

THE WILD FEMININE: RECONNECTING TO A POWERFUL ARCHETYPAL IMAGE

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To begin, I would like to reflect on the meaning of “wild” and “wilderness,” which evoke visions of uncharted landscapes and untamed animals. We think further of the primordial, primitive, strange, unknown, dark, and fear-inspiring. For ages, humankind has sought to penetrate and control such territories. Following the biblical command, “thou shalt subjugate the earth,” humans have conquered continents and subjugated their inhabitants.

Everyone knows by now that this rapacious attitude threatens Mother Earth and humanity, for it stands to destroy our remaining and precious life resources. These considerations about the outer world apply as well to the inner world: if we lose connection with the wild, primordial, primitive parts of our souls, then we lose a vital source of energy for psychological life, and we can become sick.

ANIMALS IN DREAMS

Taking this point of view, I have come to pay special attention to the appearance of animals in dreams—of my own and of my clients. Animals

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in dreams usually represent instinctive, sometimes very neglected or oppressed, sides of our souls. If we succeed in understanding their messages, we may obtain precious hints for our daily lives. An example is given in the following dream of a woman of twenty-eight years. She dreamt that there was something strange in her bathroom, and when she went there to look she found an enormous male bear. He was very angry because he had been in the washing machine, and now he wanted to attack her. She managed to close the door and thereupon awoke fear-stricken and with a wildly beating heart. This young woman suffered from recurring depressive periods in her life. She had a tendency to adapt herself too much to her surroundings, to become overly dependent on her partner, to do everything in order to be nice and well accepted. She had difficulty accepting that the bear in her dream was part of herself, and that he was angry about her treatment of him. In therapy she discovered that she felt much better when more centered upon herself, when listening to her inner voice and permitting herself to take some freedom in space and time. When she tried to repress or “clean up” these deep instinctual needs, like trying to wash the bear in the machine, she felt sad and empty.

I choose this example because in Switzerland bears are actually a very current topic. Some years ago, bears were released into nature again, but they do not always behave as expected. In the last few years, two wild bears had to be killed because they had lost their natural fear of humans. The newspapers are full of debate as to whether bears deserve space in the mountains or are too dangerous and should be exterminated. Should we give these wild animals a chance to live in our country, or should we eliminate them? The same discussion rages concerning wolves, some of which have been killed illegally by farmers because of the threat to their sheep. Biologists and gamekeepers defend the keeping of sheep in the mountains, provided they are well tended by shepherds and herd dogs. If we do not look upon the land as strictly a food resource for our domesticated animals, but rather expand our respect and knowledge of the natural habitat, we find that there is room enough for humans and their domestic animals *and* for wild animals. For the life of soul, this translates as: a well-developed consciousness need not repress the wild, primitive layers of the psyche, provided they are treated with respect and knowledge.

I would like to cite another dream. This client was a student with many fears and phobias. He could hardly stay seated through an hour's

lecture and had to make sure of a ready way of escape by sitting near a door. After being in therapy for many years, he dreamed that he found himself working in a house near some woods. Suddenly a big silver wolf came out of the woods and stood in front of the house. My client knew instinctively that this wolf was waiting for him. He saw its wonderful wild eyes and had no fear—on the contrary, for the first time he felt safe and protected. He then walked away from this place with the silver wolf at his side. He felt deeply moved by this dream. After this dream, my client had the impression that the silver wolf, unseen by others, was accompanying and protecting him everywhere he went. How can we explain this dramatic change from a psychological perspective?

The dream, we can easily see, images the outcome of a process whereby my client found a positive connection to a deep, instinctual area of his soul, as symbolized by the wolf. With the protective image at his side, he was able to start a new kind of life that was much freer of anxiety. The suddenness of the wolf's appearance is quite typical of the emergence of transformational energy: it comes up unexpectedly and with the impact of powerful emotion, such that changes and new directions in life become possible. We can also surmise that the young man was ready for this change, since he was working in a house near the wood, an image for the long previous analytical work with and near the unconscious.

