

adult. There is no recognition of inner anxieties, nor of the dangers of temptation to our very existence. To quote Riesman, "there is none of the grimness of Little Red Riding Hood," which has been replaced by "a fake which the citizens put on for Tootle's benefit." Nowhere in *Tootle* is there an externalization onto story characters of inner processes and emotional problems pertaining to growing up, so that the child may be able to face the first and thus solve the latter.

We can fully believe it when at the end of *Tootle* we are told that Tootle has forgotten it ever did like flowers. Nobody with the widest stretch of imagination can believe that Little Red Riding Hood could ever forget her encounter with the wolf, or will stop liking flowers or the beauty of the world. Tootle's story, not creating any inner conviction in the hearer's mind, needs to rub in its lesson and predict the outcome: the engine will stay on the tracks and become a streamliner. No initiative, no freedom there.

The fairy tale carries within itself the conviction of its message; therefore it has no need to peg the hero to a specific way of life. There is no need to tell what Little Red Riding Hood will do, or what her future will be. Due to her experience, she will be well able to decide this herself. The wisdom about life, and about the dangers which her desires may bring about, is gained by every listener.

Little Red Riding Hood lost her childish innocence as she encountered the dangers residing in herself and the world, and exchanged it for wisdom that only the "twice born" can possess: those who not only master an existential crisis, but also become conscious that it was their own nature which projected them into it. Little Red Riding Hood's childish innocence dies as the wolf reveals itself as such and swallows her. When she is cut out of the wolf's belly, she is reborn on a higher plane of existence; relating positively to both her parents, no longer a child, she returns to life a young maiden.

"JACK AND THE BEANSTALK"

Fairy tales deal in literary form with the basic problems of life, particularly those inherent in the struggle to achieve maturity. They caution against the destructive consequences if one fails to develop higher levels of responsible selfhood, setting warning examples such as the older brothers in "The Three Feathers," the stepsisters in "Cin-

derella," the wolf in "Little Red Cap." To the child, these tales subtly suggest why he ought to strive for higher integration, and what is involved in it.

These same stories also intimate to a parent that he ought to be aware of the risks involved in his child's development, so that he may be alert to them and protect the child when necessary to prevent a catastrophe; and that he ought to support and encourage his child's personal and sexual development when and where this is appropriate.

The tales of the Jack cycle are of British origin; from there they became diffused throughout the English-speaking world.⁶⁰ By far the best-known and most interesting story of this cycle is "Jack and the Beanstalk." Important elements of this fairy tale appear in many stories all over the world: the seemingly stupid exchange which provides something of magic power; the miraculous seed from which a tree grows that reaches into heaven; the cannibalistic ogre that is outwitted and robbed; the hen that lays golden eggs or the golden goose; the musical instrument that talks. But their combination into a story which asserts the desirability of social and sexual self-assertion in the pubertal boy, and the foolishness of a mother who belittles this, is what makes "Jack and the Beanstalk" such a meaningful fairy tale.

One of the oldest stories of the Jack cycle is "Jack and His Bargains." In it the original conflict is not between a son and his mother who thinks him a fool, but a battle for dominance between son and father. This story presents some problems of the social-sexual development of the male in clearer form than "Jack and the Beanstalk," and the underlying message of the latter can be understood more readily in the light of this earlier tale.

In "Jack and His Bargains" we are told that Jack is a wild boy, of no help to his father. Worse, because of Jack the father has fallen on hard times and must meet all kinds of debts. So he has sent Jack with one of the family's seven cows to the fair, to sell it for as much money as he can get for it. On the way to the fair Jack meets a man who asks him where he is headed. Jack tells him, and the man offers to swap the cow for a wondrous stick: all its owner has to say is "Up stick and at it" and the stick will beat all enemies senseless. Jack makes the exchange. When he comes home, the father, who has expected to receive money for his cow, gets so furious that he fetches a stick to beat Jack with. In self-defense Jack calls on *his* stick, which beats the father until he cries for mercy. This establishes Jack's ascendancy over his father in the home, but does not provide the money they need. So Jack is sent to the next fair to sell another cow. He meets the same man and exchanges the cow for a bee that sings beautiful songs. The need

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for money increases, and Jack is sent to sell a third cow. Once more he meets the man, and exchanges this cow for a fiddle which plays marvelous tunes.

Now the scene shifts. The king who rules in this part of the world has a daughter who is unable to smile. Her father promises to marry her to the man who can make her merry. Many princes and rich men try in vain to amuse her. Jack, in his ragged clothes, gets the better of all the highborn competitors, because the princess smiles when she hears the bee sing and the fiddle play so beautifully. She laughs outright as the stick beats up all the mighty suitors. So Jack is to marry her.

