Enemy Cripple & Beggar

Shadows in the Hero’s Path

Erel Shalit
Enemy, Cripple & Beggar

Shadows in the Hero’s Path

Erel Shalit
The cover image “Emerging” is a painting by Susan Bostrom-Wong, an artist and analyst member of the C.G. Jung Institute of San Francisco. Learn more about Susan and her artwork by visiting: www.SusanBostromWong.com

With careful observation, perhaps you will find layers of images embedded in the human figure of this fine painting. As with the human shadow, ‘Emerging’ could possibly represent the need to look within to find these vital symbols and hidden aspects of our evolving selves.
CONTENTS

ACKNOWLEDGMENTS ix
PREFACE xi

PART I
The Hero 17
Who is He, or She, the Hero? 19
The Hero Ideal 23
Hero and Shadow 26
The Sun and the Sword, the Moon and the Mirror 32
The Nixie of the Mill-Pond 37
The Hero Myth 47
The Myth of Perseus 48
The Hero Unfolds 57
The Departure 57
The King 59
Parents and Birth 62
The Hardships of the Hero 64
The King and the Fisherman 66
Layers of the Unconscious 67
The Treasure 73
The Old Principle 74
The Beehive and the Ram 74

PART II
The Shadow 81
The Shadow and the Hero 87
A Shadow of Many Faces 90
The Undifferentiated Void 90
Ego Formation and the Face of the Shadow 92
Shadow, Persona and Projection 94
Projection 96
Passive Projection 97
Active Projection 99
Identification 100
The Enemy
Ego and Shadow
Amalek – The Wicked Warrior
Evil Deception
Archetypal Identification and Denial
Samson – The Impoverished Sun
Jacob and the Divine Adversary
The Hill of Evil Counsel
The Setting Sun
Caiaphas, the Fathers and Collective Consciousness
The Fathers
Law of the Fathers, Grace of the Son
The Hero Betrayed:
  Personal Greed or Archetypal Scheme?
  Compassion at the Court of Collective Consciousness
The Cripple
Wounds and Eros
  Hephaestus
From Mars to Eros
Following the Wound
The Wounded Healer
  The Case of Dr. D. and Mrs. M.
The Cripple and the Wound
  H. C. Andersen: The Cripple
Death – The Archetypal Cripple
  Death’s Messengers
The Beggar
Faceless Interiority
The Beggar Healer
At the Gateway to the Self
The Way Home
  Prophet Elijah

BIBLIOGRAPHY
INDEX
ACKNOWLEDGMENTS

In his “Commentary on The Secret of the Golden Flower,” Jung writes, “Everything of which we are conscious is an image, and that image is psyche.” He then continues, “the psyche is a world in which the ego is contained.”

This statement reflects Jung’s cyclic perspective, as well as the centrality of the image in Analytical Psychology. It is not an ego-psychology; the world of the psyche does not reside in the ego; rather, what we call ego is contained in a world we call psyche. The Jungian approach to man’s psyche is situated at the edge between consciousness and the unconscious—never fully established on the empirical ground of ego-reality, its natural habitat is on mountainous myths, or wandering off into fairy tale forests.

For the same reason, Jungian psychoanalysis has many names, reflecting Hermetic movement rather than Apollonian authority, and the elusive images of the soul take the place of the well-defined mechanisms of the mind.

The hero serves as an image of that aspect of our ego that ventures into the unknown land of shadows, for instance in our dreams at night, to trace its treasures and bring them home to consciousness.

I have chosen the images of enemy, cripple and beggar to convey three essential layers of the shadow—the image that Jung chose to describe the unconscious, repressed or unrecognized aspects of the personality, or, as he distinctly defined the shadow, “the thing a person has no wish to be.”

These images are primarily intended to reflect the matter and fluidity of soul, rather than providing empirical structures and systematic definitions; I hope they facilitate weaving the story of the hero’s journey into the soul and the shadow.

I am most grateful to the many analysands, supervisees and colleagues who have allowed the publication of their dreams and clinical material, and I wish to thank those who have granted permission to quote their works. I also wish to thank
all those who have attended my lectures and seminars in Israel and elsewhere, many of whom have shared their valuable reflections with me.

Working with Mel Mathews of Fisher King Press has been a profound experience, vibrant and professional, simultaneously soulful, respectful and efficient. Together with Joseph Pagano, who brought his editor-scalpel, psychological depth and wisdom of age, Mel managed to make the tedious process of editing a gratifying phase of the journey.

Susan Bostrom-Wong, longtime friend and colleague, has generously contributed her painting *Emerging* for the front cover. Susan has been able to bring her depth as an analyst to profound expression as a painter. When I contemplated the front cover on the blank canvas of my mind, this was the very painting (with which I was familiar) that emerged—thank you Susan!

Finally, I owe it all to those very close to me: Sonia, Danny, I’layah, Dandan, No’ah, Gal and Emma.
We shall follow in the footsteps of the hero on his (or her) path or way, and face the shadows that the hero (whether in masculine or feminine dress) necessarily encounters.  

Were the hero to believe he already knows all there is to know, and if he would insist on standing on the firm ground of principles and conventions, he would seldom bother to respond to the call to adventure. Our hero would remain at home, seated like Archie Bunker in the confined and drowsy embrace of the armchair-ego. He would stay away from the unknown, unaware of moonlit nights, and intolerant of the shadow-carrying Other. “The usual person is more than content, he is even proud, to remain within the indicated bounds...,” says Campbell. “The hero,” says Jung beautifully, “is the symbolical exponent of the movement of libido.”

The hero who searches for new paths in his heart and soul often lets hints and hunches guide him forward. Yet, he also needs to be equipped with courage to search beyond the boundaries of common ground and with humbleness towards the unknown that lies ahead of him. He must also carry a bagful of questions and concerns, curiosity and conflict, doubt and fear; “Every man hath the right to doubt his task, and to forsake it from time to time; but what he must not do is forget it.”

The hero ventures into the shadow-land, far away from home, beyond the familiar security of ego-boundaries. Or perhaps the shadow is not a land, but an entire continent, with many different landscapes—fields and valleys, seas and forests, some quite recognizable, others remote and mysterious, some seemingly friendly and embracing, others hostile and

---

1 As Patricia Berry writes, “there is not a shadow but many (as there is not one conscious standpoint but many...” (Echo’s Subtle Body, p. 187f.).
3 Ibid., p. 78.
4 “On Psychic Energy,” The Structure and Dynamics of the Psyche, CW 8, par. 68. [CW refers throughout to C. G. Jung, The Collected Works]
5 Paulo Coelho, The Fifth Mountain, p. 53.
intimidating. The forests may become increasingly dense and
dark, the sea so wild and stormy that it carries one away, “far
from native lands,” to the point where one may contemplate
“whether to cast myself out of the ship into the sea and perish
there, or ... to endure and bide among the living.”

Some of those in shadow-land are easily recognized as foes
we loathe. Yet, often envy, pride, greed, anger, and lust are
found in friends whom we’d never believe could possess such
qualities—or even more, we discover these universal patterns,
those “deadly sins” within ourselves. There are also warriors
and cripples, the homeless and vagabonds, and some of awe-
inspiring stature.