As he came near the end of therapy, the client dreamed that he had to go to an old industrial area with ugly grey buildings to take some measurements. There he was very astonished to find that nature had taken back her territory: he found a lush green meadow with all kinds of wild plants and flowers, which had overgrown the old industrial buildings. He himself expressed his understanding of the dream in a few brief words: "If this can happen in nature outside, it can also happen in nature inside, in my soul." The dream shows an impressive image of what can happen when we find a connection to our deeper roots: life can grow and develop again.

THE WILD FEMININE AND THE DRAGON

In reading about nature and wild animals, one may well ask where the *wild feminine* can be found. The answer is that it is present in all these images. Let me explain why I am connecting all things wild to the feminine. Going back to the roots, to the beginning of the world, to the beginning of life, directly into the wilderness, we discover that in many creation myths the snake plays a central role. The ancestral wild dragon-

snake stands not only for the beginning, but also for the end of the world, when it opens its voracious mouth to devour everything.

Taking a closer look at the dragon-snake, we notice it is a symbol that appears universally across cultures and throughout the history of mankind. Huge in its appearance and spitting fire, it is terrifying and presents us with an image of concentrated, primordial power and energy. In the East, dragons have retained a positive meaning. Here the heavenly dragon is held to be a divine, good-natured, and luck-bringing creature; it is the essence of wisdom, of creative power, and of the capacity for transformation. It is responsible for the harmony between heaven and earth, for fertility, and therefore for the prosperity of the whole country. As a spiritual authority, it is associated with Yang-energy.¹

At the roots of our Western culture we find tales of an *original female* dragon, who lives in the water and represents primordial chaos. The Babylonian creation myth, *Enuma Elish*, describes the sun god and divine hero, Marduk, battling the primordial sea-snake, Tiamat, the ancestral mother of the world.² “Tiamat” means salt water, the ocean, and the first original waters. Tiamat’s male companion is Apsu, whose name means the original moisture, fresh sweet water. According to the myth, the Cosmos begins to unfold when Tiamat and Apsu allow their waters to flow together. As a fruit of their union, the first gods are born and the first sandbars form, which in turn give rise to the first mainland. The myth thus far can be understood to provide a symbol for the creation of a consciousness with boundaries.

In the first ancestral family that follows, some very human-like conflicts take shape, and finally the young god Ea slays his father. On this father’s grave Marduk is born, the glorious son of the Sun. Intending to tame her querulous descendants, Tiamat gives birth to all kinds of monsters: snakes, dragons (the red dragon and the sphinx), the mighty lion, and other creatures. However, this proves to be of little help, as Marduk slays Tiamat herself. Out of her body arise heaven and earth, ocean and land, light and darkness, above and below, life and death.

Joseph Campbell notes that Tiamat, although slain and cut into pieces, still remains indestructible—and moreover that Marduk and all his gods were created from Tiamat’s substance.³ On this basis, Campbell suggests that one could understand the battle from another standpoint and find that the impetuous chaos burst into pieces all by itself and placed these pieces into the world order.

Marduk is a sun god. With Marduk, the power of light manifests to oppose Tiamat's realm of darkness and primordial depths. From this time onward, these two are understood to be hostile, oppositional forces. The mythical story says further that Marduk created men from the blood of Tiamat's divine monsters. Humans therefore stand between Chaos and Cosmos, inheriting the difficult task of resolving this tension. The mythological tale has its origins in the development of nature. Eventually, however, it takes sides with the "upper" principle.

In Western culture, the ancestral snake belongs to the "lower" principle—that is, to the female, to wild and uncontrollable nature, to darkness, and to evil. The original female snake stands for beginnings, for the primordial sea out of which life was born. To contact the snake is to reach symbolically to the deepest archetypal level of the collective unconscious. The limbic system represents the biological equivalent.

THE DRAGON IN PSYCHOLOGY

Jung recognized the life power of the dragon. In *Symbols of Transformation*, he says: "The hero who fights against the dragon has many things in common with it, respectively he takes over some peculiar characteristics of the dragon, i.e., its invulnerability, the snake eyes, etc."⁴ In Jungian



Figure 1: St. George and the Dragon

psychology, the heroic dragon slayer becomes a symbol for the individual who struggles to separate consciousness from the unconscious. Jung tended to interpret the dragon as an aspect of the terrible mother, who wants to devour her son.⁵ In the dragon fight, the hero kills this terrible side of the feminine and liberates the fertile and blessed part, which is represented by the figure of the virgin. Psychologically, this virgin would be the image of the anima, which has been separated from the mother archetype.⁶ And yet, a number of paintings of the dragon myth continue to intrigue me in their portrayal of a perhaps unexpected relationship between the dragon and the virgin. A good example is Paulo Uccello's renowned *St. George and the Dragon*, completed in 1456 and housed in the National Gallery in London.

