

THE REDEMPTRIX  
(Interpretation of Twelve Swans/Twelve Brothers)  
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## INTRODUCTION

Among Christians, particularly those who are called fundamentalists and “Born Again” there is great expectation regarding an imminent Second Coming: the return of the Christ, the redeemer. This expectation invites in depth exploration of the Second Coming. During a three weeks stay in Jerusalem in 2004, the author came upon a startling insight. While visiting the Tomb of Mary daily an inspiration surfaced: The Daughter, the feminine, would herald the Second Coming. The Son had his day; it was the time for the Daughter. Re-reading “Revelation” (the final chapter of the Christian Bible) provided further insights. Of particular interest was the phrase: “And the Spirit and the bride say, ‘Come!’ And let him who hears say, ‘Come!’ And let him who thirsts come. And whoever desires let him take the water of life freely.” The reference to drinking the water of life suggests the medieval notion of Sophia (Wisdom) nourishing humanity with the waters of life, i.e., wisdom, spouting out from her breasts. But the critical issue is not that the Second Coming is of the feminine but more so, that it is of the Sacred Marriage between the Bride and the Lamb, between the flesh and spirit, Heaven and Earth.

At the same time that there is much fomentation regarding the Second Coming, a special interest exists among Catholics to have Mary officially proclaimed “Co-Redemprix. Behind this movement are numerous accounts of statues of Mary that shed tears or blood. The Catholic Church is clear to say that “Co” in this context does not mean “equal” but more so, “through” her Son Jesus. Meanwhile, the contemporary Woman’s Movement, which has stressed mostly economic, social and political issues, is now witnessing the emergence of women spiritual groups that focus largely on a spirituality of the earth and have been referred to as pagan, Druid or Wicca spirituality.

What follows is the interpretation of two fairy tales: “Twelve Brothers” and “Wild Swans.” For the sake of clarification, the “Twelve Brothers” should be taken to read as “Twelve Ravens” since the brothers were enchanted into ravens. In regards to the tale of swans, the tale will be taken from Starhawk’s book, *THE TWELVE WILD SWANS* (which contains elements from the Irish “Twelve Wild Geese,” Hans Christian Anderson’s “Wild Swans” and Grimms’ “Six Swans.”), and shall be referred to as “Twelve Swans.” These fairy tales are intriguing largely because a female plays the central role of redeemer of males who are enchanted into ravens (“Twelve Brothers”) or swans (“Wild Swans”). Perhaps these fairy tales hold a knowledge that might shed insight pertaining to the role of the feminine as redemprix and to her role in a Second Coming. According to depth psychologists, fairy tales have kept alive ancient knowing that have escaped civilization’s (mostly masculine) censure, for after all, they are ‘only fairy tales.’

### SYMBOLIC MEANING OF SWAN AND RAVEN.

Before probing the depths of the fairy tale, it is critical to explore the symbolic meaning of swans and ravens because these birds constitute the background which frame the tales.

**SWAN:** Symbolically, swans associate with inspiration, intuition, love and self-transformation. Swans, given their pure whiteness, relate to the moon’s light as well as to the Goddess Artemis, Goddess of the Hunt. In their reflection of feminine intuitiveness, beauty and grace, they are

intimately associated with the Greek Goddess Aphrodite whose chariot is drawn by swans. In alchemy, the swan joined the opposites of fire and water. Because of their water-air way of life, swans are concerned with augury and divination.

Of particular interest, are the themes of Swan Maidens and Swan Knights. Accounts of Swan Maidens date back to the age of the Vedas in India where the Apsaras received in their arms the souls of heroes. The Apsaras are celestial swans of the Vedic heaven who can discard their white feathers and bathe in the pool as maidens. These early images of swan maidens perhaps gave rise to the later image of angels, half-birds flowing in white robes. In German mythology, the Valkyres were swan maidens who brought fallen heroes to Valhala, the Germanic heaven. They also were involved with weaving the fate of men, both their victories and defeats.

Lohengrin, the son of Parsifal and Knight of the Grail, was also known as the Swan Knight. (His story bears directly on the fairy tale and is discussed later.) The Knights of the Grail carried the emblem of the swan on their gown and helmet. They dedicated themselves to purity of spirit and oppose evil and injustice.

**RAVEN:** It is said that the Raven once was white. In the story of Noah, a white raven was sent to find out whether the flood had subsided. The raven never returned, in turn, it was condemned to be black and eat carrion. Among North American Indians it is told that the white raven became black because it was lost and stay too long in the night. A North American tale relates how the trickster raven stole sunlight from the Sky God and was punished for this theft and turned black. Another tale recounts that raven felt a dullness because of its whiteness. It then began to add some black coloring. With each effort, the raven was dissatisfied and kept adding color until it was all black. This left him angry and croaking loudly. Apollo made the crow black when the latter brought news of his lover's (Coronis) infidelity. In Aesop's Fables, the raven wants to become white as the swan and begins to wash itself in the pool but to no avail. In the end the raven dies because it did not eat while it was trying to make itself white. When Apollo took possession of the Delphi oracle, he retained the crow (raven), as emblem of divination. The crow, as an oracular bird, was thought to house the soul of a sacred king after his sacrifice. In the pre-Greek era, Athena received the title of coronis because of her association with the oracular crow/raven. In one account, Athena turned the white raven black and forbade all crows from ever again visiting the Acropolis. Zeus' dethronement of his father, Cronus (crow/raven), indicates the defeat of the old order symbolically projected as the white raven becoming black (that is, exile).

In Celtic mythology, Morrigan, the Goddess of War, was accompanied by 3 ravens, Babb, Acha, and Neman. It was said that ravens carried the souls of Irish warriors to heaven (something similar to the swan Apsaras and Valkyries). When Christians came, they claimed that the ravens carried souls to Satan. Raven croaking became an omen of death. Notwithstanding the derogatory stigmata placed on ravens, their croaking was also thought to represent the soul speaking. Other positive associations are found in Luke 12:24 where it is said that God feeds the ravens. In Germanic mythology, two ravens, Hugin (thought) and Munin (remembrance) sat on Odin's shoulders. These ravens kept Odin informed of what was happening in the world.

In general, the raven is associated with prophet, bad omen, death, witchcraft, second sight, trickster, and solitude. In alchemy, the raven represented change and the advanced soul dying in this world. More specifically, the raven is known as eater of carrion, messenger of death and pestilence. The raven flies over the battlefield primarily to feast on the carrion and thereby cleanse the battlefield, but the raven also carries away the souls of the fallen and after the battle of Armageddon descends on the heads of the wicked. In its association with black and death, the raven became the antithesis to the white swan.

### EXILING THE MASCULINE.

In the tale of Twelve Ravens, the King-Father decrees that his twelve sons must die if the thirteenth child is born a girl. This is to occur in order that the riches of the kingdom should fall on the girl alone. This death pronouncement against sons goes contrary to the normal pattern of a patriarchal system that esteems sons and discards daughters. This decree, nonetheless, hints of an ancient time when the sons posed a threat to the primal father. Freud hypothesized that the killing of the “father” by the sons led to the establishment of civilization and monotheism. In Greek mythology, Oedipus’ death was decreed by his father because a prophesy foretold that Oedipus would kill his father. The chief Greek God, Zeus, dethroned his father, Cronus. Zeus, however, did not allow his sons to do the same to him. The widespread mythic theme of fathers killing sons provides one explanation as to why the king’s orders his sons’ death, namely, fear of replacement by sons.

But the killing of sons may relate to a former time when the feminine was holder of the property. Therefore, there is need to extend the exploration and perhaps speculate whether the time frame of the tale is that of a matrifocal social order where the king is actually the consort of the Queen. It follows that within the older matrifocal social order daughters would have been preferred.

Compared to the tale of the Twelve Brothers, the Twelve Swans seems to be framed totally in a matrifocal era. The king is incidental and only mentioned once. The tale begins with the Queen-Mother, on seeing a raven pecking at the bloody snow where the butcher had killed a calf, wishes, inadvertently, so to say, to exchange her twelve sons for a daughter. She yearns to have a daughter with skin as white as snow, lips as red as blood and hair as black as the raven. In that instance, a Crone appeared and said that her wish, although ill thought, would be granted. As the tale reads, it sounds that the Crone granted the wish as a way of punishing the “foolish Queen/Mother for being so whimsical. This point of punishment may be a subterfuge to conceal the continuation of a hidden vestige of an older matriarchal order. In a matriarchal social order, the mother-daughter relationship is primal. (The mythic Amazon society perhaps carried this relationship to an extreme in that new born sons were more often than not killed.) The exile of maleness allows the mother-daughter dyad to evolve unmolested.

Twelve Swans begins with the three mythic forms of the feminine: maiden (daughter to be born), mother (Queen who makes the wish), Crone (old woman who causes the wish to materialize). Whatever may be the reason for why the daughter is favored, both stories make clear that a new feminine is to appear, and for that to occur the heavy masculine overlay must be suppressed or cast aside.

Because the tale begins with the mother viewing a raven and because she wishes for hair as black as a raven, one might have anticipated that the brothers would have been enchanted into ravens similar to the tale of Twelve Brothers. But such is not the case. Rather, they are transformed into swans which is a symbol strongly associated with the primal feminine. That the brothers become swans rather than ravens leaves little doubt that the tale of Twelve Swans is about the deep feminine and feminine individuation.