The land of shadows holds both the chains and the treasure-
house of our ancestors, as well as the prospects and the promises,
the fears, anxieties and uncertainty about our offspring. It
pertains to the shadows we cast onto our enemy so that we
may fight him—yes, usually him—in order to gain a sense of a
free and secure personal identity. And it is the crippling sense
of complexes that we may try to dump on the dunghill, outside
and away from the central city square and the walls of our
‘ego-state,’ only to be terrified as they stare back at us when we
try to gain a moment’s rest. And there, further down the murky
path, stands the beggar as if faceless, without the social mask
of the persona, lurking in the misty shadow at the gateway to
the Self.

Homer, The Odyssey, p. 92.
Part I
“Where id was, there ego shall be,” proclaims Freud. By interpretation, the unconscious is made conscious. Interpretation is the sword of psychoanalysis, splitting the enigmas of the unconscious into intelligible slices of consciousness. A symbol’s multitude of meanings becomes the unitary signs and banners of consciousness. The ego, which in Jungian thought stands at the center of consciousness and conscious identity, may be stiffly bound to the totem of collective consciousness, to norms and conventions. Alternatively, the ego may bravely turn around to face what lies in the unconscious.

For this purpose, the ego needs the hero. The notion of the hero in Jung’s analytical psychology represents that particular aspect of the ego that ventures into the darkness of the shadow, searches for “the treasure, the princess, the ring, the golden egg, elixir of life, etc.,” which, as Daryl Sharp says, all are “metaphors for one’s true feelings and unique potential.” By means of its hero-function, the ego turns toward the Self and a vital and dynamic relationship between them is made possible. As Joseph Campbell succinctly says, “The effect of the successful adventure of the hero is the unlocking and release again of the flow of life into the body of the world.”

While on the one hand “the hero symbolizes a man’s unconscious self,” he also brings victory to consciousness; “The

---

8 Daryl Sharp, Jung Lexicon, p. 59.
9 The Hero with a Thousand Faces, p. 40
10 “The Dual Mother,” CW 5, par. 516.
hero’s main feat is to overcome the monster of darkness: it is the long-hoped-for and expected triumph of consciousness over the unconscious,” says Jung.\(^\text{11}\) The hero must defeat the dragon, escape being devoured by it, and then return safely, even if marked by bitter strife, to the kingdom of the ego. As Jung says:

> In myths the hero is the one who conquers the dragon, not the one who is devoured by it. And yet both have to deal with the same dragon. Also, he is no hero who never met the dragon, or who, if he once saw it, declared afterwards that he saw nothing. Equally, only one who has risked the fight with the dragon and is not overcome by it wins the hoard, the “treasure hard to attain.”\(^\text{12}\)

And there, upon his return, the hero himself risks being devoured by consciousness, losing his heroic stamina, establishing the new rule with its new norms and conventions, yielding to his own uncompromising kingship.

Freud’s myth circles around psychosexual development and genital maturity, attaining the capacity for love and work. Jung’s myth is the \textit{myth of meaning}, and the meaning that is to be found in the mythical, as it has so pertinently been expressed.

Jung said that the problem of modern man is mythlessness. Without a guiding myth and a sense for the mythical, when exclusively relying on the ego and concrete reality, and by being disconnected from the archetypal energies of the gods, man experiences meaninglessness. “The loss of a central myth brings about a truly apocalyptic condition,” says Edinger.\(^\text{13}\)

The central, nuclear myth of Jungian psychoanalysis is the \textit{Hero-myth}, because the psychological essence of the hero is to abandon the kingdom of the ego, to challenge the norms and obsessions of collective consciousness and the persona—the face of social adaptation—and to search for meaning. The absence of meaning is the essence of neurosis, which, Jung says, “must

---

\(^{11}\) “The Psychology of the Child Archetype,” CW 9i, par. 284.

\(^{12}\) “The Conjunction,” CW 14, par. 756.

\(^{13}\) Edward Edinger, \textit{The Creation of Consciousness}, p. 10.
be understood, ultimately, as the suffering of a soul which has not discovered its meaning.” 14 When Sartre says that man is “the incontestable author” who, condemned to freedom, “is responsible for the world and for himself as a way of being,” 15 he speaks of heroic man. For Freud, “heroism involves relations with parents and instincts,” says Robert Segal, 16 while for Jung the hero’s grand opus concerns the relation with the unconscious. The hero goes forth into the netherworld of the shadow, in spite of being threatened by the monsters that lurk in the darkness of the unconscious, to save an endangered soul, an anima in captivity, or to redeem a dormant myth or mythical motif, which he has to bring into consciousness. The hero thereby creates a new sense of meaning and relatedness.

That is, the Jungian myth of meaning is consciousness, not in the sense of an ego-consciousness that replaces the unconscious (“Where id was, there ego shall be”), but in the sense of the hero who awakens the soul that otherwise lies dormant and barren in the unconscious. We might call this the ensouled ego—an ego-consciousness that turns toward the unknown, the gods, the world soul, and the self. Yes, toward sexuality as well, making the blood pulsate, streaming through the soul. It is Prometheus not just stealing the fire from the gods, but a human consciousness that keeps the fire of eros and logos, of heart and spirit, burning.

**Who is He, or She, the Hero?**

The Hero is often portrayed as the golden image of youth, radiant in libidinal vitality and charisma; courageous and rebellious, “young, comely, with glowing locks and fiery crown,” as the sun-hero has been described. 17 But he may likewise be the mature leader, guiding the nation through crisis, a Winston

---

14 “Psychotherapists or the Clergy,” CW 11, par. 497.
17 “The Song of the Moth,” CW 5, par. 164.
Churchill pronouncing he has “nothing to offer but blood, toil, tears, and sweat”\(^\text{18}\) in order to move nations out of their slumber to combat evil, tyranny and madness.

The hero may be the male Prometheus stealing the fire from the gods for the benefit of mankind, but no less, the hero may be female. As Joseph Campbell says, “The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations...”\(^\text{19}\)

In the story of \textit{Hero and Leander}, the latter is the hero who every night swims from his hometown Abydos across the strait that separates Asia and Europe, to Hero, a maiden in Sestos who serves the goddess of Love. She, no less a hero, is the one who by the light of her torch guides her lover on his journey across the sea.

Lord Byron, who in 1810 at age twenty-two, repeated Leander’s feat, makes us aware of how pain and love belong together. Remembering how finally Leander drowned in the rough sea, and Hero threw herself into the waves, he writes:

\begin{verbatim}
The winds are high on Helle’s wave,
As on that night of stormiest water,
When Love, who sent, forgot to save
The young, the beautiful, the brave,
The lonely hope of Sestos’ daughter.
O, when alone along the sky
The turret-torch was blazing high,
Though rising gale and breaking foam,
And shrieking sea-birds warned him home;
And clouds aloft and tides below,
With signs and sounds forbade to go,
He could not see, he would not hear
Or sound or sight foreboding fear.
His eye but saw that light of love,
The only star it hailed above;
His ear but rang with Hero’s song,
\end{verbatim}

\(^{18}\) Winston Churchill, May 13, 1940, in his first speech as newly appointed Prime Minister.