In this and other paintings, I discovered that the dragon and virgin are often depicted as having a strong bond, whether or not this was consciously intended by the artists. Thus I began to wonder to what extent—if at all—the conventional Jungian understanding of dragon-slaying is of value for the female psyche. How feasibly can we maintain that feminine consciousness positively identifies with the hero who kills the dragon? Or is it rather identified with the virgin—who, as in Uccello's painting, holds the dragon on a loose cord? Could the motif “woman and dragon” even be a very old, nearly forgotten archetype, which has undergone reinterpretation in the course of time?

SAINT MARTHA AND TARASQUE

Following this question has led me to the holy women Martha and Margaret,⁷ each of whom is known for her taming of a dragon. They may be seen in paintings and sculptures with dragons sometimes lying at their feet or in their arms, or even featured as riding-animals. I shall concentrate on Martha and her personification of a particular kind of “female relatedness” with the wild dragon.

In the Bible, Martha is known as the sister of Mary and of Lazarus. Jesus is said to have visited them and to have enjoyed Martha's cooking.⁸ In the Bible we see Martha's energy. It was she who persuaded Jesus to go to Lazarus's grave, whereupon Jesus awakened him after he had been deceased for four days.⁹ According to *The Golden Legend*, an imaginative medieval hagiography, unbelievers put Martha out in a rudderless boat to drift in the ocean—together with her sister Mary, her brother Lazarus, and Saint Maximinus—after Christ's ascension.¹⁰ By the providence of

God, the boat arrived at the South of France. According to legend, Les Saintes Maries de la Mer in Provence was their landing point. Elsewhere it is said that Mary and Martha were accompanied by a black servant named Sara. Sara is venerated by gypsies all over the world as their patron saint. On Whitsuntide they assemble at Les Saintes Maries de la Mer to commemorate the saint in an ecstatic procession. This story points to the positive valuation of a “primitive,” wild, and numinous side of the feminine. Martha’s taming of the dragon in the dense woods in the South of France is described in *The Golden Legend* as well as in some fairy tales of that region.¹¹ Here is my summary of the story, based on several sources:

A long time ago, when the Rhone River flowed wild and impetuous and was bordered by tremendous woods, a huge beast emerged one day from the sea and took it over as her very own kingdom. It was a female dragon, half-beast, half-fish, taller and stronger than twelve elephants, with teeth as sharp as swords and skin as strong as iron. She was an offspring of Leviathan, the cruel and dreadful sea-dragon, and Onachus, the terrible monster snake. Her name was Tarasque.

When she drank water and spat it out, she caused ships to burst and the ferrymen to drown. With a single stroke of her huge paws, Tarasque was able to destroy houses, and with her breath she made an infernal fire of whatever was around her. The men of Provence were brave and bold and risked battling her, but none of them succeeded and they all lost their lives. For seven years Tarasque spread her reign of terror and brought poverty, death, and misfortune to the people.

One day a shepherd saw Tarasque’s skin glittering in the sunlight and thought that Tarasque was dead. Little did he know that what he had seen was nothing but the dragon’s shed skin, left lying on the ground. Akin to the ordinary snake, Tarasque had to slough off her skin every seven years.

So another seven years passed, and the people suffered more than ever under the cruelty of Tarasque. She tore down all the bridges and killed everyone who tried to cross the river. The people on both sides were forced to get along without each other and their lamenting and wailing never stopped.