### BIRTH OF THE DAUGHTER.

In Twelve Ravens, the daughter is born with a golden star on her forehead. The Queen-Mother, to preclude the destruction of her sons, orders them to leave the castle and watch for her signal. If it be a white flag, the sons can return for a son has been born. But if the flag be red, then a daughter has been born and the sons are to flee as far as they can. When the daughter was born a red flag was unfurled and the twelve brothers fled into the deep woods. The tale relates that one day the daughter (called Rose-Raven to distinguish her from the heroine of Twelve Swans who is called Rose-Swan) sees twelve small shirts in the wash and asks her mother to whom they belonged. The mother then told her the sad tale of her brothers' exile. It is then that the daughter resolves to find her brothers. (The presence of a golden star on the forehead clearly indicates the special nature of the daughter. Here the star can be associated with the biblical star associated with Jesus' birth, which, in turn, associates with the Twelve Apostles. The daughter is the thirteenth who is to become the redemptrix of the twelve brothers.) Rose-Raven encounters her brothers in a small house in the woods. Once reunited, she is content to tend house for them. One day to liven up the interior, she cuts twelve lilies that were in the garden and brings them into the house. But as soon as the flowers are cut, the brothers are enchanted into ravens. The cutting of the lilies represents severing Life Force's purity and descent into the raven's ravenous script; a step backward into instinctual existence.

In the Twelve Swans, enchantment occurs at the very moment when the daughter is born. The sons are enchanted into swans and fly out the window of the room in which the mother had locked them to prevent any harm from coming their way. As Rose-Swan approached womanhood she learned of the brothers from her old nurse. On hearing the story, she vowed to find her brothers and break the enchantment. Similar to Rose-Raven, Rose-Swan experienced guilt in that her birth was the cause for the brothers' exile.

When Rose-Raven set out to look for her brothers, she took the twelve shirts with her. Eventually she found them on her own. By way of comparison, when Rose-Swan set out to find her brothers she encountered a Crone who told her where she could find her swan brothers. In both tales the initial meeting with her brothers placed Rose in grave danger. The brothers had taken an oath to kill the first female who they would meet as an act of revenge against the feminine in that the feminine (their sister) was the cause for banishment. Interestingly the anger was directed at all women and not just at the sister who caused their enchantment. Although much more study is needed, this interaction points to the root of masculine hostility toward the feminine. We encounter

the bed rock if not ill-conceived truth of the patriarchal order: it was the woman, Eve, who brought down the vehemence of Yahweh on humanity and, in turn, women were condemned to be under the rule of husbands. This element of the tale indicates that if the feminine is to succeed as redeemer, it must lift the embedded masculine antagonism against the feminine.

Since the birth of the daughter causes the departure of the brothers, it is critical to understand the meaning of enchantment. To begin with, enchantment implies constrain or captivity. Lifting the enchantment suggests transformation or new beginning. In both tales, the enchantment of the brothers provides opportunity, psychologically speaking, for masculinity to connect with a more primal existence. In *Twelve Ravens*, enchantment discloses the lurking ravenous, murderous aspects of the masculine. Enchantment into ravens reveals the shadow elements of the masculine, it also provides opportunity to integrate these aspects which, in turn, gives some hope that, if disenchantment were to occur, a transformed masculine might emerge. In *Twelve Swans*, enchantment exposes masculinity to aspects of the primal feminine.

### DEVELOPMENT AND LABORS OF THE FEMININE

Lifting the Death Oath Against the Feminine. Before our heroine can begin her labors of redemption, she must overcome the masculine intent to suppress (destroy) the feminine, that is, she must get around the brothers' death oath. In *Twelve Ravens*, the youngest brother, Benjamin, who stays at home to maintain the household, a task generally associated with the feminine, is quick to think of a subterfuge, more a feminine than a masculine subterfuge, to defuse tension. He tells Rose-Raven to hide under the tub until he speaks with his brothers. Shortly after their arrival Benjamin proclaims that he has special news and that he would give it to them if they promise not to kill the first woman that they meet. The brothers are so hungry for news that they readily agree. This hunger for news suggests the great isolation that enchantment casts on them. Once they agree, Benjamin tells them that their sister had arrived. Rose-Raven, dressed in her royal garments and with a golden star on her forehead, comes out from under the tub and a joyful family reunion takes place. It is then agreed that she would stay with them and assist Benjamin with running the household. It is while doing her domestic chores that Rose-Raven causes the enchantment of her brothers. This occurs when, thinking to please her brothers, she cuts the twelve lilies in the garden with the intent of bringing them into the house. Once the lilies are cut, the brothers are instantly enchanted into ravens.

The brothers in *Twelve Swans* have also sworn to kill the first woman that they meet. But here an Old Woman is pivotal in deflecting the murderous oath. The Crone commands that they break their wicked vow. She puts their dire situation directly on the table and explains that only their sister can bring about disenchantment. With the threat set aside, the feminine now needs to prove that there is no reason for maintaining hostility toward the feminine. And to accomplish this the feminine must undergo multiple trials and tribulations.

The Wise Woman. In both tales, the Old Woman or Crone plays a critical role in launching Rose on her redemptrix journey. In *Twelve Ravens*, a Crone appears after Rose-Raven had cut the lilies

and tells her what she must do to redeem her brothers. In the tale of Twelve Swans the figure of the Crone interacts with Rose-Swan throughout the tale. After being befriended by Rose-Swan, the Crone tell her where she can find her swan brothers, who regain their human forms at sunset but again turn into swans at dawn. Later in the tale, the Old Woman is recast as the fairy, Fata Morgana, who is ruler of a magical land across the seas. At the end of the tale, the Crone saves Rose-Swan's children from the wicket mother-in-law.

Fata Morgana is the Italian spelling of Morgan Le Fey, the fairy half-sister of King Arthur. (Name is also associated with Morrigan, the Irish War Goddess.) Her presence in the tale introduces the Arthurian legends and links our interpretation to the tale of the mythic Holy Grail. Rose's swan brothers take her to Fata Morgana's castle in a wicker basket. On viewing the castle, she asks, "what is that beautiful palace?" The brothers reply that is the castle of Fata Morgana "where no mortal may come." I cannot help but conjecture that the fairy castle is none other than the Grail Castle. (We might even add that the Swan brothers flew Rose to the mystical land of Avalon where, some say, the castle is located and under feminine guardianship. If such an interpretation is correct then we can speculate that on redemption the brother might well serve as Swan-Knights who guard the Grail Castle.)

At night Rose-Swan has a dream where she enters the castle and finds the throne room in which sits Fata Morgana. She is told that she must sew twelve shirts from stinging wild nettles. (Symbolically, these twelve shirts suggest the new knightly "coats of mail" that the brothers will wear once disenchanting and transformed into Swan Knights.) Each shirt will be made with Rose's bloody hands that are caused by the handling of stinging nettles. (In this revision of the Grail theme, Fata Morgana is the Grail Queen who Swan Knights serve.)

In Twelve Ravens, the Old Woman, rather than a Fairy Queen instructs Rose on her labors of redemption. Who is this Old Woman? In short, the Old Woman (as well as the Fairy Queen) represent the ancient woman of wisdom. If Rose is to succeed as redemptrix she needs to contact this older wisdom and more important, be guided by its instructions. And how does a young woman such as Rose gain access to this ancient feminine wisdom? Here is the rub of contemporary society, millenniums of patriarchal suppression have hidden the face of the Wise Woman. A Grail King has replaced the Grail Queen. More recently, the encouragement of young women to take up dialectic thinking has caused most woman to lose the innate or intuitive access to ancient feminine knowing. As unlikely as it sounds, it might serve women and perhaps humanity were women encouraged, after high school (if it is not already too late) to take up a study or practice, such as shamanism, that encourages use of intuitive knowing, imagery, and familiarity with nature before setting off on professional study. The tales make it quite clear that without guidance from the inner primal Wise Woman, the modern feminine will not succeed in her role as redemptrix. And our tales tell us that she is to gain this wisdom by silence, that is, silence lends to being able to hear the inner Wise Woman.

Golden Star on the Forehead. While Rose-Raven is born with a golden star on her forehead, Rose-Swan is not. On the one hand, the Golden Star may be taken to relate to the Christ Star which announced his birth (and subsequent labors of redemption), on the other hand, Golden Star, as the

dawning sun, relates indirectly to the coming of a redeemer. I believe that Rose-Raven's Golden Star should be taken as an announcement of the feminine eminent COMING. Rose-Swan, lacking such an announcement, endures much greater labors than Rose-Raven. It is as though without an obvious sign, Rose-Swan undergoes more server trials, such as sewing shirts with thread from stinging needles (which Rose-Raven does not) in order to become redemptrix.

Labor of Silence. Both tales include the labor of silence. Fata Morgana instructs Rose-Swan that her most solemn task is silence, neither speaking, laughing, nor crying, otherwise she could never redeem her brothers. The Old Woman informs Rose-Raven that she can release her brothers only by being dumb for seven years: neither speak, or laugh. Were she to speak one single word, and it occurred but one hour of the seven years, all would have been in vain. What is the meaning of silence?

Silence is the hallmark of mysticism. Silence provides the occasion to listen within. Women would benefit greatly from silence in that they would have access to their intuitive inheritance, namely, the million-year-old Crone. Silence is not easy for most women in that conversation is a vital component in the way that they relate. Nonetheless, silence is the critical labor. The result is a profound interplay with the inner world. This relationship, in turn, permits the woman, in later years, to act upon the wisdom achieved with silence. Clearly this is not the route for the ordinary woman but for the "chosen" who opt to take up the labors that are required to become redemptrix.

The seven years of silence seems to represent an act of purification. The Jewish and devoted Catholic mother sought cleansing at the temple on the seventh day after giving birth. The seventh day signifies that the land would be purified by taking time to rest on the Sabbath. Seven in our tale may also relate to achievement of wisdom, that is, the Seven Pillars of Wisdom. Finally, seven relates to the feminine holiness: the seven glories, joys and sorrows of Mary.

At the most grueling level, the would-be feminine redeemer (with a Golden Star) is asked to marry and birth in silence. And to succeed she would have had to learn the art of silence while still a maiden. For women not so "chosen" learning the art of silence may not take place until the time of menopause.

