Interest in fairy tales is pervasive in modern society. But this interest tends to center on the reading experience that emphasizes the action of the tale rather than the aural experience that appeals to the listener on intellectual and emotional levels. When children read fairy tales they experience the sequential nature of language, the cause-and-effect sentence structure characteristic of English. Thus, the action of the tale is emphasized, and the child experiences the fairy tale as literature. However, the literary approach disregards the symbolic nature of fairy tales and emphasizes the language structure and action of the tale. Indeed, the power of fairy tales lies in the symbols. Because fairy tales are symbolic, they should be heard not read. When the tales are told, the symbols become paramount, and the listener can respond consciously and unconsciously to the total story. When fairy tales are read, the action of the tales is accented, and the power of the universal symbology is diminished or lost. Marie-Louise von Franz, through her analysis of the origins of fairy tales, offers some understanding of their symbolic nature.

Marie-Louise von Franz believes that fairy tales began as parapsychological experiences of shamen from primitive tribes. These parapsychological experiences were dreams or waking hallucinations consisting of unconscious material and were told and retold through generations. Through the retellings, the stories became simplified and lost their personal references, retaining only the archetypal material from the unconscious of the shamen who originally experienced the tales. As a result of
simplification, the tales are, according to von Franz, "the purest and simplest expressions of collective unconscious psychic processes. . . . They represent the archetypes in their barest, simplest, and most concise form" (1: 1). The stories originally told by the shamans to their tribes were similar to folklore and local sagas. These tales contained archetypal material, but were overlayed by the cultural customs and perceptions of the tribe. After generations of retelling, these tales lost their cultural overlays and took the form of fairy tales. The experience of listening to a fairy tale is powerful because of the pure form of the archetypes or symbols in the tale, which are held together by the thread of the story.

The archetypes in the tales are not isolated symbols; they are interrelated symbols of unconscious psychic processes relating to the self. Together they represent the one most important psychic process, the development of the self. These archetypes or symbols are presented as images in the stories; for example, the mother archetype is represented by a house, and the unity of the self is shown in the spherical wholeness of the rose.

When children listen to fairy tales, the archetypes in the tales activate images from the listener's collective unconscious. If children read fairy tales, particularly modern culturally biased versions with illustrations, the fairy tales are distorted by the cultural overlays; the literary mode transforms symbolic tales into chronological, action-oriented literature.

Because of the modern literary form of fairy tales, it is not surprising that some educators have said that fairy tales, particularly those collected from the countries of northern Europe, are culturally biased and relate only to children who have a European heritage. But the stories are culturally biased only because of the cultural material added by modern publishers. Fairy tales collected from the oral tradition and presented in the aural mode are experiences that are not culturally biased by contemporary publishing format. The pure form of the archetypes in these fairy tales activates images from the listener's collective unconscious. Because the collective unconscious belongs to all people—regardless of cultural heritage, age, or race—the images activated are similar and represent collectively held archetypes.

The study reported here was undertaken to examine the power of a particular fairy tale to stimulate in diverse groups of children similar archetypal images, as manifested in their drawings after the telling of the tale. It was anticipated that as each child listened to the tale, he would attune himself to the images in the story that most appealed to his unconscious psychic life. Because these archetypal images are difficult to explain, it was thought that the best means of expression would be drawings. The drawings would be deemed the direct expression of the images activated by the archetypal material in the fairy tale perceived by the listener. Because the archetypal material in the fairy tale relates to the collective unconscious of the listeners, the individual differences among the listeners are unimportant, for the story appeals to the unconscious rather than the conscious life of the person.

Because the fairy tale was told rather than read, the children's drawings would be archetypal images not illustrations of the action of the story. Telling the tale enables the children to experience the tale as a whole rather than as separate units of action promoted by a reading experience. Therefore, the drawings would be composed of symbolic images suggested by the total fairy tale, not illustrations of a particular scene.

The fairy tale "Snow-White and Rose-Red" collected by the Brothers Grimm was selected as the stimulus story to test the theory of archetypes or the effect of fairy tales. This story was chosen for two reasons: it would appeal to listeners of a wide age range and it contains several out-
standing archetypes in a complex symbolism.