Finally the people decided to defeat the beast by a ruse. Not far from the city of Avignon there was a deep marsh, and whoever entered it was lost forever. Into that marsh they planned to lure Tarasque. To do this, they tied horses along the path to the marsh, and they tied sheep and goats to the trees. And indeed, Tarasque followed that trail of easy bait. However, when she

arrived at the marsh, something strange happened. Instead of gobbling up the last bait, she roared three times like peals of thunder, and the earth quaked. Then she turned around and went back to the Rhone. All the disappointed and astonished people could do was to escape. The marsh was a place of the devil, and Tarasque herself was a satanic creature. Therefore, that evil place could not bring her to harm.

One day, Holy Martha came to the area where Tarasque dwelled. When Martha arrived at the gates of Jarnegues, the people fell to their knees in front of her. They had heard a lot about Martha's miracles, and they implored her to liberate them from the beast.

So Martha set out for the woods down by the river. She went alone, barefoot, dressed all in white and without any weapons to defend herself, only a little jug of holy water. Eventually, she found Tarasque. When the beast saw Martha, she roared loud in delight at the new offering and moved towards her. But when Martha raised her hands and made the sign of the cross, Tarasque's power broke like wild waves break on cliffs. Then Martha raised her hands and sprinkled holy water on the beast's head, whereupon Tarasque grew as gentle as a lamb.

Martha tied her blue belt around Tarasque's neck and guided her like a willing horse to the city of Jarnegues. The gates were wide open. The people were jubilant. But they also raged over Tarasque and the suffering and misfortune she had brought upon them. So with lances and stones they killed the dragon. Although Martha cried bitterly about Tarasque's death, she forgave the inhabitants of Jarnegues, who built a church to honor her and renamed their city Tarascon.

This tale refers to an ancient time when the River Rhone was wild and humans did not dominate nature to the extent they do today. The emphasis on three times seven years points to a cyclical non-patriarchal time. With her molting every seven years, Tarasque herself seems to have constituted the cyclic order of that time. Her sloughed-off skin glitters in the sunlight—it seems to be golden, very precious.

Tarasque is a part of wild and frightful nature. She is familiar with the deep marsh, which will not harm her. She roars three times, and the earth shakes. Such attributes express her power, a force not easy to remove. After three times seven years, the time has come for Martha's appearance. She arrives alone and barefoot, dressed all in white and bearing no weapons, in marked contrast to the well-armed St. George. Martha's epiphany

echoes, among other things, the medieval belief in a supernatural wild folk who inhabit the forests.¹² Going barefoot and with long unkempt hair, they sometimes helped humans. Martha also recalls the Greek goddess Artemis striding through the woods. The white dress is a sign of her virginity, in the original meaning of female independence as described by Esther Harding.¹³

Martha does not kill the dragon. Instead, she tames her with the sign of the cross and holy water. These are well-known Christian signs of protection against evil. However, I would like to go a bit further. The cross is a very ancient universal symbol. Rooted in matriarchal culture, it represents a first arrangement of order and a sign of the Great Mother.¹⁴ When Martha makes the sign of the cross, this could also be taken as a sign of reverence for the Great Mother. Her sprinkling of holy water over the head of Tarasque can be interpreted similarly, because water is the original element of snakes.

I suggest that Tarasque becomes gentle because Martha approaches her with respect and does not see her as a monster to be broken and destroyed. Nicole Lazzarini's collection of fairy tales based on our legend supports this interpretation.¹⁵ There it is said that Martha speaks with Tarasque and explains where she comes from. She says that Tarasque cannot harm her and that she is not afraid. Upon hearing these words, Tarasque becomes gentle because she finally feels loved ("parce qu'enfin aimée")!¹⁶

Martha ties her blue belt around Tarasque's neck and guides her with it. Is this not a sign of a deep union? It seems that spiritual energy flows from one to the other. Perhaps this is Martha's way of asking the people for understanding for the wild dragon—but in vain, as we know, because the people kill the dragon. Martha cries bitterly about Tarasque's death. Did Martha realize that she could not change the course of time? She forgave the people of Tarascon, who recognized her as a holy one, but they were unable to value her way of taming the dragon above the heroic mode of slaying it.