Labor of Sewing. Rose-Raven is given no other task but that of silence for seven years. Accordingly, disenchantment of her brothers occurs when the seven years come to pass. Rose-Swan, while not required to remain silent for an exact number of years, is required to sew, in silence, twelve shirts from the thread of wild nettles. Disenchantment would come when she placed the sown shirts on her brothers. Making thread from stinging nettles is no simple matter. Psychologically, suffering the stings from nettles in order to gather thread signifies the difficulty of the task. In the Jesus Mysteries, the stings represent the crown of thorns placed on the condemned Christ to signify his bloody sacrifice that the redemptive act symbolically requires.

In mastering the wild nettle, the feminine enhances her ability to create. Given the difficulty of the task, success will not come overnight. Rather the labor might well take a woman through much of her birthing years. If this be accurate, then the first part of life prepares the feminine for her



redemptrix role. The task of sewing or weaving has its own psychological significance. It is a profound feminine labor and the term “distaff” (staff on which thread is wound for spinning) is taken to represent women in general. Weaving symbolizes the bringing forth. The world Spider wove the universe. Women are prone to ‘weave’ particular designs for family members. Some women may well attest that giving birth and fashioning the personas of their children represent that laborious task of sewing shirts with thread gleaned from stinging nettles. Shirts, psychologically speaking, relate to persona, that it is, to personality. In this context, the twelve shirts suggest a new embodiment or persona that the brothers are to manifest when disenchanting.

Rose-Raven began her labor of silence by climbing a tree and spinning (but not with thread of stinging nettle). Her spinning may have been to enlarge the small shirts that her brothers wore before they went into exile, but the shirts play no role in redemption. In Twelve Ravens redemption comes solely from the practice of silence which stresses the great importance given to the psycho-spirituality of silence. Sewing is a matter of fact in a woman’s world and symbolizes the feminine domestic labor. In itself feminine domestic toil is demanding and needs no additional imposition to make it so.

Residing in Tree and Cave. After learning of her redemptive labor, Rose-Raven climbed a tree as if to take lodging there for seven years. Rose-Swan went to a cave to take lodging until she completed sewing the twelve shirts. The matter of fact decision to reside in a tree or cave suggests their comfortableness with nature. Their behavior also indicates a regression to an earlier time of human development when humans may have been more in harmony with the ways of nature. By immersing herself in a tree or cave setting, she manifested a steadfastness toward the task in its simplest form. For a King’s daughter such simplicity required much fortitude and underscored her fierce determination to redeem her brothers.

The tales indicate that the way of individuation does not rest solely on the labors themselves, but also in the context in which they are carried out. Although the tales stress the importance of embracing nature it also brings to mind that humans also are nature. Prior to the Industrial Age, human identity was found more with plants, animals and other living creatures than with the products of technology such as computers, automobiles, etc. Regrettably many humans now identify more with the fruits of technology and therefore no longer view themselves as pure nature, or at best, as “semi-nature.”

Given the task of redemptrix her labors should be considered sacred. Whereas this study calls the heroine Rose (in tune with the heroine’s name in Twelve Swans), her name in Six Swans is Elisa whose meaning is “consecrated to God” In this respect calling the heroine Elisa underscores her steadfastness to take up whatever “holy” labors that are needed in order to redeem her brothers.

Bearing Marriage in Silence. After Rose-Raven settled in the tree and began spinning in silence, a king, who happened to be hunting in the woods, spotted her in the tree. He was charmed by her beauty and Golden Star on the forehead. He climbed up the tree and brought her to his home and married her. (In Twelve Ravens, Rose-Raven does not bear children.) The situation is different in Twelve Swans. While working in a cave to gather thread from nettles, the king of the surrounding

land came by. He was struck by her mystery, purpose and beauty. They fell in love with each other and she agreed to marry the king who took her to his home. After a year she gave birth to a lovely baby. The tale indicates that marriage is an important part of feminine individuation. It also implies that the period of rearing children is a period of isolation, or metaphorically, a period when a woman is mostly silent toward the external world and focuses mostly on her children (this indeed is nature's way). External matters are less consequential.

In *Twelve Swans*, the wicked mother-in-law stole the new born baby, threw it off the castle and accused Rose-Swan of eating her own child. Through all of this Rose-Swan remained silent. Another year past and again Rose-Swan gave birth and again the mother-in-law threw the baby off the castle and accused Rose-Swan of eating her second child. Not speaking up for her children seems unnatural for a mother. This unnatural act highlights the meaning of silence: greater importance is given to inner works than to external requirements, even child care. Such commitment and discipline prepare well the woman for her redemptrix role. Needless to say, such behavior would not be typical of the ordinary mother. It is in this context that we can understand Jesus's utterances that cause him to separate from his biological family and find his 'family' in a spiritual community. In our tale, the metaphoric reason for not defending her children is that she honors more her sacred work. Indeed, it was so unnatural for a mother not to say anything in regards to her children, that the King finally came to accept that his wife, Rose-Swan, was a witch.

Rose-Raven did not bear children but was accused by her mother-in-law of being a beggar maid because she did not speak or laugh. The mother-in-law raged that such behavior implied that Rose-Raven had a bad conscience. After much harassment from his mother, the King finally agreed with his mother and ordered the burning of his wife. The tales are instructive that torments are to be endured in silence. Indeed, a woman's labors, even in birthing, are to be endured in silence as preparation for later adversity.

Burning At The Stake. The sad commentary on Western society is that by the 14<sup>th</sup> Century, the vast majority of Wise Women had been killed. Many were accused of being witches and burnt at the stake. In both tales, Rose is placed on the 'stake' which for feminine psychology takes the place of crucifixion. But in both instances, Rose is not burnt. In *Twelve Ravens*, the fire is lit just as the seven years expire. At that very moment her brothers fly onto the castle, are disenchanting and quench the fire. Rose-Raven then breaks her silence and explains why she had been silent all those years.

Although Rose-Swan also faced burning at the stake, she continued sewing the shirts when thrown into the dungeon and even when carried on a cart to the stake. By the time her hands were tied to the stake she had succeeded in sewing eleven shirts and the twelfth lacked only one sleeve. At this moment her brothers appeared and with their wings beat out the fire. Rose-Swan had somehow freed her hands and quickly threw the shirts over her brothers and they regained human form except for one brother who kept a swan's wing (since the shirt lacked one sleeve). She then spoke out to claim her innocence of killing her babies.

## POSITIVE AND NEGATIVE MOTHER COMPLEX

The wicked mother-in-law suggests the negative destructive side of the mother complex. If the mother-in-law represents the negative side, the Crone and Fairy Queen represent the positive or constructive aspect of the mother complex. The negative aspect would deny the feminine the opportunity to maximize itself. It prevents the woman from developing consciousness beyond the level that already exists. It is an inherent regressive factor in feminine psychology that resists change. The Crone on the contrary, is that part of feminine psychology that encourages change and greater rise of consciousness.

The tale of Twelve Swans ends with the Crone reappearing with Rose-Swan's two children. Disguised as a wolf, the Old Woman had snatched up the babies when thrown from the castle and raised them in safety. At the end, she returns the children to Rose-Swan. No mention is made regarding the fate of the wicked mother-in-law. In Twelve Ravens, it is mentioned that the wicked mother-in-law became very unhappy and died miserably. (In the tale of SIX SWANS the wicked mother-in-law is burnt at the stake.) Such is the psychological outcome of the negative mother-complex when a woman is able to make the complex conscious in order to minimize its negative effects.

For most women the positive and negative mother complexes act out in the psyche's shadow. The tales inform that the goal is not the killing of the negative mother complex (perhaps such is not possible) but rather to minimize its influence within the ego structure. The tales are helpful in articulating how to work through these complexes. They inform that the practice of silence (or inner work) is critical for this working through. Failure to accomplish this leaves the feminine exposed to the conflicting sides of the mother complex, which in turn, makes growth problematic. Such happens too often in the patriarchal order which denies women a variety of venues for development. The consequence is that women much too often turn to chatter as a way to live through their discontentment.

## DISENCHANTMENT: MASCULINITY REDEEMED

Although the tales are about feminine individuation, they also touch upon masculine redemption. Enchantment returned the brothers to a more primal state of evolution when instincts rather than ego regulated behavior. The disenchantment of the brothers, metaphorically, provides masculinity with a "second chance." But a "second change" for what? It is my opinion that masculinity needs a second chance in order to live without recourse to the suppression of the feminine.

Our tales do not identify the specific reason for why the brothers were enchanted. Had they done so; the tales would have been suppressed long ago. Rather, through the language of symbols, the tales allow us to infer that the brothers' enchantment into swans or ravens was caused because of some resistance to the coming of the "daughter." At first glance it seems that the brothers' punishment is untoward. Lacking more concrete information we are left to speculate. But one point is very clear, there is a preponderance of masculinity. In turn, this overwhelming masculinity

hints of an overwhelming patriarchal order (and implied a deep-seated suppression of the feminine). The tales further suggest that in order to end this masculine predominance, masculinity must undergo transformation through a return to a primal condition where rites of purification can take place. And once purified of the taint of the patriarchal 'dis-ease', maleness can be redeemed.

The linkage of Rose's birth with masculine disappearance clarifies that the pivotal issue is birthing, more specifically, the birthing of a daughter rather than of a son, the preferred offspring in the patriarchal order. The patriarchal "demand" that the offspring be a son suggests an attempt on part of the masculine to stake a claim on the birthing process, or to make birthing a male thing. But no matter what concoctions masculinity throws up, it cannot blur the fact that birthing belongs in the feminine domain. This, in turn, exposes male birthing inferiority which, as the tales infer, provokes murderous impulses in males. So long as masculinity maintains its repression of the feminine, it stays in a "state of sin" and thus, in need of redemption. (In terms of Genesis, obeying God's order to rule over the feminine keeps masculinity in that 'state of sin.)