The fairy tale begins, "There was once a poor widow who lived alone in her hut with her two children who were called Snow-White and Rose-Red, because they were like the flowers which bloomed on two rose bushes which grew before the cottage." The two children often went deep into the forest to gather berries and flowers, and no beast ever harmed them. One winter evening when the girls and their mother were sitting by the hearth, a bear knocked on the door and asked to come in and warm himself. The mother invited the bear in, and soon the bear and the girls were friends. The bear spent the winter nights curled by the cottage fire. When spring came, the bear told Snow-White that he must leave and could not return for the whole summer. He said he "must go into the forest and guard his treasure from the evil dwarfs," as "they steal all they can find and what is hidden by them in their caves is not easily brought to light." As the bear left, he tore a piece of his coat on the door latch and Snow-White saw the glitter of gold through the hole it made.

After the bear left, the girls met a dwarf in the woods three times. Each time, the dwarf was caught in a different predicament. The first time, the dwarf's beard was caught in a fallen tree; the second time, his beard was entwined in the line of his fishing rod hooked to a fish in a stream. The girls freed the dwarf these two times by cutting off part of his beard. The third time the girls met the dwarf, he was caught by a great bird who was trying to carry him off. The girls held onto the dwarf until the bird gave up and flew off. Each time the girls rescued the dwarf, the dwarf cursed them for it and stomped off.

The last time the girls met the dwarf, they came upon him as he was admiring his precious stones near his cave among the rocks. When the dwarf saw the girls, he cursed at them and abused them. Suddenly a loud growling noise was heard, and a large black bear came out of the forest. The dwarf did not have time to run to his cave so he tried to persuade the bear to eat the girls instead of him. The bear did not speak and with a single blow of his paw killed the dwarf. The girls were about to run away when the bear told them not to be afraid. They stopped when they recognized his voice. When he came to them his hairy coat fell away and a man appeared dressed in gold. He said he was a Prince imprisoned in the skin of a bear by the evil dwarf until the dwarf's death. Then they all went home, and the Prince married Snow-White and the Prince's brother married Rose-Red. Finally, they all went to live in the palace, and the rose bushes in front of the cottage were transplanted in front of the palace and bloomed each year with white and red roses.

A complete analysis of the images of the fairy tale, in the mode of Marie-Louise von Franz, is unnecessary for the purposes of this study. However, a brief explanation of the images associated with the dominant archetypes in the tale is necessary to comprehend the results of the experiment.

The fairy tale "Snow-White and Rose-Red" begins with the introduction of the poor widow and her two young daughters. The beginning description introduces the basic conflict in the story, which is lack of the masculine element. The tale then relates how the masculine element needed for psychic balance is gained, and balance is restored to the self.

The immediate and prevailing image in the story is the triad of the three females representing the feminine psyche. This triad presupposes the existence of an opposing triad—the masculine triad. The union of the two triads in the symbol of the quaternity, a square divided into two halves each being a triad, is the completion of the tale and symbolizes the most important psychic process, the restoration of unity or wholeness to the self, accom-
plished by the unity of the masculine and the feminine aspects of the personality, creating psychic balance.

Another symbol of unity immediately present in the first lines of the fairy tale is the rose. The rose has a dual nature. It represents wholeness through its spherical dimensions and also represents the feminine as a vessel-like flower. Because the two sisters are symbolized by the red and the white rose bushes, it is likely that they will be the main agents for the transformation of the self to wholeness.

The archetypes present in the fairy tale are the mother archetype represented by the two houses, the cottage and the palace; the anima or feminine symbolized by Snow-White and Rose-Red and the two rose bushes; the animus or masculine symbolized by the bear-Prince in a positive form and by the evil dwarf in a negative form; and balance within personality as exemplified by the perfection of the rose and the fulfillment of marriage at the close of the tale.