In the legends and fairy tales about Martha, we find pagan and Christian elements coming together. The former point to an archaic feminine goddess possessed of great healing powers. Beyond this, it is said that Martha could awaken the dead. Here the legend links her to the story of Jesus resurrecting Lazarus, but also to the ancient life-giving Great Mother. Even the grass in Martha's garden was held to be miraculous,¹⁷

and many healings were said to have occurred at her grave. Her sarcophagus lies in the crypt of her church in Tarascon. According to legend, the French king Clovis visited this church every year, after his conversion to Christianity, to receive Martha's healing.¹⁸

We can imagine that the old religion did not disappear from one day to the next. It was rather a gradual process. Old divinities were still venerated after the conversion of the people to Christianity, and in the course of time they merged with the Christian saints. Martha leading the dragon by her belt is a perfect image for this process: pagan religion is not violently eliminated and overcome, but rather is integrated, as if gently led on a blue ribbon. This is a very wise feminine attitude.

Saint Martha is perfectly suited for the integration of an old goddess into the Christian religion. She is noble, self-confident, independent, and caring in the mode of the sheltering Great Mother. In his book *La Tarasque*, Maurice Pezet suggests this view when he states: "*La draperie chrétienne enveloppant sainte Marthe*," implying that "the Goddess is wrapped in the veil of a Christian Saint."¹⁹

The figure of Martha seems to have been subsumed to a patriarchal world in which the principles of masculine consciousness rule: the now tamed dragon is overwhelmed and killed. Wild nature is conquered and depleted for human purposes. Yet aspects of the Great Goddess shimmer through in the legend—the dragon is tamed and, who knows? may live on unbeknownst to us. The wild characteristics of the old goddesses are specifically the ones that were eliminated in the features of many female Christian saints. The dragon fight can destroy such features and split them off, but one can also esteem the dragon and tame and integrate her values.

Martha is called a "virgin." Psychologically speaking, this has little to do with sexual chastity but more with an independent spirit, as mentioned before. The epithet of virginity is here used in order to conceal Martha's original wild power. In many aspects, she reminds one of Artemis, the daughter of Zeus and Leto, a goddess of nature who stands for a fruitful relation between "above" and "below." Artemis is the goddess who strides through the woods accompanied by her companions, nymphs and hunting dogs. She is called the "mistress of animals," especially of young ones. Artemis is the huntress who never misses her aim, which also represents her dark side.²⁰

In the figure of Artemis one finds a manifestation of woman living

independently, capable of caring for herself and focused on important aims. Like Martha, who connects to the dragon with her blue ribbon, Artemis has a deep connection to her own wild side and the realm of the Great Mother. This points to a type of consciousness that is deeply rooted in instinct.

THE GREAT GODDESS AND HER ANIMALS

Turning to ancient myth, we know that at the Babylonian New Year's festival the verses of the *Enuma Elish* were performed, and that the king, Marduk's representative, was confirmed as the ruler for another year. The ritual procession passed through the Gate of Ishtar in honor of the Great Goddess. The ritual path has been reconstructed in the National Museum of Berlin with the bricks that were dug out of the site in Babylon.²¹ The beauty of this work is moving, especially the frieze with lions that borders the path to the Gate. The Gate itself is decorated with alternating bulls and dragons. This is an image that refers to the old mother goddess Tiamat, in honor of Ishtar. The presence of lions and bulls in this work points to the ancient meaning of the Great Mother as the Mistress of wild animals.



Figure 2: Babylonian Goddess

One of the most touching representations of the Babylonian Goddess is from around 4000 B.C. It is a sculpture showing her as an archetypal mother, holding her child in her arms. Remarkably, both mother and child are portrayed with snake heads. The German researcher Vera Zingsem has shown a clear development from Inanna to Ishtar.²² I mention this because Inanna is often depicted as the Mistress of animals and vegetation. Sometimes she is portrayed as seated upon or riding a lion. Of special relevance here is a relief that shows the Great Goddess with a wild lion on a leash. The goddess holding a



Figure 3: Cylinder Seal of the Great Goddess

tamed wild animal seems to be the first of an iconographic series leading later to Martha with the dragon.