The murderous quality of the masculine was apparent in the seemingly innocent young brothers who, when dealt what they considered an injustice, took a blood oath to kill, not the person responsible for the injustice, but a woman, any woman who was unlucky to appear first. The oath reveals a masculinity that is hostile to the feminine, trapped in vengeance and espousing immature reasoning. Regretfully such masculine immaturity can still be found in the streets of today. We can ask what has caused the masculine to remain, over millenniums, so disdainful if not hateful of the feminine. Psychologically, such persistent behavior of repression and resentment point to some element of inferiority on the part of the masculine. We may well ask, what brings about this masculine inferiority? Could Erich Fromm be right to highlight breast envy among men? Or could Bruno Bettelheim be right in pointing to masculine womb envy? Is this sense of inferiority linked to the secondary role that masculinity plays in the birthing miracle?

Rather than acknowledge feminine birthing superiority, the patriarchal order, such as that advanced by Christian Churches, considers the feminine as the root cause for why humanity had to be redeemed. It is believed that Jesus was crucified to redeem humanity from Original Sin, which was said to have been caused by the first woman, Eve. Ever since then, the Religions of the Book have locked the Divine in a patriarchal frame of reference and viewed the feminine as the font of sinfulness. The eating of the fruit, disobedience of Yahweh's edict and expulsion from Paradise are linked to Eve's waywardness. In short, the feminine itself came to be considered the Original Sin from which humanity had to be saved. Our tales suggest that the patriarchy has it wrong, the cause for redemption is masculine suppression of the feminine that flows from masculine denial of feminine birthing superiority.

The tales, particularly Twelve Ravens, highlight the high value given to the birth of the daughter. This high regard underscores the truth that humanity's survival depends on the feminine line. In simple terms, women are the source of life. And the close connection between mother and daughter, who constitute the "nucleus" of the feminine group, is found in maintaining the "primordial" relationship between them. In this unique world, the male is an alien who would disrupt feminine uniqueness by suppressing it. Regretfully masculinity in order to maintain its

sense of superiority has continuously abused the feminine. Regarding masculine inferiority, Erich Neumann wrote: “The miracle of males’ containment in the female is expressed at the primitive level by the self-evident subordination of the male to the female: even as lover and husband, he remains her son. But he is also the fecundating phallus, which on the most spiritual plane is experienced as the instrument of a transpersonal and suprapersonal male principle. Thus, at the lowest level of the matriarchate, the male offspring remains merely that which is necessary for fertility.”

Clearly, feminine birthing superiority does not necessarily mark the woman as superior to the masculine in all aspects. But masculinity proclaims a “natural” superiority (based on size and strength) and considers itself the prime mover of civilization. Those who advance masculine superiority argue that male dominance is innate and found in most primate societies. Males would claim that it is not they but the females who suffer inferiority. But did masculinity think it was assigned a bigger size and greater strength just to aggrandize itself? Or were these biological characteristics programmed so that masculinity could better protect and husband both the birthing source and her offspring? Not long ago a great distortion of masculine superiority was circulated with Sigmund Freud’s theory of feminine “penis envy.” Sadly, masculinity has used its greater strength to intimidate the feminine. And once suppressed, feminine inferiority was perceived by the masculine to validate its assertion of superiority. But there is something shallow with this analysis. When one is naturally superior, there is little need to oppress or dominate those who are considered inferior, unless one is a bully or behaves in such a manner to hide inferiority.

The fairy tales provide a clue on how to 'purify' the masculine by returning it to a more nature-based way of life and replacing masculine power-seeking tendencies with those of caring and altruistic service. The intent of redemption is not to eliminate innate or existential masculine characteristics (which at bottom are impossible to achieve), but to guide the masculine away from its aggressive bent. In short, the task is to transform males into Swan Knights. The object of such transformation may be idealistic and the practice not easy to achieve. The history of Christian knighthood is sufficient to cast doubt on the efficacy of Knights who, no matter how noble they may begin, over time, revert to the more classical masculine format of power seeking, one-sided thinking and dominance.

Enchantment and disenchantment suggest a transformative process. In the Twelve Swans the brothers are pressed to experience the feminine Way of the Swan where the propensity for violence gives way to a more nonviolent demeanor. In Twelve Raven, the brothers are cast into the masculine shadow, that is, its ravenous and rapacious character. Enchantment in “ravenhood” is different from enchantment in “swanhood.” In the latter, the labor is to learn the graceful manner of swan, in the former, the labor is to cast off the ravenous Way of the Raven. Redemption from “ravenhood” implies a working through the masculine negative shadow which, in turn, allows the white raven to reemerge with its prior illumination. And as such, the white raven can again operate as the pure oracle, or as a visible messenger between sky and earth. In short, enchantment into Swanhood enables the masculine to acquire noble traits, while enchantment into Ravenhood

enables the masculine to purge itself of its greedy, rapacious traits. Disenchantment results in a masculinity that has integrated its shadowy negative features.

In both tales, the first act in which the brothers engage after disenchantment is to dampen the fires that burn witches. Their first deed is to protect the feminine and in doing so, lifts masculine oppression. Such protectiveness suggests that masculinity, when committed to, guided by or placed in the service of the feminine acts nobly and altruistic. History indicates, by way of contrast, that masculinity tends to be most dangerous when guided by a hierarchal masculinity which is dedicated to advance masculine needs and power. Clearly masculinity in itself is not corrupt or evil. Rather, the utilization of masculine energy as directed by hierarchal masculine produces dire consequences particularly in this age of weapons of mass destruction. (Masculinity guided by no one is equally dangerous but perhaps not so destructive.) To understand the masculine dilemma, one need only turn to the use of atomic weapons against Japan. The brightest and the best of masculinity built the atomic bomb, planned its use, and employed the bomb. And in doing so, they introduced the Modern Age of Terror. The building, decision making and employment of the atomic bomb all fell within the confines of “good intentions:” to save millions of lives. But at bottom, the deed was terroristic: ‘inflict as much carnage on the civilian population so as to bend the enemy’s will to our will.’ And thus, the Weapon of Terror became an “accepted” weapon which now is being sought after by many nations and even criminal organizations.

The tales have heralded a message, over millenniums (perhaps since the patriarchal order was instituted), that masculinity is in need of redemption and that it need submit to feminine guidance. Since Hiroshima, heeding feminine guidance has become all the more important. The Jesus Mysteries have always held hope for masculine transformation. The Jesus of the gospels advanced the New Covenant which incorporates a practice of loving kindness and nonviolence. Christians, however, have demonstrated a great commitment to violence and brutality. It might be that were Jesus to walk again amongst us he might well say, ‘thank God that I am not a Christian.’ The problem may be that the practice of Jesus is too intertwined with the Father, or Yahweh who is still committed to a blood oath of the Old Covenant. Our tales suggest a new paradigm: a feminine redeemer who sacrifices but does not take a blood oath.

There is reason to believe that the Divine Feminine guided Jesus in the development of his practices. In the Monastery of Montserrat, a statue of a black Madonna is located high above the basilica’s altar. It is carved in the fashion of Romanesque art. Mary sits stiffly with feet planted squarely on the ground. On her lap sits Jesus. Mary holds a globe, depicting the world, in her right hand. Jesus has a pine cone in his left hand. In this modality, the pine cone relates to phallus and fertility, that is, Jesus as Mary’s fruit. (But it also hints of the tall tree that he will be.) His sitting on her lap by her womb further affirms that Jesus comes from Mary’s virginal fertility. Moreover, the statue transforms Mary into a throne on which Jesus sits. The globe in Mary’s hand suggests her overall sovereignty which she passes onto Jesus. In brief, Jesus learned feminine loving kindness and caring on his mother’s lap. It is this feminine guidance that caused Jesus to act as Jesus. However, the situation is quite different when Jesus is guided by the Father who required his son’s

death. Given the manner of Christ's death, the Christian Church has freely employed death and war-making to advance its interests. But such acts are foreign to the practices that Mary taught Jesus. It seems that her teachings were mostly cast aside when Jesus resurrected into Heaven. Yahweh continued to act as War God. There is a great need to resurrect the Jesus of Mary and model a less violent and more loving masculine behavior that the world desperately needs.

Before passing on it is worthwhile to review the meaning of the swan wing that remained with the youngest brother because his shirt lacked a sleeve. In a manner of speaking, the swan wing is testimony of the wound which may relate to a denial of masculine innate birthing inferiority. The wing is also a reminder of a prior state when instinct rather than ego governed behavior. It is a reminder of the wisdom that flows from our evolutionary background. In a manner of speaking, the youngest brother, although condemned to be an outsider, embodies the archetype of shaman. He brings attention to humanity's access to the vast realm of instinctual wisdom. The Swan Wing Brother is ever a reminder that humanity is greatly vested in the earth. If the redeemed youngest represents the shaman archetype, the other transformed brothers represent Swan Knights (discussed below). Our tales inform us that only the feminine redeemer can set masculinity on a new course, or in terms of Christianity, on the course of the Christ, the eternal Swan Knight who triumphs through the feminine practices of loving kindness and mutual caring.