The symbol of the house is important in this fairy tale, for it is the positive side of the mother archetype, which is often characterized as a place of magic and rebirth. When the bear, representing the animus in a primitive state, arrives at the cottage, the house is described as in perfect order, and the girls are waiting by the hearth. The orderliness of the house shows the maturity of the girls. It is significant that they are waiting by the hearth or fire, for fire is a symbol of transformation and purification. It is winter, which is a time of waiting and a promise of new life. The nurturing mother invites the bear inside the house and begins the process of rebirth through the attainment of balance between the anima and animus elements of the self.

It was anticipated that the symbols from the first section of the story would be represented as images in the drawings of the children, for children are particularly interested in these archetypes. The archetypes may be depicted by drawings of the houses, the rose bushes, or the two girls. These images would not appear as part of a scene from the story, an illustration, but would be drawn as isolated images.

The animus in the tale is symbolized in a positive form by the bear-Prince and in a negative form by the evil dwarf. The positive state of the animus has been imprisoned in the primitive form of the bear by the evil power of the negative animus, the dwarf. The positive state of the animus is released from this imprisonment with the aid of the anima, which leads to transformation and reintegration of the self symbolized by the rose.

The dwarf is the destructive type of animus that inhabits the dark side of the unconscious and tries to control or destroy the anima. In the third section of the tale, the dwarf’s lack of gratitude and his desire to return to the darkness of his cave affirm his evil nature. On two of the three occasions when the girls meet the dwarf, he loses part of his beard. Hair has often been considered a source of magic power, and the loss of it demonstrates the dwarf’s diminishing strength. As Snow-White innocently cuts off the dwarf’s beard, she becomes the anima figure who takes possession of the inferior half of the hero’s personality and engineers the Prince’s release from the form of a bear.

It was anticipated that the images of the bear-Prince and the dwarf as archetypes would be represented in the drawings of the children. The archetypes would be drawn as isolated images, not as illustrations of a scene from the story.

The final image representing the total meaning of the fairy tale is the two rose bushes, which have been brought from the cottage and transplanted near the palace and are in full bloom. The marriage of the two sisters to the two Princes offers the promise of wholeness suggested by the symbol of the rose in the beginning of the fairy tale. It is a suitable end for the story.
The stimulus story "Snow-White and Rose-Red" was told to three groups of children by one of two storytellers. The three groups varied in age, cultural background, and race, and all groups contained a mixture of boys and girls—forty-four children in all. The first group to hear the story was a kindergarten class of white children about six years of age; the second group was composed of black children seven to twelve years of age; the third group was a seventh-grade class of predominantly white students, age eleven to twelve.

The same procedure was followed in all three groups. A storyteller told the fairy tale with very little introduction. After the fairy tale, the children were given the following directions: "Sometimes fairy tales bring pictures to our minds. Before you is a piece of paper and some crayons. Draw the picture which came to your mind as you listened to the story."

The rationale for this method of collecting data was twofold. First, it was thought that the drawings would be the direct expression of images brought to consciousness through listening to the story. Second, drawing seemed to offer an open means of expression for the listener to show the images he or she had experienced. The quality of the drawings was not important; therefore, the difference in age was not a factor in this task. The important element was the image represented, not the skill used in drawing it.

It was thought that the drawings would be the direct expression of the images activated by the archetypal material in the fairy tale. The age and the cultural differences of the listeners would not influence the experience because the tale appeals to the unconscious rather than the conscious life of the listener. It was anticipated that isolated archetypal images, previously discussed, rather than characters in action would be represented in the pictures.

After the children had finished their drawings, each child was asked to tell about his picture. An adult acted as recorder and noted all the labels the child designated for the picture. There was absolutely no prompting by the adult.

Three hypotheses were developed for this study:

1. A fairy tale will stimulate similar archetypal images in diverse groups of children as expressed in their drawings after the telling of the fairy tale.

2. The archetypal images will be similar across ages, cultures, and races.

3. The archetypal images will represent the symbology of the fairy tale; the drawings will not be illustrations of particular scenes in the story.

After the data were collected, the pictures were analyzed according to the criteria of Jung's theory of the collective unconscious and archetypal symbology. The analysis of each picture considered the depiction of archetypes discussed in the analysis of the fairy tale.