\(^{19}\) \textit{The Hero with a Thousand Faces}, p. 19.
‘Ye waves, divide not lovers long.’
That tale is old, but love anew
May nerve young hearts to prove as true.20

Upon her return to Canaan, Ruth the Moabite, widow of Mahlon (‘the sickly’), unites with Boaz, (‘the strong’). From this union the House of David is eventually established, reflecting the hero’s grand return from the shadow into consciousness. Has she not brought with her a blossoming femininity and loyalty, as her name reveals, to the patriarchal but previously barren, sickly and inflated, Land of Canaan?21

And Artemis, roaming freely in the forests and the fields, is she not heroically protecting virgin nature against men’s ravenous forays, remaining chaste of the male projections of pure, naked femininity that she attracts? Even if some of us men may identify with the pain and tragic fate of Actaeon, Artemis (Diana) leaves us speechless, as does Charles Boer’s exceptional translation of the Metamorphoses:

Bath Time As Usual For Diana: & here comes
Cadmus’s grandson! tired, straying, unsteady,
woods unknown; but he finds the grove! fate brings him;
enters cave: splashing fountains, naked nymphs!
they beat their breasts: “Man!” loud outcry
fills entire woods: they surround Diana, covering
her body with theirs

but the tall goddess towers over others
by a neck! seen undressed, Diana’s face

21 The land of Moab and the Moabites trace their feminine ancestry to the mother of Moab (whose name means ‘from my father’), the daughter of Lot. As a heroic act of renewal, when she believed no men were alive but her father, she lay with him and Moab was born. As Robert Graves writes, “Lot’s daughters are not here reproached for their breach of the incest taboo, since they acted innocently; a midrash even suggests that God aided them” (Hebrew Myths: The Book of Genesis, p. 185). For an extensive analysis of the story, see Yehezkel Kluger, A Psychological Interpretation of Ruth.
goes scarlet dawn, sky color when
clouds deflect sun; her troops crowd round:
she, sideways, looks back, wishing
she had arrows ready: instead throws water,
soaks virile face, wets his hair, adds
to water-vengeance words promising disaster:
“Now say you saw me undressed!
if you can!”
no more threats: she sprouts old stag
antlers on his wet head, expands neck, points
his ears, lengthens arms & legs, spots on body;
& adds fear: hero flees surprised at his own speed
he sees in water, head antlered & starts to say,
“Oh dear!” but no word comes; groans
only; tears streak cheeks not his own;
his mind alone unchanged

In the male psyche, Diana may serve as a fascinating and
fearsome anima, defying capture, making him plunge deep
into his own shadow. She heroically defies the fate spoken by
the gods by turning poor Actaeon, brought by fate to find her in
the grove, into a stag, then setting his own hounds upon him,
tearing him to death.

We may compare her with Dora, eighteen-year-old Ida Bauer,
victim of abuse, manipulation and psychoanalytic projection:
She fought heroically against the fate of seduction, betrayal
and deception imposed upon her by her father’s authority, as
well as Freud’s fatherly authority, abandoning the latter after
merely three months; leaving him with, as he admits, only a
fragment of an analysis.

The Hero may be the Heroic Healer, the brilliant brain
surgeon who with his laser-sharp sword, the scalpel, cuts
through human flesh and bone and nerve to determine in the
operating theater’s war between life and death. Or, he may be
the Wounded Healer, whose cure to heal broken souls is brewed

---

22 Ovid’s Metamorphoses, translated by Charles Boer, p. 53.
23 Fragment of an analysis of a case of hysteria, SE 7, pp. 3-124.
in the pain of his own untreatable wound. Or, the hero may be the *Wounding* Healer, whose tool is the *dirty needle*, which Freud put at centre court by means of psychoanalysis’ initial dream, the *Dream of Irma’s Injection*, with which he introduces the *Interpretation of Dreams*²⁴—like a Churchill in the battlefield of mind and psyche, promising nothing but dirt, mud, guilt and shame, in the struggle to uncover the autonomous complexes in the shadow, which threaten to undermine free will and psychic balance.

**The Hero Ideal**

We often confuse hero with hero-ideal. The hero-ideal is a *persona*-representation, an outer shell, the knight’s armor parading on the stage of collective consciousness, a public image in the world of customs, values and ideals. The hero-ideal is an idea or image that an individual, a society or a sub-group may place at the center of its admiration. When a hero becomes a hero-ideal, the process of aging has begun, and, as von Franz says, “myths lose their spirit, and just like aging kings, they must die.”²⁵ The same is true for the hero: returning home, the mission is fulfilled, and at the peak of vitality, triumph and idealization, the process of stiffening has begun, possibly coming to an end in the form of the old, worn and dying ruler who refuses to step down.

Just like the term *ego-ideal* refers to the ego’s attachment to the persona, its desired appearance, the hero-ideal refers not to the heroic process, but the hero’s *appearance*.

We find the hero in myth and tale, bidding farewell as he leaves home, traveling on rough roads and sailing stormy seas, as he encounters hardships and struggles with dragons and monsters, and finally finds and releases the treasure from its

---


²⁵ Marie-Louise von Franz, *Interpretation of Fairy Tales*. 
imprisonment in the shadow—be it the princess in captivity, the grail, the fire of the gods or the diamond in the cave, the new idea or the new dispensation.

That is, the hero has taken upon himself an undertaking, and returns home with something new or hitherto dormant, thereby rejuvenating the individual psyche or society. Accordingly, Greek hero-myths “are concerned with the origins of cities, families, and tribes,” as Kerényi points out. In the psyche, new tracks, new paths of thinking replace old patterns. For example, a woman in her early fifties, who strictly followed her parents’ advice to “keep your job whatever, be sure to get a pension,” had remained in her secretarial position, in spite of feeling that she “dies every day of boredom.”

After many years of hesitant attempts and painstaking deliberations, she had the following dream: “I live in a fortress with a high, decaying wall around. I dig beneath the wall in order to clean up things. Surprisingly, the wall doesn’t fall, but its shape changes; it becomes more open and green, with birds.” Following the dream she resigned from her job, and found a way to earn a modest living and a rich life from her awakening creativity.

In society, the hero may be the messenger of hope who lights the torch of democracy. Sometimes it is amazing how, at the right moment in history, the heroism of a nation, spurring forth through layers of oppression, creates dramatic changes and overthrows worn-out regimes.

We may wonder if the Bolsheviks of 1917 and the militants of Islamic Jihad are heroes in this sense. In some places they have overthrown dubious regimes and brought issues that resided at some depth in the shadow to the foreground. Was there anything heroic about the Nazis, unleashing the violent animal forces of paganism and anti-Semitism from the lion’s den in the shadow, letting them loose at the city center, at the center of concourse? We know that, initially, it attracted Jung’s fascination.

The mere process of bringing material from the shadow to
the surface and taking power does not anoint the hero or crown
a king. Destruction of morality and humanity does not turn the
rebel or the militant in the world into a hero. Psychologically,
there is no rejuvenating heroism in projecting the shadow onto
the Other—as does the fanatic, the fundamentalist and the
terrorist. Neither suicide or homicide, nor genocide or sociocide—
the destruction of the “evil other’s” vulnerable social fabric by
spreading terror at crossroads and city squares, on buses and
ice-cream parlors—imply renewal of the ego, but merely make
use of ego functions to concretize destructive projections onto
the other.