## PART II

### THE REDEMPTRIX ARCHETYPE

In his brief article, "Reinventing the Human," Thomas Berry brought attention to humanity's crisis: "...there is no dream or entrancement in the history of the Earth that has wrought the destruction that is taking place in the entrancement with industrial civilization. Such entrancement must be considered as a profound cultural disorientation. It can be dealt with only by a corresponding 'deep cultural therapy'." But it is not solely an entrancement with industrial civilization that calls out for this deep cultural therapy. What also calls out for therapy is an unrestrained masculinity (that includes the brightest and the best), that steam rolls the industrial civilization and causes technology to produce such profound cultural disorientation. Moreover, the weakened role of the feminine in a patriarchal society has enabled masculinity to wrought havoc. The excessive aspect of masculinity was very apparent in Greek Religion. Zeus, the dominant deity, behaved with impunity and without restraints. The Roman Religion and subsequent Christian Religion supported a patriarchal ruled "Heaven" and masculine excessiveness. But the Christian "Heaven" seems to be the most culturally disoriented in that the feminine is totally absent. In the Greek and Roman religions Zeus and Jupiter had wives. But the Christian God (similar to the Jewish Yahweh and Islamic Allah) has no explicit wife or feminine counterpart. It is this dysfunctional reality of heaven that requires deep cultural therapy. The need for such therapy reverses the alchemical saying: "as above so below" to "as below so above." If the heavens are dysfunctional then so too the earth below, likewise, if the earth below is functional then so too the heavens above. Humanity is tasked to order balance and harmony in the below.

Fortunately, this deep cultural therapy does not have to begin from scratch. The therapy has already begun. The modern women's movement has plowed the way first in gaining political rights, later in securing economic and educational equality and currently in the struggle over who owns the woman's body. Also, of great interest is the feminine return to the religions of the earth as witnessed by the growth of wicca (pagan) covens, goddesses groups and shamanic practices.

Another therapeutic path already embarked on has been to demasculinize God so that the feminine be included in the concept or image of God. J. Massynbaerde Ford in her work, *REDEEMER-FRIEND AND MOTHER*, takes this approach. Professor Ford ends her work as follows: "The God of the Old Testament has sometimes won the title 'blood-thirsty victor.' We seek not to be thirsty for bloodshed, but for life-saving, transfusing blood—an intense longing to see everything in the universe come alive with the sprightliness of the Spirit." The inclusion of this life-saving transfusing blood comes about with "our image of the deity," that is, to see in the Christ figure not just redeemer but also in the love-wisdom dimensions of the feminine that seep from the function of mother. She adds: "...the maternity of God is not a modern idea of feminists but that the redeemer/mother has a long history beginning even before Christianity. It was predicated of all three persons of the Trinity. God per se endured the most acute birth pangs on the cross." There are gnostic texts, found in the Nag Hammadi Library that describe God as father and mother. But these "gospels" were purged and not considered the "Word of God." While it is true that the image of the deity enables one to view God with attributes of the feminine, the behavior of God, as portrayed by the religious Christian institutions, remains very masculine.

#### THE FEMININE REDEEMER.

Isis, the Egyptian Goddess was widely perceived as redemptrix. Her aretologies proclaim her "ruler of every land" and "holy and eternal savior of the human race." Isis was conqueror of death. She resurrected Osiris her husband (and also brother) and gave birth to Horus miraculously and protected him from the fury of her brother, Seth (Typhon). She was hailed as the common mother or genetrix of the dead in that she gave them life after death. Isis was mother of the pharaohs; she was their throne, they sat on her lap and came from her womb.

According to Erich Neumann, Isis' mythology belongs to the period when the matriarchate was overthrown by patriarchal rulers. Riane Eisler, building on the research conducted by Professor Marija Gimbutas, focused on the shift in cultural evolution that led to a patriarchal social order. This shift began to take place with the Kurgan invasions from Central Asia beginning about 4000 B.C.E. Eisler quotes Gimbutas regarding the difference between the Old European (Southeast Europe) society and the new Kurgan culture:

"The Old European and Kurgan cultures were the antithesis of one another. The Old Europeans were sedentary horticulturalists prone to live in large well-planned townships. The absence of fortification and weapons attests the peaceful coexistence of this egalitarian civilization that was



probably matrilinear and matrilocal. The Kurgan system was composed of patrilinear, socially stratified, herding units which lived in small villages or seasonal settlements while grazing their animals over vast areas....Old European belief systems focused on the agricultural cycle of birth, death and regeneration, embodied in the feminine principle, a Mother Creatrix. The Kurgan ideology, as known from comparative Indo-European mythology, exalted virile, heroic warrior gods of the shining and thunderous sky. Weapons are nonexistent in Old European imagery; whereas the dagger and battle-axe are dominant symbols of the Kurgans, who like all historically known Indo-Europeans, glorified the lethal power of the sharp blade.”

With the overthrow of the matriarchate and Mother Creatrix, a patriarchal “All Father” sky-heaven emerged which progressively precluded the feminine from playing a dominant role in the Divine Abode. It should be noted that the Mother Creatrix principle preceded the Father Creator principle in that the latter could take root only after the concept of “fatherhood” was understood. Regarding “father” Erich Neumann wrote:

“The depotentiation of the female can be seen most clearly in the status of woman. At first, as the birth-giver, she had complete control over her child; there was no father to contend with, particularly while the connection between the sexual act and birth remained unrecognized. Later the father was a stranger, institutionally excluded from exercising authority over the children. In the patriarchate, on the other hand, the father who begets the child is its master, and woman is only the vessel, the birth-passage, the nurse....We have a corresponding psychological process when, with the strengthening of masculinity and ego consciousness, the fight with the mother dragon becomes the hero’s, i.e., the ego’s struggle for self-liberation. In this struggle the union of the hero with the masculine “heaven” brings about a self-regeneration in which the male reproduces himself without the aid of a female.....For the hero who represents the new consciousness, the hostile dragon is the old order, the obsolete psychic stage which threatens to swallow him up again. The most comprehensive and earliest form of this is the Terrible Mother; she is followed by the authoritarian male representative of the matriarchate, the maternal uncle; he is followed [by the consort and later] by the unfriendly old king, and only then do we get the father.”

Close reading of Neumann’s comments indicated that a theological shift, besides a psychological process, accompanied the historical events caused by the Kurgan invasions of the older matriarchate societies. Regardless of the benefits that may have evolved from the rise in ego consciousness, the suppression of the feminine, which occurred after the overthrow of the matriarchate, caused great societal dissonance in the “above” as in the “below.” Therefore, the great need to restore balance. In this respect humanity awaits the return of the Goddess to the Divine Abode. Interestingly, indigenous cultures, even those that are patriarchal, have not eliminated the feminine deity. Among Native Hawaiians, the Goddess Pele continues to play a role. Native Americans tell of the return of the White Buffalo Woman who, it was prophesied, would return to restore spiritual balance and harmony. The birth of a white buffalo in 1994 caused some Native Americans to speculate that the time was nearing for the return of White Buffalo Woman.

## THE EXPECTANT FEMININE REDEMPTRIX

Given the Christian expectation that Christ, the Redeemer, will have a Second Coming, we may well ask, is there a need for this Second Coming? Is there still need for redemption? If the answer is that redemption is still needed then will the new “coming” manifest itself in the form of the Christ Redeemer (a Second Coming)? It may be argued that if there is need for redemption it may rest in redeeming humanity from masculine excessiveness and the sins of one-sided patriarchal rule that prohibit eating fruits of from the Trees of Knowledge and Life.

The talk of a Second Coming may have something to say about the success of the first coming. The issue is not whether a redeemer already came, but rather was his message heard particularly in the Heavens. From appearances it is as though it has not been heard because the patriarchal Heavens continue with old patterns. It further appears that the patriarchal Heaven has not been receptive to the first redeemer who exudes the feminine traits of loving kindness and co-existence. For this reason, it is doubtful that the same masculine redeemer will have better results with a second coming. This suggests that if the Christian World is to have a Second Coming, it may be better served if it were carried out by a Daughter rather than by the Son who already came.

The idea of a Feminine Redeemer is frowned upon in various corners of the globe. Feminine competence to fulfill a redemptrix function is questioned. The tales of Twelve Ravens and Twelve Swans, on the contrary, indicate that the feminine is fully capable. This competence comes from the feminine tapping into the ancient wisdom rooted in the earth. The tales inform us that in order to acquire this wisdom the would-be redemptrix, whether she bears children or not, must commit herself to silence, that is, listening (integrating) to Earth’s wisdom. And why silence? Has it not often said that the Divine speaks in silence! The task before the Feminine Redemptrix is to pursue an inner life while still involved with the demands of household and community. Rose-Raven begins her inner retreat when she climbs a tree at the commencement of her labors. Rose-Swan starts her inner work when she goes to the woods to gather wild nettles. These actions indicate that human spirituality is nurtured by nature, (an Earth-based spirituality as compared to a Sky-based spirituality to which the Religions of the Book adhere). This means that the Feminine Redemptrix is about redemption on Earth in contrast to the Masculine Redeemer who would have humans benefit from the redemption process in Heaven. Rose’s ability to redeem comes from her connection with the spirituality of Earth. She is the Celtic or Shamanic Priestess, versed in nature, bound to a Religion of the Earth, who brings a redemption that is to be experienced on Earth. The tales direct the Redemptrix to follow the Way of Earth and redeem masculinity from its impurities and “sins” against Earth.

The feminine journey of redemptrix does not require a “passion” which ends with death. Although her trials take her to the stake, she is extricated at the last moment from the burning fire. If Jesus had to die to become the redemptive Christ, Rose, as redemptrix does not have to die. Her trials were others, linked to life, and do not require the shedding of blood. Such is a reminder that women spill their blood monthly or during birth and therefore, have no need for additional blood to be shed. This is quite different for males who need blood rituals to hollow their proceedings.