Because this study was considered an exploratory endeavor, only per cents were used to compare the number of times various archetypal images, outlined in the preceding analysis, appeared in the pictures produced by the children. Based on the sample of forty-four subjects, with each child drawing one picture, Table 1 reports the number of subjects, and the corresponding per cent, who drew each image. The picture developed by each of the children usually contained only one of the

| Table 1. Number and Per Cent of Children Whose Drawings Reflected the Symbols of the Fairy Tale |
|-----------------------------------------------|----------|----------|
| Image                          | Number of Subjects | Per Cent of Subjects |
| House (cottage or palace)      | 14        | 32        |
| Anima (rose bushes or two sisters) | 8         | 18        |
| Animus (bear-Prince or dwarf)  | 14        | 32        |
| Unity (marriage or rose)       | 5         | 11        |
| Illustrations                  | 3         | 7         |
| Total                          | 44        | 100       |

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four archetypes discussed. It was important that the archetypes be in an isolated rather than an illustrative form. If a picture depicted a scene from the story, it was placed in a separate group labelled "illustrations."

As Table 1 shows, the children were interested in the images, not in the action of the story. There were no differences in the selection of images related to age, sex, cultural, or racial background. The number of pictures related to each archetypal image was evenly distributed over all groups. The images of the archetypes were surprisingly similar in all three groups, although differences in artistic skill were evident. This finding offers some support for the theory that fairy tales appeal to the collective unconscious of the listener through the archetypal material presented in the tale. Also, a fairy tale experienced aurally stimulates the listener's collective unconscious and brings the images to the conscious level. It is our contention that this stimulation and awareness of the collective unconscious is the source of the power and the usefulness of fairy tales in modern society.

Selected drawings offer support for the hypotheses of this study. The house, a representation of the mother archetype, was a favorite image drawn by the children. Many drawings demonstrated the children's interest in this archetype, regardless of age, culture, or sex. Picture 1 was drawn by a ten-year-old black boy and clearly shows the mother archetype. The house and the tree in this picture are very similar in shape and line to the houses and the trees in other pictures. The amount and the quality of detail vary with the age of the child, but the appeal of the image is constant.

The anima archetype symbolized by the two girls was also frequently drawn. Pictures 2 and 3 show the two girls holding hands. Picture 2 was drawn by a white seventh-grade girl, and Picture 3 was drawn by an eight-year-old black girl. The symbolism in the two pictures is identical, with only slight variance in the rendering. The hair styles in the two pictures show a cultural overlay. However, the cultural attachment did not alter the basic archetypal image of the anima manifested across age and culture.
Finally, Picture 5 shows the animus. This picture, like others, clearly shows the archetypal image. Picture 5 was drawn by a six-year-old white girl. She was lucid in telling the adult recorder that her picture was a cat (a traditional symbol of the anima, but not mentioned in this tale) inside the bear (an animus symbol). The symbolic unity of the animus and the anima is outstanding in this crude drawing.

Images in the pictures appear to offer support for the hypotheses. The number of archetypes in the pictures supports Hypothesis 1, that fairy tales stimulate archetypal images in diverse groups of children, and Hypothesis 2, that the images will be similar across age, culture, and sex. The pictures also support Hypothesis 3, for the appeal lies in the pure form of the archetypes, not in action of the fairy tale. However, the appeal of the archetypes is probably stimulated by an aural rather than a literary experience.

This study does not offer conclusive proof of the source of appeal of fairy tales or the effect of exposure to fairy tales on children. It does support the theories of Jung and Von Franz, who classify fairy tales as vessels of archetypes which when presented aurally appeal directly to the collective unconscious of the listener. This experiment supports a new rationale for telling fairy tales to children. When a storyteller tells a fairy tale, the aural experience encourages the child to experience the symbols in the tale—symbols that have been passed from generation to generation and bind all human beings together.

The unity of the anima and the animus is exemplified in Picture 4. This picture, drawn by a six-year-old black girl, lucidly represents the union at the end of the tale. This image was drawn by several children from different cultures and age groups. The quality of the art improves with age, but the appeal of the archetype remains the same.

References