The simple hero-ideal that we often adhere to and refer to as
‘hero,’ is usually two-dimensional and shadow-less. In the early
days of Zionism, for instance, the hero was personified by the
pioneer who redeemed a barren myth, recovering the archetype
of Mother by digging into her harsh and unfruitful earth in the
Land of the Fathers. I have elsewhere elaborated how in this
process the mythical was brought into the realm of concrete
ego-reality—which is the task of the hero. The common ground
shared by psyche and matter, soul and the desert landscape,
is evident in Israel’s Proclamation of Independence: The night
before independence, the paragraph saying pioneers “made
deserts bloom” (lehafrich schhamot), was changed by a single
letter, so that the text came to read lehafrich neshamot, that is,
“make souls [or spirits] blossom.” Redemption of the soul was
as much part of the Zionist hero-myth as the revivification of
the harsh earth.27

But as soon as the hero began to appear as a poster-image,
a persona-hero, his head raised from the ground, looking up
and ahead with a visionary gaze, then the reality of hardships
and despair was disposed of in the shadow. And so the shadow
raised its voice in the so-called Theatre of Doubt, which spoke
about the loneliness, despair and estrangement.28

27 Erel Shalit, The Hero and His Shadow: Psychopolitical Aspects of Myth
and Reality in Israel, p. 45ff.
28 Ibid., p. 35f.
HERO AND SHADOW

There is no hero without a shadow. Carl Kerényi says, “The glory of the divine, which falls on the figure of the hero, is strangely combined with the shadow of mortality.” Denial of the shadow and identification with the “golden hero” and “godlike heights,” is “certain to be followed by an equally deep plunge into the abyss,” says Jung.

Consequently, it is the enchanting hero-image of youthful narcissism that pays the heaviest of prices, because it knows no shadow, and there is no survival without a shadow. When “the brave die young” motif is acted out in actual reality, as all too often in all too many wars, the pain is devastating, the agony petrifying.

A hero without a shadow is like an ego without a soul. And it is precisely when the ego experiences a loss of soul, for instance a self-experience of emptiness or meaninglessness, that the hero-function needs to be constellated and venture into the shadow in search for meaning and relatedness.

In a way it seems right to describe the hero as narcissistic. He needs to be ‘full of himself’ in order to move out of the safety and confidence of the couch or the comfort and protection of the armchair. He must dare to trust his own capabilities, in order to oppose the gray and dull routines of common adult life. At the height of narcissism, when the heart pounds triumphantly at the peak of youthful feat, our hero may be seduced into believing that for him there are no obstacles along his road. And unless he manages to survive the transformation assigned to him by fate, he will die, and only if he manages to survive his death, will he be transformed, and only then will he determine his own destiny. Yet, when his mission is fulfilled, the hero dies, taking his position as the new king of consciousness.

If shadowless and inflated by megalomaniac love of self—seemingly the height of supreme beauty and fearless courage—

29 The Heroes of the Greeks, p. 3.
30 “Two Essays on Analytical Psychology,” CW 7 (2nd Ed.), par. 41.
then his premature death by the kiss of Narcissus is sure to ensue, since there can be no life without a shadow. These are the youthful gods of promise and fertility, burned out in summer’s heat, never to reach mature fulfillment. They are Adonis, Attis and Tammuz, the worshipped and adored, beloved and lamented gods of vegetation. Adonis’ death and resurrection were celebrated at midsummer, in the festival called Adonia. As Frazer tells us:

[T]he ceremony of the death and resurrection of Adonis must also have been a representation of the decay and revival of vegetation ... At Byblus the death of Adonis was annually mourned with weeping, wailing, and beating of the breast; but next day he was believed to come to life again and ascend up to heaven in the presence of his worshippers.

In Ezekiel’s vision of the Temple, the prophet is brought “to the door of the gate of the Lord’s house which was toward the north,” where he found the women of Jerusalem “weeping for Tammuz.” The God of words, who in Genesis creates by saying and by naming, cannot easily defeat the heart’s yearning for the spirit of fertility, for Tammuz who dwells “in the midst of a great tree at the centre of the earth,” and for whose revival the grief-stricken Ishtar was willing to descend into the netherworld to fetch the water of life. At the mourning ceremony, “men and women stood round the funeral pyre of Thammuz lamenting,” and as water was thrown over him, represented in effigy, he came alive.

These young male gods are needed in springtime for new beginnings, vegetation and creation, but they do not last long;

33 A hapax legomenon, occurring only in Ezek. 8:14.
34 Gen. 1:1-31
36 Ibid., p. 287.
either (self-)castrated like Attis, destroyed by wild animals like Adonis, or they die at summer’s peak—Tammuz lending his name to the Hebrew month at the height of summer’s heat.37

Transformation takes place by the death that the hero experiences when he sheds the known; what was, can be no more. This is the death by which the shadow constellates and life becomes genuine. Can it be better told than in the words of Oscar Wilde’s Happy Prince, who stands as a statue “High above the city, on a tall column,”38 and tells the Swallow who asks him how come he, the Happy Prince, is weeping, that:

When I was alive and had a human heart, ... I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companion in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep.39

There is no shadow in the Palace of No-Sorrow (Sans-Souci), and there is no heroism when not “caring to ask what lies beyond.” The Happy Prince must die in order to depart from his paradisiacal palace of pleasure and venture into the shadow of misery, to feel the sadness that enables empathy and care for others. “It is the rarest of exceptions,” says Kerényi about the hero, “if he does not fall victim to death; he is always in contact with it, death belongs to his ‘shape’.”40 Death is the essence of the hero’s transformation.

While we often are stunned by the hero(-ideal)’s radiant charisma, the transformation pertains to the death of Narcissus.

---

37 The Hebrew calendar is lunar. The month of Tammuz coincides with June-July.
38 Oscar Wilde, Complete Fairy Tales of Oscar Wilde, p. 9.
39 Ibid., p. 12.
To grow up and become an adult means, in painful sadness to the very marrow of one’s bones, to let go of youth, giving up some of the breathtaking libido of sweet sixteen. When asked by pregnant Leiriope, Teresias the Seer tells her that her son Narcissus will “live to a ripe old age, provided that he never knows himself.”41 ‘To know oneself’ entails the painful confrontation, encounter with and recognition of one’s shadow, which is essential to maturity; not only the maturity which forms the basis of Western Apollonian civilization and goal-directed consciousness, but also reflective consciousness, in which the ego is acutely aware that it is not the grand-all. And if not before, then at that very moment of self-awareness, the elevating spirit of Narcissus escapes the embrace and abandons us to the pain of our wounds; (secondary) narcissism must die. Narcissism is an indispensable driving force, but it entails denial of one’s shadow.

Let me in this context briefly mention Oscar Wilde’s wonderful doppelganger novel The Picture of Dorian Gray, in which the painted portrait magically relieves handsome Dorian, ‘gift of the goddess,’ from the grayness of aging. As long as Dorian Gray remains the handsome youngster himself, while projecting his shadow onto the canvas, letting the painting on the wall carry the afflictions of aging, he causes damage and death to others. Terrified by old age, Dorian strikes a Faustian deal, trading his soul for the beauty of eternal youth. His double, the painted portrait, carries the painful shadow of getting old. But only that which remains connected to the instinctual roots of the shadow owns its life. Having externalized his shadow, harm and hell, death and destruction inevitably ensue. As Rank says, the double reflects the soul as duality, the person and his shadow, simultaneously representing “both the living and the dead person.”42

Dorian falls in love with the performing skills of the actress Sibyl, but when she is touched by the reality of love, she can no

42 Otto Rank, Beyond Psychology, p. 71.
longer perform. Dorian’s love for her thus comes to an end, and he turns away from her, leaving her to suicide.