It should note that in the tales Rose's feminine guides, the Old Woman/Crone/Fata Morgana, do not call for her death, but the mother-in-law does. As already discussed above, this is the negative mother complex that wishes to undo the feminine both as mother and woman. This is the regressive aspect of the mother-complex. At the same time, the positive mother-complex, the Old Women instruct Rose on how to redeem and thereafter protect her. This feminine support stands in contrast to what stood behind Jesus, that is, Yahweh, a stern paternal father who requires a heavy blood sacrifice. In the Jesus story there is no counter force supporting life. The only opposition to this harsh manifestation of Father's "love" is found among the three Marys who weep at the foot of the crucified Jesus. We may now conclude that the feminine, imbued with wisdom of the Earth, has the competence and graces to be an Earth-based redemptrix. And were she to enter the Heavens, she would bring her redemptrix graces to confront the Father in a manner that the Son could not, and in doing so, also redeem the Heavens.

The symbols in the tales bring attention to the Christ story. Although the roots of the tales may predate Christianity, it is clear that Christian themes have been inserted. In Twelve Ravens, the youngest brother is called Benjamin which recalls the Biblical Benjamin who was youngest of twelve sons of Israel. As noted earlier, the thorns of the wild nettles that stung Rose-Swan's hands approximate Jesus's crown of thorns, while the burning stake associates with the wooden crucifix. Moreover, the number twelve refers to Jesus' twelve apostles.

Our tales trace a feminine path that rejects feminine inferiority associated with the Original Sin which views the feminine as deficient if not morally corrupt. It is questionable whether Eve felt guilt for her actions that launched humanity into consciousness. The feature of feminine wholeness is quite pronounced in Twelve Ravens where Rose is born with a Golden Star on her forehead. If Rose-Raven feels any sense of guilt it may come from realizing that her birth falls hard on the masculine that considers itself biologically and morally superior.

Many women intuitively understand that the idea of masculine superiority is a reactive formation to its sense of inferiority regarding a biological birthing capability. Given the deep-rooted denial of its inferiority, masculinity (to include the patriarchal Godhead) rejects the need for its own redemption largely because it does not accept that it has committed any "wrong." A male redeemer would miss the mark, but not so a feminine redeemer, who collectively speaking, is the one who has borne the brunt of sin in society. Therefore, only the feminine can truly forgive the masculine. It is through her labors that she expresses forgiveness and, in turn, redeems the masculine from its wrongs.

Although it is noted above that Rose-Raven felt a sense of guilt for the fact that her birth caused her brothers' enchantment, the punishment of enchantment was not caused by Rose's birth. It may be said that the enchantment was caused by a collective force that sought to correct the contradiction of masculine domination and repression of the feminine. It is because of Rose's compassion that she undertakes her labors and turns enchantment into an opportunity for redemption. Were she not to have any compassion and relinquish responsibility, masculinity would remain in the grips of its

shadow and humanity abandoned to masculine perdition. The masculine would ever be lifting its voice to kill the first female that was met. But not just the first, also the second, the third; and keep on killing until the earth be drenched with blood. This is the world of hell's fire were redemption not to occur. Given the observed masculine behavior in the age of weapons of mass destruction, the failure to redeem masculinity from its murderous and rapacious tendencies could well result in an apocalyptic ending; a fitting consequence for masculinity's disobedience of the primal directive to secure the reproductive source. But the female and her offspring would greatly suffer. Thus, it is in the interest of femininity to redeem the masculine, here on earth, so that it not only lift its repressiveness but also avoid an apocalyptic end.

The longer that masculinity remains unredeemed, the more its physical prowess, to include the weaponry that goes with that prowess, will act in an aggressive and insensitive manner. Masculinity is not just a threat to the feminine, it has become a threat to humanity itself. In short, masculinity is in need of purification and redemption.

If the Coming of the Feminine is to materialize then masculinity must vacate the human center stage, but to do so it must be first transformed. Were such not to happen, masculinity would remain trapped in its narrow consciousness. Redemption then becomes impossible. The redemptrix, therefore, is called upon to break through masculine resistance. In the tales, this breakthrough occurs when masculinity is enchanted.

The enchantment into swans allows men to learn the Way of the Swan so that after disenchanting, they may revert to Swan Knights. Enchantment into ravens allows masculinity to perceive its ravenous and rapacious traits and purge itself of the Way of Raven. Stated differently, masculinity, in discarding the Way of Black Raven, reclaims the Way of the White Raven. It should be stressed that before enchantment into ravens, the brothers' life force was sustained by lilies. Metaphorically, enchantment enables masculinity to rediscover its earlier "white" nature as exemplified by the lily. The whiteness of the lilies links them to purity and the feminine. Lilies are associated with virgin-mothers; they were present when Gabriel announced to Mary that she was to give birth to Jesus. The fleur-de-lis (French Lily) is associated with a Mary cult. Lilies also relate to the rebirth of Jesus (Easter Flower). In short, redemption reunites masculinity with the purity of its life force. It is in this sense that, the black ravens, on disenchantment, are transformed back to their earlier state of whiteness. In short, they are transformed into Fleur-de-lis Knights or Swan Knights.

## THE MARIAN MYSTERIES

With the feminine exiled from the Divine Abode, the "below" is bound to experience societal imbalance and disharmony. It would not be surprising, therefore, were a collective archetypal pattern activated to restore balance and harmony. And interestingly enough, it is possible to trace the activation of this archetype through the mysteries that are associated with Mary, the mother of Jesus. In the Roman Catholic Church, Mary receives much attention. Such is not the case among Protestants who argue that there is little in the New Testament about Mary to warrant giving her a

significant canonical role. But in the Catholic Church, Mary has been given an important non-canonical role. This importance flows from Mary's centric role in the incarnation of the Son of God (compared to a very secondary role in the Son's resurrection). For the most part, Christianity is "resurrection-driven" which, in turn, under stresses Mary's role as Mother of God. In the end, the pangs of the crucifixion-resurrection subdued the birth pangs of incarnation. (Similar to Zeus' boasting that masculinity plays the primary role in birthing and that the feminine serves only as vessel, the patriarchal Church claims that the Father plays the primary role in Jesus' birth and Mary is nothing more than vessel.)

In light of masculine suppression of the feminine, Mary's a central role in the incarnation could come about only with her de-sexualization. Mary's sexuality loomed as an inconvenient irritant to masculine affinities. The Church although emphasizing motherhood, did away with her sexuality by bolstering her perpetual virginity. Mary's early prominence flowed from 'primal' motherhood that even the most patriarchal religious could not subvert. In the early years of Christianity Mary was seen as a new Eve who, for all practical purposes, redeemed the feminine from Eve's sins. Mary's early redemptrix role, at best, was relegated only to that of "savior of women," that is, redemptrix of women. The vestiges of an Isis cult in the early Church may have caused believers to attribute Isis' role of redemptrix onto Mary. The icon of Jesus sitting on Mary's lap replaced Isis as the throne of God. The concept of redemptrix emerged in the Christian world in 431 C.E. when the Catholic Church proclaimed the first Marian Mystery, namely, "theotokos" or "Mother of God."

In line with its desexualization of Mary, the Church proclaimed, at the Latern Council (649c.e.), Mary's Perpetual Virginity (her second pronounced mystery) as a compulsory article of faith. With this proclamation "the virginity of Mary was turned by the church fathers into a model of purity and obedience, contrasted to the disobedient Eve, who transgressed the divine will while she was still a virgin." Accordingly, Mary became the model for female celibacy, "mother of virgins." Although her sexuality and female power were suppressed, the Church allowed the faithful to view Mary as Jesus' helper; she worked for the salvation of the world and concerned herself with the redemption of all. This slight opening in the patriarchal creed caused some to hint of a greater Marian role. Some creative early theologians saw Mary not only as the savior of Eve and model for virgins, male or female, but also as the embodiment of the Holy Spirit, and at times of divine Wisdom. However, as a woman, she was not exalted enough to be considered savior of men.

When working with archetypal religious imagery there is another layer of meaning, more often than not, that exists beyond literal institutional beliefs. The concept of virginity suggests other interpretations. Rather than viewing virginity in a sexual manner, virginity can also mean, at least for the feminine, "not belonging to any one male." Virginity can also mean "not pregnant" or "ever ready to give birth." In this latter sense, Mary fulfills the role of Holy Spirit or Wisdom who is ever ready to bring spiritual birth (rebirth). Rather than suppressing feminine sexuality, Perpetual Virginity infers that Mary is ever free of patriarchal impositions; ever free to give birth: belonging to no man and ever in the state to incarnate spirit into flesh. As Perpetual Virgin, Mary stands removed from patriarchal doctrine. This apartness can also be detected in the first Marian Mystery, "theotokos." Thereafter, as Mother of God, she serves as the Son-God's "throne." But it is not that

she serves as the throne that makes Mary co-redemptrix. Rather, it's her own immaculate birth together with her virginal birthing of Jesus that makes Mary a fitting source for redemption. Jeffery Raff, in his commentary on the alchemical process clarifies this point:

“...Sophia-Mary, who gives birth to the divine child of redemption, rectifies death, which the sin of Eve had brought into the worlds. In Gnosticism, Sophia was the cause and the fall and the one who helped redeem it. In the Bible, woman brought death into the world by her sin and Mary brings Christ into the world to redeem it. In alchemy, Sophia is fallen nature that holds within itself the mysterious spirit whose liberation redeems not only her but life, itself.”

The third Marian Mystery, Mary's Immaculate Conception (proclaimed by Pope Pius IX in 1854), underscores her transpersonal nature in that she was born without taint of original sin. Her Immaculate Conception hinted of a special role that she would play in her son's role as Redeemer. The fourth Marian Mystery, Mary's Assumption into Heaven (proclaimed by Pope Pius XII in 1950), acknowledged that Mary returned to her rightly place in the Divine Abode. The only other person to have been born without sin and died without sin is Jesus, a member of the divine trinity. It is no wonder that some individuals view Mary as divine and the fourth of a divine quaternity. Mary's followers in the Catholic World await the proclamation of the fifth Marian Mystery, Co-redemptrix, that is, acting in a divine capacity to share with Christ the redemption of humanity. In this role, she again is Isis joining as bride to her son (Horus-cum-Jesus) to restore balance and harmony through redemption. Among the faithful there are many who already believe that Mary is co-redemptrix. An active campaign exists within the Church to have the fifth Marian Mystery officially proclaimed an article of faith.