In a written prayer in cuneiform script to Inanna of Ur, one can read that the goddess herself was compared to a dragon: “You have filled the country with snake poison, like a dragon.”²³ Another song says, “Goddess of Ningal, you were born for joy, like a dragon you have the power to destroy.”²⁴ She is also called “Queen, riding on wild animals,”²⁵ and a “wild cow without reins.”²⁶ In another prayer she is called “splendid lioness among the Gods,”²⁷ or “bull burning with anger.”²⁸

It is significant that the Goddess was recognized and venerated both in her light *and* dark aspects. “When you thunder like Ischkur, vegetation will grow, you Goddess, who brings the big flood down from the mountains.”²⁹ “Inanna of heaven and earth, high Goddess, who spreads flaming fire-rains all over the world....”³⁰ Here we recognize her as the mighty dragon. In other passages, we see her as a merciful “magna mater,” that is, the Great Mother: “Great Queen of all Queens, . . . wise Queen of all countries, full of understanding, . . . merciful woman who gives us life, your heart shines strongly.”³¹

Inanna is a courageous fighter. Like a lioness, she will defend her people. The fact that she is always ready to fight seems to be as well an expression of her ability to love. Aggression and love do not exclude each

other, but rather they exist naturally together and are characteristic features of the wild feminine. This archetypal image may be difficult to comprehend, because today these two aspects seem to be so contradictory.

In the original versions of many fairy tales, the light and the dark sides are still contained in the figure of the mother, whereas in later versions the destructive side is attributed to an evil stepmother. She chases her children away when time has come for them to become independent, just as wild animals do. The frightful dragon contains these opposites. I do not deny that the wild dragon contains very dangerous shadow aspects, but it is not a solution to project the frightful, or to repress it or split it off. The violent killing of the dragon is a pseudo-solution. The shadow parts need to be looked at and integrated.

RECONNECTING TO TODAY

Here I would like to tell about a 60-year-old client. Because of severe family problems, she worked with me for many years in analysis. Due to many disappointments in the course of her life, she had lost her previously sustaining religious faith. Her disillusionment with the church was accompanied by many negative emotions and feelings, and she formed the conviction that she was a “bad woman.” Towards the end of our work she began to imagine what she described as a sister, and later a goddess, whom she called “Sibylla Veronica.” Sibylla Veronica was said to be big, strong, and red-haired. My client had talks with her every day, experiencing her “friend’s” caring and sharing of energy. As a steady invisible companion and protectress, Sibylla Veronica helped my client to accept her own shadow and to develop understanding and love for herself. With Sibylla’s support, my client rediscovered a “religious attitude” in the broad sense of reconnecting with nature and something larger than herself. Sibylla Veronica arising spontaneously from the unconscious recalls the earlier-mentioned dream in which a silver wolf suddenly appeared out of the woods and accompanied the dreamer thereafter as his assistant.

It is useless to split off the wild dragon side. The untamed and un nourished animal will take revenge. In banishment, it will do all the evil that one wanted to avoid. Situated in the deepest region of our soul, in its archaic instinctual ground, it will overtake the whole personality from behind and paralyze it with fears, phobias, and depressions. This is why it is so important to go back to the roots again and again in therapies with women *and* men. There we can move toward taking up

respectful contact with the dragon within, with the long-banned, archaic, wild and dark feminine. This deserves to be acknowledged and nourished, since it belongs to the deepest energy-giving part of our soul and finally to our Self.

NOTES

1. Catalogue to the exhibition “*Der Drache: Himmelssohn oder Ausgeburt der Hölle?*” Text, Urs Ramseier and M. L. Nabholz, Museum für Völkerkunde und Schweizerisches Museum für Volkskunde (Basel: Museum für Völkerkunde, 1996), pp. 1-4.

2. B. Stamer and V. Zingsem, *Schlangenfrau und Chaosdrache in Märchen, Mythos und Kunst: Schlangen- und Drachensymbolik im Kulturvergleich* (Stuttgart: Kreuz, 2001), pp. 133-139.

3. Joseph Campbell, *The Hero with a Thousand Faces*, Bollingen Series Vol. XVII (New York: Bollingen Foundation Inc., 1949), p. 246.

4. C. G. Jung, “The Dual Mother,” in *Symbols of Transformation*, vol. 5 of *The Collected Works of C. G. Jung*, trans. R. F. C. Hull (Princeton, NJ: Princeton University Press, 1990), § 575.