And when Dorian after several years shows the portrait to its painter, Basil, the latter begs him to repent his sin. Rather than expressing remorse, Dorian kills his creator.

Any archetypal identification, for instance with eternal youth and supreme beauty, entails projection of the shadow, which leads to loss of soul, which in turn causes the very uprising of the shadow—beauty turns into ugliness, the charms of youth into the agony of old age, euphoria into despair.

Only as godlike beauty ultimately is returned to its proper place, to the painting on the wall, Dorian is forced to reclaim the yoke of old age, and dies. His old and ugly dead body is found in front of the picture of young Dorian. The image of the hero as carrier of youth and glamour must die. Likewise, every psychological hero, that is, that inner function which enables us to depart from the ego, to venture into the shadow and retrieve what has been lost, and to bring it home into conscious living and our conscious identity, he as well must die when the mission has been fulfilled. When successful, the hero dies by being transformed into the king, the dominant principle of consciousness, who, as mentioned, eventually stiffens into collective norms, rules and regulations, into the adamant truths that replace the many thoughts; truths that when embraced become false, making people grotesque. And then, as is inevitable in the cycle of the psyche, he as well must abdicate the throne—if need be, defeated by the new hero.

The dreamer of the following dream experienced the pain of relinquishing an outdated identity. He had to accept the new features that initially were brought to him by the transformative capacity of the trickster:

I am at the seashore. It is as if in the Middle Ages. From the sea a big ship, like a frigate, with strong silent strength, approaches the coast. I stand on the beach facing the sea, throw a spear, but it falls in front of the ship into the sea. I am weak, the ship invincible. Behind me, a group of archers

---

Many thanks to all of our sources who have directly or indirectly provided permission to quote their works, including:


Bibliography


Pausanias, *Description of Greece*, http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Paus.+4.35.1


INDEX

A

Abel 88
Abraham 75, 76, 87, 132, 133
Achilles 156
acorn 50, 68
Acrisius 48, 53, 57, 59, 65, 66, 78, 105, 118
Actaeon 22
Adam 87
Adonis 27
adversary 37, 121, 123, 146, 165
Aegyptus 78
Aeschylus 50
Aganippe. See Eurydice
aggression 94
Ahab 217
AIDS 98
fear of 98
aithiops 55
alchemical 36, 201, 202
alchemy 202
as a code word 202
Alighieri, Dante (see also Dante)
The Divine Comedy: Inferno 141
The Divine Comedy: Purgatory 64
Amalek 88, 105, 107, 108, 109, 110, 111, 113
legend of 111
Amalekites 107, 109, 110, 111
Amnon 88
Amon-Ra
the sun-god 75
Amor and Psyche 191
the tale of 75
Andersen, Hans Christian
The Child in the Grave 190
The Cripple 178
The Little Match-Seller 178
The Shadow 74

The Ugly Duckling 178, 187
Andromeda 55, 56, 73, 74
angel 64, 114, 115, 120, 214
anima 22, 67, 73, 78, 91, 114, 117, 118, 139, 140, 169, 195, 211, 214
animae 47, 71
seduced by 118
animus 67, 91
anti-depressant 94
anti-Semitic 97, 106
anxiety 61, 151
Aphrodite 56, 75, 178, 191
Apollo 31, 45, 56
Apollodorus
The Library of Greek Mythology 53
Apollonia 31
Apollonian 44
archaic 69
archetypal
breath of life 139
energies 62, 68
image of the devouring, petrifying feminine 72
parents 47
archetypal energy 18, 33, 62, 68, 72, 93, 156
of aggression 160
of incestuous love 160
archetypal identification 30, 84, 111ff, 155
and Denial 111
archetypal image 91f
of consciousness 92
of the beggar 208, 213, 222
of the cripple 177
of the divine child 154
of the enemy 106
of the devouring feminine 72
of the hero 87, 125
of the wanderer 213
of the warring brothers 105
of the wounded healer 165
archetypal scheme 141
archetypal traitor 127
archetype 70
father 62, 131, 134f, 149
mother 25, 44, 47,63, 87
of death 190
of meaning 209
of the self 87, 209
of the son 135
Arendt, Hanna
   Eichman in Jerusalem 138, 223
Ares 156
Argos 57, 78
Arion 68
Artemis 21
Asclepius 53
Asherah 56, 214, 216
ashrama
   the fourth ashrama of the Hindu 204
aspis. See round shield
Athena 51, 53, 69, 70, 156, 157
   shield of 52
Athena’s aegis 70
Athena’s temple 68, 70
Atlas 52, 68
   land of 54
Attis 27
autoerotic 71
Azazel 88

B
Ba’al 214, 215, 216, 218
   as god of rain and fertility 215
Babel
   Tower of 88
Barabas 98
Barabbas 136, 149
Bauer, Jan
   Impossible Love 211
Beatrice 64
bee
   symbol of 75
   Beebe, John
   ‘Attitudes toward the uncon-
   scious’ 50, 69, 71, 72
   Integrity in Depth 63
beehive 57, 74, 75, 77
beggar xii, 47, 101, 197ff, 224f
   archetypal image of 208, 213,
   222
   as healer 203, 204
   as homeless 198, 204
   as Daemon 198
   as other 207
   as shadow at the gateway to
   the self 208f
   as the cripple 199f
   as the wanderer 209
Buddha 205
easy-handed 199, 204
in Chinese mythology 203
King Solomon 209f
Messiah 222
Bellerophon 53
Berry, Patricia xi
   Echo’s Subtle Body xi, 90
betrayal 142, 146, 148, 151
blood 53, 69, 144
dripping 54
Bloom, Harold
   Jesus and Yahweh: The Names
   Divine 136
Boer, Charles 21, 54
   Metamorphoses 21
Bolsheviks 24
Bosnak, Robert 23, 81
Brahmam 205
Buber, Martin
   Leket: From the Treasure House of
   Hassidism 148
Buddha 34, 205
Byron, Lord 20
   The Bride of Abydos 21

C
Caiaphas 127, 129, 130, 131,
   141, 143, 149
Cain 88, 146
Caldwell, Richard S. 54
*Hesiod’s Theogony* 54

call, the 58, 69, 74
inner 140
of the Self 146
to adventure xi, 47

Campbell, Joseph xi
*The Hero with a Thousand Faces* xi, 17, 20, 35, 47, 63, 209

cancer 112
fear of 98

Cassiopeia 55
Castor 57
castrated 28, 187
castrating 75
castration 72, 73, 132, 135
cat 172
cellar
image of 164

Cepheus
land of 54
Ceto 73
Cetus
sea-monster 55

Chamisso, Adelbert 63
*Peter Schlemihl: The Shadowless Man* 63, 83

chariot
of fire 220

Chimera 53
Chinese mythology 203
Christ 37
Chrysaor 53, 73
Churchill, Winston 20
circumambulation 43
claustrophobia 65
Clytemnestra 57
Coelho, Paulo xi
*The Fifth Mountain* xi