Mary's right to be called co-redemptrix rests on her own sacrifice. Father Mark Miravalle articulates the Marianologists' case for proclaiming Mary co-redemptrix. “No other creature can claim to have intimately participated in the acquisition of the graces of redemption by having faithfully preserved in her union with her Son unto the cross, where she stood, in keeping with the divine plan, enduring with her only begotten Son the intensity of his suffering, associated herself with his sacrifice in her mother's heart, and lovingly consenting to the immolation of his victim which was born of her.” Mary's right to co-redemptrix rests not on her suffering which she endured during Jesus's passion, but also on her role as “throne” with which she taught her son how to enact his redemptive role. Needless to say, such comments do not fit well with Catholic dogma. Yet the mythic material lends some credence to such a view.

Since the proclamation of her Immaculate Conception in 1854, numerous sightings of Mary have been recorded. Some have been formally recognized by the Church, for example, Mary's appearances at Loudres (1858) and Fatima (1917). Not yet officially recognized is Mary's appearances in Medjugorje in Bosnia (1981 to the present). Continuously new reports are made of statues of Mary that shed tears (blood). One famous statue is located in Akita, Japan. The statue shed tears of blood between 1973-81. If Christianity created the image of Mary as passive bending to the will of a patriarchal God, the Marian Mysteries suggest that there is another perception, archetypally or spiritually, namely, a divine woman who moves among the masses to bring solace

and redemption. One can speculate on the meaning of Mary's appearances or crying Marian statues. If nothing else, these reports have riveted attention on Mary. There is some speculation that the tears reflect Mary's sadness regarding humanity's progress. Others speculate that her tears are testimony of her sadness about future events that will cause humanity great harm.

While some Marionologists expected Pope John Paul II, before this death, to proclaim Mary's co-redemptrix status, such did not occur. It may be necessary to integrate the reality and meaning of the fourth Marian Mystery, Mary's Assumption, or the Goddess' return to Heaven, before the redemptrix archetype can be further projected. The ordination of female ministers by certain Protestant Churches is one indication that this Mystery is being integrated. The de-masculinization of God is another indicator that the meaning of the feminine's re-entry into heaven is being integrated. Carl Jung took special note of the importance of the Assumption and the psychology behind its utterance:

“But anyone who has followed with attention the visions of Mary which have been increasing in number over the last few decades, and has taken their psychological significance into account might have known what was brewing.....One could have known for a long time that there was a deep longing in the masses for an intercessor and mediatrix who would at last take her place alongside the Holy Trinity and be received as the ‘Queen of Heaven’ and Bride at the heavenly court. For more than a thousand years it had been taken for granted that the Mother of God dwelt there, and we know from the Old Testament that Sophia was with God before the creation. From the ancient Egyptian theology of the divine Pharaohs we know that God wants to become man by means of a human mother, and it was recognized even in prehistoric times that the primordial divine being is both male and female....It is psychologically significant for our day that in the year 1950 the heavenly bride was united with the bridegroom. When, therefore, a longing for the exaltation of the Mother of God passes through the people, this tendency, if thought to its logical conclusion, means the desire for the birth of a savior, a peacemaker, a “mediator making peace among enemies.”

Jung even hypothesized that the dogma of Mary's Assumption is a symbolical fulfilment of John's vision of the apocalypse as presented in the Revelation's final chapter (XXII): “Mary as bride is united with the son in the heavenly bridal-chamber and, as Sophia, with the Godhead.” Jung noted that “the Apocalypse closes, like the classical individuation process, with the symbol of the “hieros gamos [sacred marriage], the marriage of the son-groom with the mother-bride” (similar to the “marriage” between Isis-mother-bride and Horus-son-groom).

While the sacred marriage uniting the feminine and masculine is necessary to achieve redemption, the full meaning of redemption only becomes possible after the fruit (child or “filus”) of the marriage is born. Jeffery Raff writes:

“Sohphia is the principle of life, the creatirix of life, and in her creative powers lies her wisdom...With the birth of the stone [the alchemical philosopher stone] as a living entity that unites the feminine powers of creation with the masculine powers of will and ordering [sacred

marriage], a being that can never die is generated. As its partner, the human being shares in this immortality and “death shall no more have dominion.....there is also the suggestion that there is a cosmic act of redemption that accompanies the birth of the “filus.”.... The act of redemption is depicted in the restoration of the number of angels from the fall, which is to say that the sin of Adam is redeemed, as is perhaps that of Lucifer. It is remarkable that a Christian may find in the completion of the work of alchemy [sacred union of Sophia and the divine masculine] a more comprehensive redemption than that offered in the traditional Church teachings.”

In brief, Mary’s co-redemptrix role is not a “concession” given by the patriarchal church, but a mythic truth that flows from her creatrix powers. The feminine “is” and when the masculine joins with this “is” as co-equals great spiritual energy is released, symbolized archetypally as “child” (Jesus), or “transcendent function” or as the unifying “third.” And it is this energy that redeems. To view the redemptive act as flowing solely from a masculine source is to delude oneself of the archetypal truth.

## THE SECOND COMING

Courtenay Bartholomew wrote that Mary’s many appearances suggest that she is “to prepare us for the Second Coming.” The Evangelical part of Christianity attests that the Second Coming is near at hand. One group is trying to locate the exact point from which Christ ascended into heaven because they believe that Christ will descend on the same location. The Second Coming is so tied with Christ’s return that it rules out that the Coming has anything to do with the feminine. Carl Jung opined that the wording of Chapter 22 of Revelations indicated that the Second Coming will be about the marriage between Bride (of the Lamb) and Jesus, the Lamb. This Coming of female and male fits much better with the “truth” that was known even back in prehistoric times, that the God Center was and is both female and male.

In Revelation 21:9, the Lamb’s bride is understood to be Jerusalem. And Jerusalem, similar to Rome, is the Eternal City, the Anima Mundi, or simply Mother Earth. In Revelation 22:1 John wrote: And he showed me a pure river of water of life, clear as crystal, proceeding from the throne of God and of the Lamb.” And the throne? It is more likely that of Isis’ which was taken over by “All Father; or it be Mary as throne of Christ (or Sophia as throne of Yahweh). In short, the river of life flows from the womb which incarnates Spirit. In the same Chapter 22, reference is made to the making the Tree of Life available to humans (who abide by the commandments). Yahweh’s prohibition, recorded in Genesis, regarding the Tree of Life is no less debilitating than his earlier prohibition not to eat fruit from the Tree of Knowledge. Metaphorically, had Eve not paid attention to the serpent, humanity would have remained at the primate state. Similarly, if humans do not eat fruit from the Tree of Life, they will not realize the fullness of life. The fairy tale, “The White Snake,” shed light on what eating fruit from the Tree of Life signifies. The tree of life has less to do with gaining immortality than with living life. The fairy tale ends when the hero brings to the princess an apple from the Tree of Life. “She ate of it and her heart was filled with love.” Humans need to eat from the Tree of Life for it will allow them to love profoundly. Indeed, it is the ability to love that will enable humans to realize their full potential.



Revelation 22:3 says that “there shall be no more curse,” which may be taken to mean that the curse of original sin, the curse brought about by the first Eve, is set aside. “And there shall be no more curse, but the throne of God and of the Lamb shall be in it.” Mary (the Second Eve) brings her own throne (on which Jesus sat) that dispels the earlier curse brought about by Eve. It is further reported in Revelation 22:4 that “they shall see His face, and His name shall be on their foreheads. In Revelation 22:16, the Lamb testifies that he is “the Bright and Morning Star” (which reflect the dawning Sun’s rays). These references to forehead and Star suggest that Rose-Raven may symbolize the awaited one of the Second Coming.

The verses of the Book of Revelations infer a feminine role in the Second Coming. Christ, the lamb, the Spirit says that he is coming quickly (to his wedding?). Both Christ, the Spirit, and the Bride call out to humanity, “Come.” But who is the “the Bride,” Jerusalem? May not the Bride be the One of the Second Coming? The fairy tales discussed in this study offer Rose-Swan/Raven as the prototype of the Bride of the Second Coming. And as Bride she also reigns as co-redeemer?

For its first twenty-one chapters, The Book of Revelation spews the oaths of blood and the mayhem of destruction and killing for example, “And the fire came down from God out of heaven and devoured them;” or “For true and righteous are His judgements, because He has judged the great harlot who corrupted the earth with her fornication; and He has avenged on her the blood of His servants shed by her.” Compared to this brimstone scenario, Chapter 22, Revelations’ final chapter, contains a completely different language; a language laced with feminine sentiments, for example: “each tree yielding its fruit every month,” and “the leaves of the tree were for the healing of the nations.” Chapter 22 is about a ‘coming’ which to most Christians means the Second Coming of Christ.

Chapter 22 infers a shared act of redemption and a shared invitation for all to Come and be redeemed by drinking from the water of life. In short, the Second Coming is about the coming of the feminine so that she can join with the Christ of the First Coming. With her coming and their joining, the Bride shares the redemprix responsibility. The joint voice of male and female, Lamb and Bride rings out. No longer will Mary be twisted into both mother and bride and Jesus into son and groom. Mary completes her Assumption to co-reign. The Son and Daughter, groom and bride will join Father and Mother in a joint celestial reign and create a functional balanced Above. With the Coming of the Bride/Daughter humans are invited to drink from the River of Life and eat from the Tree of Life. As Bride of the Lamb, the feminine no longer is suppressed or laden with the curse of Genesis. She is the “key” that opens the gates to Jerusalem, to redemption.

