars. 240ff. [Cf. also *Psychology and Alchemy*, pars. 155-57. The account of Khidr is in the Koran, Sura 18.—EDITORS.]

roborated by a legend of the Cherokee Indians, "who invoke it [the corn] under the name of 'the old woman,' in allusion to a myth that it sprang from the blood of an old woman killed by her disobedient sons."⁵⁰

Faint with famine, Hiawatha
Started from his bed of branches,
From the twilight of his wigwam
Forth into the flush of sunset,
Came and wrestled with Mondamin;
At his touch he felt new courage
Throbbing in his brain and bosom,
Felt new life and hope and vigour
Run through every nerve and fibre.

523 The battle in the sunset with the corn-god gives Hiawatha new strength—necessarily so, because the fight against the paralyzing grip of the unconscious calls forth man's creative powers. That is the source of all creativity, but it needs heroic courage to do battle with these forces and to wrest from them the treasure hard to attain. Whoever succeeds in this has triumphed indeed. Hiawatha wrestles with himself in order to create himself.⁵¹ The struggle again lasts for the mythical three days; and on the fourth day, as Mondamin prophesied, Hiawatha conquers him, and Mondamin, yielding up his soul, sinks to the ground. In accordance with the latter's wish, Hiawatha buries him in the earth his mother, and soon afterwards, young and fresh, the corn sprouts from his grave for the nourishment of mankind. (Cf. pl. LII.) Had Hiawatha not succeeded in conquering him, Mondamin would have "killed" him and usurped his place, with the result that Hiawatha would have become "possessed" by a demon.⁵²

524 Now the remarkable thing here is that it is not Hiawatha who passes through death and emerges reborn, as might be expected, but the god. It is not man who is transformed into a god, but the god who undergoes transformation in and through

⁵⁰ Frazer, *The Golden Bough*, IV, p. 297.

⁵¹ "You sought the heaviest burden, and found yourself."—Nietzsche. [Cf. par. 459, above.]

⁵² Christ successfully resisted the temptations of the power-devil in the wilderness. Whoever prefers power is therefore, in the Christian view, possessed by the devil. The psychologist can only agree.

man. It is as though he had been asleep in the "mother," i.e., in Hiawatha's unconscious, and had then been roused and fought with so that he should not overpower his host, but should, on the contrary, himself experience death and rebirth, and reappear in the corn in a new form beneficial to mankind. Consequently he appears at first in hostile form, as an assailant with whom the hero has to wrestle. This is in keeping with the violence of all unconscious dynamism. In this manner the god manifests himself and in this form he must be overcome. The struggle has its parallel in Jacob's wrestling with the angel at the ford Jabbok. The onslaught of instinct then becomes an experience of divinity, provided that man does not succumb to it and follow it blindly, but defends his humanity against the animal nature of the divine power. It is "a fearful thing to fall into the hands of the living God," and "whoso is near unto me, is near unto the fire, and whoso is far from me, is far from the kingdom"; for "the Lord is a consuming fire," the Messiah is "the Lion of the tribe of Judah":

Judah is a lion's whelp;
from the prey, my son, thou art gone up.
He stooped down, he couched as a lion,
and as an old lion; who shall rouse him up?⁵³

⁵²⁵ The devil, too, "as a roaring lion, walketh about seeking whom he may devour."⁵⁴ These well-known examples suffice to show that this idea is very much at home even in the Judaeo-Christian teachings.

⁵²⁶ In the Mithraic mysteries, the cult-hero has to fight the bull; in the "transitus" he carries it into the cave, where he kills it. From its death comes all fruitfulness, especially things to eat.⁵⁵ (Cf. pl. xxxiii.) The cave is the equivalent of the grave. The same idea is expressed in the Christian mystery, but in a more

⁵³ Hebrews 10 : 31; Origen, *In Jeremiam*, 3, 3 [see James, *Apocryphal New Testament*, p. 35]; Hebrews 12 : 29; Revelation 5 : 5; Genesis 49 : 9.

⁵⁴ I Peter 5 : 8.

⁵⁵ It is an almost invariable feature of the dragon-whale myth that the hero begins to feel very hungry in the belly of the monster and cuts off bits of the innards for food. He is, in fact, inside the "nourishing mother." His next act is to make a fire in order to get out of the monster. In an Eskimo myth from the Bering Strait, the hero finds a woman in the whale's belly, who is its soul. Cf. Frobenius, *Zeitalter*.

beautiful and hun
Gethsemane, whe
plete his work; th
when he takes on
and in so doing ca
rise again after th
fundamental thou
the Lord's Supper
wine, which we re
to the soma-drink
pass without men
gling of the lion,
lion by a swarm o
the eater came fo
sweetness."⁵⁶ Th
Eleusinian myste

⁵⁶ The carrying of th
important part in the

⁵⁷ A Pyramid text de
scribes how he overp
and become their lord
taken them and dragg
throats and taken ou
in hot cooking-pots. /
He devours the great
little gods for supper
consumes all things
all magic power. He
the lord of heaven, h
all the gods." (Wiede
This ravenous hungr
the stage where the p
⁵⁸ The sacrifice of D
duced the *πλοῦς Διότυρα*
fragment of Euripid

(Leading a holy life
Zeus, and have eat
Through eating the
Cf. the Mexican rit
bolism in the Mamm,