Cohen, Haim
*The Trial and Death of Jesus* 129
comb 44
complex(es) 95, 101, 147, 173, 139, 223
as wounds 158
autonomous 33, 100, 160
etymology of 159
concentration camp 103, 110,

conflict 61
consciousness
feminine 74
masculine 74, 134
constellation 47
contamination 98
counter-transference 169, 176
erotic 171
crescent moon 43
cripple 101, 153, 155, 196, 225
and complexes 160
and death 190ff
and Eros 159
as archetypal image 177
dream of 162
etymology of 155

Cripple, The (H. C. Andersen) 178ff
crippled 155, 191
crippled child 156

d
Daemon 198
Danae 48, 56, 62, 65, 67, 164
Danaus 78
dancer 51
Dante 64, 141 (see also Alighieri, Dante)

Daughters of Phorcys 51
David 87, 133
and Goliath 105
as adulterer 87
*Dead Sea Scrolls* 110

Deardorff, Daniel
*The Other Within* 192
dead 54, 196
Deborah 75
decapitated 53, 61
decapitation 72
as castration 72
defenses 61
Delilah 114, 116, 117

Delphi 48, 50

temple at 45
Demeter 50, 68
denial 111
depression 60, 94
Devil 121, 143
Diana 21
Dickens, Charles
   Oliver Twist 178
Dictys 49, 56, 66, 67, 105
dirty needle 23, 123
discus 57, 74
divine father 47
divine child 154
divinity 84
Dodona in Epeirus 50
doubt 64
dragon 60, 69
dread 61
dream-ego 37, 86, 125, 163, 164, 225
dream of
   alchemy 201
   Apollonia 30
   beggar 198
   cellar 163
   child and lion cub 154
   cloud of fire 64
   cripple 162
cul-de-sac 86
cut off hands 104
dark sky 35
dog on old rug 157
dog and bird 164
Dr. D.
   clinic in a mess 172
dark alley 176
Fortress 24
healer on the dunghill 87
Irma's Injection 23, 81
Jesus 206
little girl 162
mirror and adversary 122
moonlit path 36
Mrs. M. 169
Nixie of the Mill-Pond 40f
newborn baby 164
oak tree 124
Palestinian girl 212
Perseus 55

Prophet Elijah 222
The Cripple 181
"the raw-city-village" 211
the tramp with the key to the cathedral 212
treating wounded child 103
dungeon 67

E

Earth Mother 32
Edinger, Edward 18
   Ego and Archetype 120
   Goethe's Faust 121
   The Aion Lectures 36
   The Bible and the Psyche 116, 215
   The Christian Archetype 148
   The Creation of Consciousness 18
   The Eternal Drama 62
Edinger on
   God-image 158
Edshu 209
eo
   and Self 17, 44, 74, 117, 118, 120, 121, 135, 158, 215
   and Shadow 104
   masculine 67
eo-consciousness 19, 32, 59, 60, 96, 125, 126
ego formation 92
eo-ideal 23
Eichmann 138
Ein-Dor
   medium at 88
   witch at 61
Electryon 57
Elijah 77, 214, 215, 216, 217, 219, 220
   the prophet 213
Elisha 220
empathy 99
enemy 37, 100f, 103-151, 154, 157, 159, 200, 203, 207, 225
   archetypal image of 106
enragement 61
Eros 58, 84, 157, 159, 195
   death of 174
Esau 107, 118, 119
esophagus 76
Ethiopia 54, 55
ethnic cleansing 98
Euryale 53
Eurydice 48
Eve 87
evil 107, 110, 111, 145
   denial of 112
   the shadow of 112
evil deception 110
Ezekiel 27

G
Gaea, Gaia 45, 51, 157
Gamliel, the old 149
Gandhi 200
   as wanderer 208
Garden of Eden 88
Gerry, Peggy
   Reflections on the Symbolism of
   the Bee 74
Gethsemane 128, 141, 143
Ginzberg, Louis
   Legends of the Bible 105, 219
Gnostic, Gospel of Judas 141
God
   as the Archetypal Father 127, 132
   image of 158
   man in His image 92
   the face of 120, 121
   The house of 120
   the shadow of 92
goddess of fertility 214
goddesses of feminine wisdom 73
goddess' tree, valley of 105
God-image 112, 158
golden apples 54, 68
Golden Calf 88
Golden Ram 57, 74, 75, 77
Goliath 105
Gordon, Rosemary
   Dying and Creating 192, 195, 196
Gorgon(s) 49, 51, 52, 56, 68, 70, 72
Gorgophone 57
Graeae 50, 68, 69
grandfather 74
graven image 65
Graves, Robert 29
   The Greek Myths 29
Great Mother 44, 75, 105, 125
   womb of 45
greed 145
Grimm Brothers 38
   Death's Messengers 192
   Tale of The Golden Bird 201

F
father archetype 62, 131, 134, 135, 149
fathers
   Law of the 136
fear 45, 61, 64, 69
Feldman, Louis
   Remember Amalek! 109
feminine 32, 74
   lunar attitude 44
   lunar attribute 32
fire 64
fisherman 49, 56, 67
flute 44
fratricide 88
Frazer, James 27
   The Golden Bough 27
Freud 17, 72, 82, 123, 194
   An Outline of Psychoanalysis 194
   Beyond the Pleasure Principle 194
   Fragment of an Analysis 22
   The Interpretation of Dreams 23, 81
   New Introductory Lectures on
   Psychoanalysis 17
Frey-Rohn, Liliane 82
   From Freud to Jung 82
Fromm, Erich
   The Forgotten Language 147
fugitive 146
The Nixie of the Millpond 37
Grossman, David
Lion’s Honey: The Myth of Samson 116
Guggenbuhl-Craig
Eros on Crutches 191
Power in the Helping Professions 165
Guggenbuhl-Craig on
being crippled 191
guilt 45, 61, 144, 151

Hades 49, 52, 71
Hall, James
‘The Complex and the Object’
100, 159
Hamilton, Edith
Mythology 48, 56
Hans Christian Andersen 187
(see also Andersen, Hans
Christian)
Harding, Esther
The Value and Meaning of Depression 94
hardship 64
Helen of Troy 57
Helicon, Mount 53
Hellas 56
Hellner-Eshed, Melila
A River Issues Forth from Eden 208
Hephaestus 155, 156, 157, 160,
178
as crippled god 155
Hera 32, 62, 155, 156
Heracles 57, 114
Heraclitus 196
Fragments: The Collected Wisdom of Heraclitus 58
Hermes 50, 51, 52, 69, 70
winged sandals 70
hermit 204, 209
hero xi, 62, 126, 137, 139, 146,
150, 225
as an archetypal image 125
spiritual struggle of 151
the birth of 64
the myth 47
the task of 18, 33, 137
Hero and Leander 20
hero-ideal 23
Hesiod 53
Hesperides 54, 68
hieros gamos 214
Hillman, James
Archetypal Psychology: A Brief Account 200
Hill of Evil Counsel 141, 143, 151
Himmler, Heinrich 112
Hippocrene 53
Hippodamia 49, 57
Hipponous 53
Holofernes 88
Homer 62
honey 115
hoplon. See round shield
horse 53, 68
horsepower 68
Hugo, Victor
The Hunchback of Notre-Dame 178
Hydra 61
Hyperborea 52