It is clear that redemption in the Christian Churches relates to salvation from Original Sin. But redemption as being portrayed in this paper also refers to redemption from the “sin” of prohibiting eating fruit from the Trees of Knowledge and Life as well as from the masculine “sin” of patriarchy: a “one-sidedness” that causes the masculine to act with impunity which is harmful to society’s welfare. Redeeming masculinity from its excessiveness and also, from its hubris may allow deep cultural therapy to occur in society. Whereas the First Coming had to do with

redemption from Eve's dis-ease of eating fruit from the Tree of Knowledge (become conscious), it is inferred that the Second Coming has to do with redemption from the masculine maladjustment of excessive impunity. It is further thought that this dis-ease might be cured were fruit the Tree of Life available to eat. Although the tales center on feminine development, they also bear on redeeming the masculine.

### SWAN KNIGHT: TRANSFORMED MASCULINITY

It is left to examine what manner of men the brothers become after disenchantment (redemption). Earlier it was alluded that they became Swan Knights. When initially enchanted the brothers undoubtedly were committed to the patriarchal ideology of the era. And that can be attested to by their quickness to place a death oath on the feminine. Disenchantment lays the groundwork for introducing a new male understanding perhaps best symbolized by the Swan Knight. Legend has it that Lohengrin, who was called the Swan Knight, was the son of Parsifal. He resided at the Grail Castle and was one of the Grail Knights who wore the swan symbol on their tunics and helmets. As Parsifal's son, Lohengrin was next in line to become the Grail King.

Grail Knights were tasked to uphold justice and aid those who were in need. Lohengrin, the Swan Knight, therefore represents the masculine that is committed to uphold justice and defend against all forms of injustice. In his mythic story, Lohengrin, the Grail Knight, embarked from the Grail Castle to rescue Elsa, a noble woman, who was being wrongly accused of killing her brother. Lohengrin set off on a boat drawn by a swan (in another version Lohengrin arrived standing on a swan). Unknown to others, Elsa's brother had been transformed into a swan by Ortude, an evil woman who joined with her husband to accuse Elsa of murder. It was later learnt that the swan that brought him to Elsa was none other than Elsa's brother who had been enchanted into a swan. (In subsequent years, Lohengrin set off from the Grail Castle to defend against injustice.)

The mythic tale of Lohengrin is linked with the occupation of Jerusalem in 1099 by Christian Crusaders. Godfrey of Bouillon, who was alleged to be the Swan Knight's (Lohengrin's) grandson, was a leader of the crusaders. When Jerusalem was occupied, the other leaders of the crusade petitioned Godfrey to accept the kingly crown of Jerusalem. He accepted the offer but rejected the title of King and took that of Advocate of the Holy Sepulcher ("Advocatus Santi Sepulchri"). Godfrey has come down in history as a noble knight, somewhat apolitical and spiritually inclined. During his short tenure, Godfrey established the Knightly Order of the Holy Sepulcher of Jerusalem in 1100. (The order existed until 1489.) It is conjectured, that the Order of the Holy Sepulcher was organized as a projection of the mythic Order of Swan Knights who were Defenders of the Holy Grail. (The Order of Knight Templars was later established in 1118, when Baldwin, Godfrey's brother, reigned as King of Jerusalem.)

The establishment of knightly orders, that occurred during the age of the crusades, gave witness to a new breed of masculinity that was emerging from a mythic Middle Ages where nobility of character, defense of the weak and pursuit of justice were hallmarks of the knight errant.

Disenchantment from swan to manhood implies the transformation of masculine aggressive and hostile tendencies into more noble behaviors as reflected in the original concept of knightly orders and specifically, as reflected in the practices of the Swan Knights. But as stated above, if masculinity remains tied to a masculine hierarchal order, then even the best of the Swan Knights would fall short and eventually revert to ravenous and rapacious ways. But if committed to heed feminine guidance, then it might happen that a breed of men would emerge to steer the human experiment safely into its evolutionary future.

## CLOSING

This chapter focused on the feminine as redemptrix and its impact on masculine transformation. Without such transformation masculinity is less apt to attend to feminine guidance. This leads to the question: Why would men heed feminine counsel? Because the Soul tends to possess feminine characteristics, men are generally open to project their Souls on the feminine. This search for the Soul and its projection onto the feminine never ends and is ever desired. Few men try to unravel this attraction and therefore fail to recognize that the Soul actually resides internally. The inability of the external projection to bring about a true encounter with Soul may cause frustration, but it does not end the search. Because of the readiness to project the Soul on women, males apply less effort to encounter the Soul internally. Men rarely meet externally a woman who fits their Souls, nonetheless they are every ready to project their Souls and in turn, ever ready to heed appropriate feminine guidance and respond to feminine inspiration. Even in a patriarchal schema, the male is likely to sustain the Soul's projection on the female so long as the women provide sage counsel and worthy inspiration.

If the male will heed the feminine who symbolizes the Soul, he is also will heed the feminine in the protection of the offspring. The willingness to act upon an innate programming to protect the young and a concomitant willingness to husband— the basis for masculine altruism— instill in males a code of honor which, when experienced as the fulfillment of duty, brings honor. And honor is one of the corner stones of masculine psychology.

In general, women do not project their Soul onto the male. Rather they are prone to seek within to find the soul, or better said, to find their deep feminine self. The woman's relationship with her Soul encases the woman with what can be called feminine grace. It is the grace which Gabriel noticed when hailing Mary: "Hail Mary, full of grace." This is not a grace coming to her from the external but from a deep intimate relationship with her Soul.

The usual readiness of males to encounter the Soul externally and their search for honor in fulfillment of duty, when combined with the feminine ability to constellate grace, all help to create the situation that is propitious for males to heed the feminine. Mythically, this would mean that the Priestess of the hidden isle of Avalon regains her older title, Queen of the Grail Castle. Once the feminine again reigns as Queen, men are likely to bow to her as the long awaited eternal feminine and pledge their service from which they are to attain honor as Swan Knights. So long as masculinity metaphorically drinks this elixir of Feminine Grace his tendency to competitive

excessiveness remains contained. This is quite different from taking a blood oath to a King which is quite likely to ignite masculine excessiveness. Were the Grail Queen to lose contact with her Soul, the Grail no longer would contain the Elixir of Feminine Grace and the Swan Knights, therefore, would no longer drink of this grace. The result would be a return to the level of exorbitance that a Grail King unwittingly grooms.

The mythic truth concerning the Second Coming cannot be overstated. The Christian Religion contends that the Second Coming pertains to Jesus Christ. Perhaps his return involves completing what has not been finished, namely, making Christ's New Covenant the living testimony of the Christian Religion.

Christ, the Second Adam, needs to leave his mother's lap if he is to replace the Father. He needs to end his fixation with mother, who as the Second Eve, serves as his Bride. It is time for the Son to wed a Bride of his own. In this sense the Second Coming is of the much-needed Bride. Although once suppressed, the feminine, the Bride, will open the gates to the Heavenly City and with the King Lamb invite the thirsty to drink from the River of Life and come to eat fruit from the Tree of Life. With the Sacred Marriage the feminine co-reigns and becomes co-redeemer with the Son God. Rather than celebrate a second crucifixion or world apocalypse, it is held that the Second Coming is to celebrate a marriage which, in a manner, joins Heaven and Earth. And with this joining, heighten love may flow on earth and also take root in the hitherto "All Father" masculine heavenly realm. With the sacred marriage of Groom and Bride the new generation of Son and Daughter replaces the former patriarchal reign. The Father can now abdicate Heaven's crown and join with the Mother. The sacred quaternity is established and the harmony that will flow in the Above may also be experienced in the Below. In order for this Sacred Marriage to take place, the "Bride" or better said, the "Daughter" will have to make herself known. Here then is the great value of the tales of Twelve Swan/Ravens: they reveal that the Daughter awaits her "Coming" and her turn to redeem. Although the tales have much to say about feminine Individuation and on the way in which women prepare themselves to provide inspiration, their unique contribution is on gender interrelatedness. The tales weave a path, arduous as it may be, that women can follow to become the metaphoric Bride.

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APPENDIX: SEQUENCE COMPARISON OF 12 SWANS AND 12 BROTHERS

	<u>Twelve Swans</u>	<u>Twelve Brothers</u>
Pronouncement	Queen wishes for daughter (Rose Swan)	King to kill 12 sons if thirteenth child is daughter (Rose Raven)
Birth	Sons enchanted into swans	Born with star, Sons hide in woods
Quest	Crone meets daughter, asks for food, tells where brothers are	Meets brothers in woods. carries 12 sm shirts of brothers
Death Threat	Brothers discard their vow to kill first female Taken to Castle of Fata Morgana	Brothers discard threat to kill first female Cuts lilies, brothers enchanted into ravens
Labors	In dream F.M tell how to redeem: Silence, and sew 12 shirts from thread of stinging nettle	Crone tell how to redeem: silence for 7 years
Married	King find her in cave sewing They marry, have children	King finds her on tree spinning They marry
Mother-in-law	Dislikes Rose, throws babies out of castle, accuses Rose of eating babies	Accuses Rose of being evil since she doesn't laugh, speak
Suffering/stake	People demand Rose be burnt.	King condemns Rose to stake.
Labors done	Shirts sewed except for one which lacks a sleeve.	7 years of silence are up.
Redemption	Brothers come, put out fire receive shirts, are redeemed	Brothers arrive put out fire and are redeemed
Glorified	Rose speaks to claim innocence Crone brings the babies	Rose speaks to claim innocence. Mo-in-law unhappy, dies miserably