5. *Ibid.*, “Symbols of the Mother and of Rebirth,” § 374.

6. Uwe Steffen, *Drachenkampf: Der Mythos vom Bösen* (Stuttgart: Kreuz, 1984), p. 29.

7. Rosa Giorgi, “Margareta von Antiochien” and “Marta,” in *Die Heiligen: Geschichte und Legende* (Berlin: Parthas, 2003), pp. 231-233; 252-256.

8. Luke 10:38-42, *The Holy Bible*, Authorized King James Version (Wheaton, IL: Tyndale House Publishers, 1987).

9. John 11:1-44.

10. “Martha,” in *The Golden Legend or Lives of the Saints*, vol. IV, compiled by Jacobus de Voragine, Archbishop of Genoa, 1275; English by William Caxton, 1483; from the Temple Classics, F. S. Ellis, ed., 1900/1931, *Internet Medieval Source Book: Saints Lives*, Paul Halsall, ORB Sources ed.: <http://www.fordham.edu/halsall/sbook3.html> (accessed 18 February 2009), pp. 64-67.

11. “Das Ungeheuer Tarasque,” in *Märchen von Drachen*, ed. Sigrid Früh (Frankfurt: Fischer, 1988), pp. 61-63.

12. A. Rapp Buri and M. Stucki-Schürer, *Zahm und Wild: Basler und*

Strassburger Bildteppiche des 15. Jahrhunderts (Mainz: Ph. von Zabern, 1990), p. 52.

13. Esther Harding, *Women's Mysteries: Ancient and Modern* (Boston: Shambhala, 1971), see, e.g., p. 102, and chapter 9, pp. 117-127.

14. Carola Meier-Seethaler, "Die matrizenrischen Wurzeln universeller Symbole" (lecture at the C. G. Jung-Institute, WS 91/92; personal notes); see also Marija Gimbutas, *The Civilization of the Goddess* (San Francisco: HarperSanFrancisco, 1991), e.g., p. 316, and fig. 13, p. 317.

15. Nicole Lazzarini, *Contes et Légendes de Provence, Sainte Marthe et la Tarasque* (Rennes: Editions Ouest-France, 2002), pp. 181-187.

16. *Ibid.*, p. 187.

17. "Martha," *The Golden Legend*, p. 65.

18. *Ibid.*, p. 67.

19. Louis Renard, *La Tarasque: Le Temps Retrouvé* (Marguerittes: Equinoxe, 1991), p. 118.

20. Jean Shinoda Bolen, *Goddesses in Everywoman* (San Francisco: Harper & Row, 1984), see chapters 3 and 4, pp. 35-75.

21. J. Marzahn, *Das Ishtar-Tor von Babylon. Die Prozessionsstrasse. Das babylonische Neujahrsfest*, Staatliche Museen zu Berlin, Vorderasiatisches Museum (Mainz: Ph. von Zabern, 1995), pp. 17-30.

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23. *Ibid.*, p. 80.

24. *Ibid.*, p. 85.

25. *Ibid.*, p. 80.

26. *Ibid.*, p. 81.

27. *Ibid.*, p. 95.

28. *Ibid.*, p. 96.

29. *Ibid.*, p. 80.

30. *Ibid.*

31. *Ibid.*, p. 81.

Illustrations:

Fig. 1: Paulo Uccello, *St. George and the Dragon*, 1456, National Gallery, London: <http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=ng6294> (accessed 15 June 2009).

Fig. 2: Babylonian Goddess. Adele Getty, *Goddess: Mother of Living*

Nature (Art and Imagination Series), the Babylonian Goddess (Ur, around 4000-3500 b.Ch., terracotta, height 15 cm) (London: Thames and Hudson, 1990), p. 33.

Fig. 3: Cylinder Seal of the Great Goddess. Othmar Keel, *L'Eternel féminin. Une face cachée du Dieu biblique*. "Sceau-cylindre montrant Ishtar maîtrisant un lion" (Mésopotamie, Elam, env. 2340-2190 av. J.-C., pierre noire, hauteur 4,2 cm.) Musée Bible + Orient (Genève: Editions Labor et Fides, 2007), p. 94.