I
impotent 73
inflation
narcissistic 99
initiation 65
Inner Voice 138, 198
insomnia 64
integrity 63
Intifada 104
Isaac 75, 76, 107, 113, 132
Isaiah
the prophet 205
Ishmael 107, 113
Index

J

Jacob 87, 106, 118, 119, 120, 121, 132
and The Divine Adversary 118
as deceiver 87
Jacob's ladder 214
Jacoby, Mario
  Individuation and Narcissism 99
Jason 62
Jennings, Hargrave
  Ophiolatreia 68
Jezebel 214, 216, 217
Job 88
Jordan River 119, 218
Joseph (Old Testament) 164
Joseph (father of Jesus)
  as personal father 127
Joshua 109
Jowett, Benjamin
  Dialogues of Plato 86
Judas Iscariot 106, 127, 128, 136, 141, 142, 143, 144, 145, 146, 148, 149, 150
  as reflection of Jesus 148
  kiss of 128
  The Gospel of Judas 141
Judith and Holofernes 88
Jung, C. G. xi, 36
  Man and his Symbols 119
  Memories, Dreams, Reflections 181, 213
  Jungian analysis
    the task of 158
  Jung on
    angels 115
    circumambulation 43
    complexes 159
    conventional morality 59

K

Kabbalah 206
kabbalistic
  mysticism 89
Kafka, Franz
  The Blue Octavo Notebooks 220
  “The Departure” 58
Kaplan, Aryeh
  Rabbi Nachman’s Stories 209
Kast, Verena 34
  The Mermaid in the Pond 34, 42
Kenaan, Hagi 92
Kennedy, John F. 96
Kerényi, Karl
  Asclepios, Archetypal Image of the Physician’s Existence 166
  Hermes: Guide of Souls 70
  The Gods of the Greeks 155
  The Heroes of the Greeks 24, 48
Kerr, John
  A Most Dangerous Method 172

death 195
divine power and evil 224
Elijah 214
first World War 103
Freud 81
God-image 158
heroism 154
hero, self, shadow 87
Kore 51
libido 195
life and death 192
maiden 51
projection 96
psychic infections 166
recognition of the shadow 158
the beggar 203
the hero 138
the origin of evil 106
the personal unconscious 83
the shadow 82, 83, 89
transference
  kinship libido 177
wounded wounder as agent of healing 123
king 49
Ahab 214
and the Fisherman 66
Nahash the Serpent King 60
Salomon 214
Saul 60
Solomon 56, 133, 209
the king’s shadow 66
Kingsley, Charles
*The Heroes or Greek Fairy Tales For My Children* 50, 52
kore 51
Kronos 53

L
Ladon 51
Laius 121, 160
Lao-Tzu 214
and the dancing girl 214
Laplanche & Pontalis *The Language of Psychoanalysis* 82
*L’Équipier*, the film 159
Lev Kenaan, Vered *Pandora’s Senses* 212
libido 60, 94, 157, 195
turning inward 94
Lilith 87
lion 115, 154, 155
lion cub 154
logos 57
love transference 166
Lucifer 142

M
Maat 73
Marlowe, Christopher *The Jew of Malta* 98
Mars 84, 121
to Eros 157
Mary Magdalene 132
masculine 32
solar aspect 32
maternal 69
McGuire, William *The Freud/Jung Letters* 72
Medha 73
medication
anti-depressant 94
Mediterranean 54, 219
Medusa 53, 54, 56, 57, 68, 70, 72, 73, 78
children of 53
the head of 49
Messiah 220, 221, 222
as beggar 222
metaphysics 92
Metis 73
Miller, David L. *Jung and the Interpretation of the Bible* 119
miraculous birth 47
mirror 121, 122, 151
mirroring 37
mother-and-child 70
miserable child 157
monotheism 87, 218
monster(s) 69, 95, 190
sea 55
moon 43, 66, 70
moon-hero 44
Moses 70, 76, 87, 107, 108, 109, 140, 217
as man-slaughterer 87
Mother
archetype 25, 44, 47, 63, 87
Mother Earth 98, 133, 136
motherhood 75
Mount Moriah 76
Mount Sinai 76, 217
Muses 53
Mycenae 48, 57, 74, 77
mysticism 89
mythology
Chinese 203

N
Nahash the Ammonite king 60
narcissism 26, 29, 84
narcissistic 26, 37
Index

gratification 71
inflation 99
Narcissus 50
Nazis 110
as Masters of Deception 110
Nemesis 191, 194
Neumann, Erich 34, 120
Amor and Psyche 75
Art and the Creative Unconscious 166
Depth Psychology and a New Ethic 87, 113
The Fear of the Feminine 34, 35, 36, 44
The Great Mother 65, 75
The Origins and History of Consciousness 51, 81, 131, 135
neurosis 69
Nicene Creed 129
Nietzsche 69
nigredo 36
nirvana 204
Nixie of the Millpond, the 37
nymph(s) 21, 32, 50ff, 55, 69ff
Stygian 52, 69ff

O

oak(s) 50, 125
talking 68
Odyssey 62
Oedipal 49, 142
Oedipus 121, 160, 187
opus 220
oracle 45, 48, 50, 55, 67, 121
other, the 84, 113, 116, 120, 154
as enemy 106
as enemy-aspect of the shadow 126
as grand and awesome 120
demonized 112
Ovid
Metamorphoses 54

P

Pagels, Elaine

The Origin of Satan 142
pain 64
Pan 56
Pandora 156
panic 61
Paracelsus 209
parent(s) 62
participation mystique 100
paternal authority 62
patriarchal 66, 74
Pausanias
Description of Greece 55
Pegasus 53, 73
Penelope 57
peripeteia 36
Permessos 53
Perses 57
Perseus 48-78, 105
persona 86, 96, 198, 199
Peter Pan 83
petrifaction 72
petrified 50
phallic 50, 135
Pharisees 147, 149
Philistines 114, 117, 118
Phoenicia 218
Phoenicians 56
Phoenix 218, 219
land of the 218
Plato 85
poisoning 98
Pollux 57
Polydectes 49, 56, 67, 68, 105
Polydeegmon 49
Pontus 51
Poseidon 53, 68
priestess 48, 50
princess
the rescue of 47
Proetus 48, 59, 66, 105, 118
projection 96ff
active 99
as identification 100
passive 97, 98
Prometheus 20, 33
Psyche 75, 191
puer 168
Python
  dragon-like serpent 45

Q
Quasimodo 177
Queen Jocasta 35

R
ram 74, 75, 76
ram’s horn 76
Rank, Otto
  The Double 92
  ‘The Student of Prague’ 160
rebirth 54
reflected image 70
Remus 105
repetition-compulsion 69, 123
Reshef 31
return
  of hero 18, 44, 47, 138
  home 35, 47, 119, 225
Rilke, Rainer Maria
  ‘The Song of the Beggar’ 197
  ‘The Voices’ 153
River Styx 71
Romulus 105
Rosh Hashana 76
round shield 48
Ruth the Moabite 21, 105

S
Sabbath 147, 148
Salome 214
Samson 105, 113ff
Sartre 19
  Being and Nothingness 19
Satan 88, 142, 143
  as adversary 146
satanic 121
Saul 60, 88
saxum seriphium 68
scapegoat 88
Schärf-Kluger, Rivkah
  Psyche in Scripture 209

Satan in the Old Testament 121
Scholem, Gershom
  Alchemy and Kabbalah 203
  Zohar: The Book of Splendor 90
Schwartz, Howard
  Lilith’s Cave 71
  “The Other Side” 71
  Tree of Souls 220
Scythian plains 50
sea-monster 68, 73
sea-nymphs 55
Segal, Robert 19
  Depth Psychology and a New Ethic 131
  In Quest of the Hero 19, 63
Self 37
  and Shadow 113
self-alienation 94
senex 74
Seriphus 56
  island of 49, 66, 68
serpent(s) 45, 69, 98
  black serpent 214
  in paradise 146
  sea 55
shadow 67, 81, 85
  ability to carry and contain 70
  and ego formation 92
  and Self 223
  and the Bible 87
  and the Hero 87
  as beggar 101
  as cripple 101
  as enemy 101
  as gateway to the self 101
  as gateway to the transcendent 114
  aspects of 100
  dark feminine 78
  persona and projection 94
  submission to 213
  the false 83
  the fisherman’s 66
  the king’s 66
  the undifferentiated 91
  wandering through 211
Shalit, Erel 25
The Complex 35, 69
‘The Complex and the Object’ 100, 159
The Hero and His Shadow:
Psychopolitical Aspects of Myth and Reality in Israel 25
‘Will Fishes Fly in Aquarius’ 58, 66, 223
shame 45
Sharp, Daryl 17
Jung Lexicon 17, 91, 95, 99, 100
Shekhinah 134
shield
the protective 65
shofar 75, 76, 220
Sicarii 130, 143, 145
snake(s) 68. See also serpent(s)
poisonous 54
tail 53
Sodom and Gomorrah 88
Song of Songs 214
Spielrein, Sabina 171, 195
Jung’s letter to 171
spinning wheel 44
Status, the poet 64
Stein, Murray
on Hephaestus 156
Stheno 53
stranger 134, 140, 208, 212
as Xeinos 212
struggle
with the dark unconscious 47
Stygian nymphs 52, 69ff
suicide 61, 63
Sun-god 75, 114, 156
Hephaestus as 156
sun-hero 32, 44, 114
the task of 105
sword 52, 53, 151, 165
sickle-shaped 52
the golden 73

T
Tamar 88
Tammuz 27
Tao, the 224
Tartaros 68
Temenos 123
Terrible Mother 32
Thanatos 194, 195
Themis 45
Thetis 156
Thracian mountains 50
Tower of Babel. See Babel
trachea 76
traitor
as archetype 127
transference 169
-counter-transference 171
love 166, 176
negative 123
neurosis 170
treasure 47, 73
trickster 30, 50
Tripp, Edward
The Meridian Handbook of Classical Mythology 51
Twain, Mark
The Innocents Abroad 56

U
underworld 71
untouched 63
uroboric 105

V
Viracocha 209
Virgil 64
virgin 63
mother 47
von Bredow, Wickard 139
von Franz, Marie-Louise
Interpretation of Fairy Tales 23, 125

W
wander 218
wanderer 146, 208
as archetypal image 213
wandering 200
Water, the film 159
weakness 45
Whitmont, Edward C.
‘The Mystery of Evil,’ 111f
wicked warrior 107
Wiesel, Elie
A Beggar in Jerusalem 198
Messengers of God 120
Wilde, Oscar 28
Happy Prince 28
The Picture of Dorian Gray 29
Wise Old Woman 44
wizard 61
womb 65
Wotan 209
wound 170
of guilt 188
wounded 191
dog 164
narcissistically 175
wounded child 103, 154, 159,
163, 187
as image of crippliness 192
wounded healer 22, 123, 165,
203, 204
woundedness 158
wounding healer 123, 125, 146,
165
as the adversary 204
wounds
and Eros 154
of the doctor 166

X
Xeinos 212

Y
Yafo 54, 55, 73
Yahweh 218

Z
Zarephat 218
Zelda, selected poems
“The Crippled Beggar” 199f
Fisher King Press is pleased to present the following recently published Jungian titles for your consideration:

**Farming Soul**
Patricia Damery
ISBN 978-1-9267150-1-8

**The Sister from Below**
Naomi Ruth Lowinsky

**The Motherline**
Naomi Ruth Lowinsky
ISBN 978-0-9810344-6-1

**The Creative Soul**
Lawrence H. Staples
ISBN 978-0-9810344-4-7

**Guilt with a Twist**
Lawrence H. Staples
ISBN 978-0-9776076-4-8

**Enemy, Cripple, Beggar**
Erel Shalit
ISBN 978-0-9776076-7-9

**Re-Imagining Mary**
Mariann Burke
ISBN 978-0-9810344-1-6

**Resurrecting the Unicorn**
Bud Harris

**The Father Quest**
Bud Harris

**Like Gold Through Fire**
Massimilla and Bud Harris
ISBN 978-0-9810344-5-4

**The Art of Love: The Craft of Relationship**
Massimilla and Bud Harris

Learn more about the many worthy publications available for purchase at [www.fisherkingpress.com](http://www.fisherkingpress.com)

In Canada & the U.S. call 1-800-228-9316

International call +1-831-238-7799

info@fisherkingpress.com
“Enemy Cripple & Beggar provides an informed and thoughtful perspective concerning literary good and evil alongside society’s norms and mores. An original work by Erel Shalit . . . a unique blend as a literary and psychology manual, making it highly recommended for both personal reading lists and community library collections.”

—Midwest Book Review

“A fascinating journey into the Hero and the Shadow . . . a treasure for our times. Vital and applicable to both lay people and experts, the book flows seamlessly and spirally from scholarship, to textual interpretation, to case studies, and the analysis of dreams. Shalit draws on an impressive breadth of scholarship and myths/fairy tales, looking at both history and story.”

—Joseph Madia, New Mystics

Enemy, Cripple & Beggar provides new thoughts and views on the concepts of Hero and Shadow, elaborating on mythological and psychological images. Myths and fairy tales explored include Perseus and Andersen’s ‘The Cripple.’ You’ll also enjoy the psychological deciphering of Biblical stories such as Amalek—The Wicked Warrior, Samson—The Impoverished Sun, and Jacob & the Divine Adversary. With the recent discovery of The Gospel of Judas, Dr. Shalit also delves into the symbolic relationship between Jesus and Judas Iscariot to illustrate the hero-function’s inevitable need of a shadow.

This Fisher King Press publication can be comfortably read by those interested in Analytical Psychology and by those interested in the interface between psychology and mythology, and psychology and religion.

Erel Shalit is a Jungian psychoanalyst in Ra’anana, Israel. He is a training and supervising analyst, and past president of the Israel Society of Analytical Psychology. He is the author of several publications, including The Hero and His Shadow: Psychopolitical Aspects of Myth and Reality in Israel and The Complex: Path of Transformation from Archetype to Ego. Articles of his have appeared in journals such as Quadrant, The Jung Journal, Spring Journal, Political Psychology, Clinical Supervisor, Midstream, and he has entries in The Encyclopedia of Psychology and Religion. Dr. Shalit lectures internationally at professional institutes, universities and cultural forums.