Before the marriage is to take place, the two are to spend a night in bed together. There Jack lies stock still and makes no move toward the princess. This greatly offends both her and her father; but the king soothes his daughter, and suggests that Jack may be scared of her and the new situation in which he finds himself. So on the following night another try is made, but the night passes as did the first. When on a third try Jack still does not move toward the princess in bed, the angry king has him thrown into a pit full of lions and tigers. Jack's stick beats these wild animals into submission, at which the princess marvels at "what a proper man he was." They get married "and had baskets full of children."

The story is somewhat incomplete. For example, while the number three is emphasized repeatedly—three encounters with the man, three exchanges of a cow for a magic object, three nights with the princess without Jack's "turning to her"—it remains unclear why seven cows are mentioned at the beginning and then we hear no more about the four cows remaining after three have been exchanged for the magic objects. Secondly, while there are many other fairy tales in which a man remains unresponsive to his love for three consecutive days or nights, usually this is explained in some fashion;* Jack's behavior in this regard, however, is left quite unexplained, and so we have to rely on our imagination for its meaning.

The magic formula "Up stick and at it" suggests phallic associations,

*For example, in the Brothers Grimm's tale "The Raven," a queen's daughter turned into a raven can be freed from her enchantment if the hero awaits her fully awake on the following afternoon. The raven warns him that to remain awake he must not eat or drink of anything an old woman will offer him. He promises, but on three consecutive days permits himself to be induced to take something and in consequence falls asleep at the appointed time when the raven-princess comes to meet him. Here it is an old woman's jealousy and a young man's selfish cupidity which explain his falling asleep when he should be wide awake for his beloved.

as does the fact that only this new acquisition permits Jack to hold his own in relation to his father, who up to now has dominated him. It is this stick which gains him victory in the competition with all suitors—a competition which is a sexual contest, since the prize is marrying the princess. It is the stick that finally leads to sexual possession of the princess, after it has beaten the wild animals into submission. While the lovely singing of the bee and the beautiful tunes of the fiddle make the princess smile, it is the stick's beating up the pretentious suitors, and thus making a shambles of what we may assume was their masculine posturing, that makes her laugh.* But if these sexual connotations were all there was to this story, it would not be a fairy tale, or not a very meaningful one. For its deeper significance we have to consider the other magic objects, and the nights during which Jack rests unmovingly beside the princess as if he himself were a stick.

Phallic potency, the story implies, is not enough. In itself it does not lead to better and higher things, nor does it make for sexual maturity. The bee—a symbol of hard work and sweetness, as it gives us honey, hence its delightful songs—stands for work and its enjoyment. Constructive labor as symbolized by the bee is a stark contrast to Jack's original wildness and laziness. After puberty, a boy must find constructive goals and work for them to become a useful member of society. That is why Jack is first provided with the stick, before he is given the bee and fiddle. The fiddle, the last present, symbolizes artistic achievement, and with it the highest human accomplishment. To win the princess, the power of the stick and what it symbolizes sexually is not sufficient. The power of the stick (sexual prowess) must become controlled, as suggested by the three nights in bed during which Jack does not move. By such behavior he demonstrates his self-control; with it he no longer rests his case on the display of phallic masculinity; he does not wish to win the princess by overpowering her. Through his subjugation of the wild animals Jack shows that he uses his strength to control those lower tendencies—the ferocity of

*There are many fairy tales in which an all-too-serious princess is won by the man who can make her laugh—that is, free her emotionally. This is frequently achieved by the hero's making persons who normally command respect look ridiculous. For example, in the Brothers Grimm's story "The Golden Goose," Simpleton, the youngest of three sons, because of his kindness to an old dwarf is given a goose with golden feathers. Cupidity induces various people to try to pull a feather off, but for this they get stuck to the goose, and to each other. Finally a parson and a sexton get stuck, too, and have to run after Simpleton and his goose. They look so ridiculous that on seeing this procession, the princess laughs.

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lion and tiger, his wildness and irresponsibility which had piled up debts for his father—and with it becomes worthy of princess and kingdom. The princess recognizes this. Jack at first has made her only laugh, but at the end when he has demonstrated not only (sexual) power but also (sexual) self-control, he is recognized by her as a proper man with whom she can be happy and have many children.*

"Jack and His Bargains" begins with adolescent phallic self-assertion ("Up stick and at it") and ends with personal and social maturity as self-control and valuation of the higher things in life are achieved. The much-better-known "Jack and the Beanstalk" story starts and ends considerably earlier in a male's sexual development. While loss of infantile pleasure is barely hinted at in the first story with the need to sell the cows, this is a central issue in "Jack and the Beanstalk." We are told that the good cow Milky White, which until then had supported child and mother, has suddenly stopped giving milk. Thus the expulsion from an infantile paradise begins; it continues with the mother's deriding Jack's belief in the magic power of his seeds. The phallic beanstalk permits Jack to engage in oedipal conflict with the ogre, which he survives and finally wins, thanks only to the oedipal mother's taking his side against her own husband. Jack relinquishes his reliance on the belief in the magic power of phallic self-assertion as he cuts down the beanstalk; and this opens the way toward a development of mature masculinity. Thus, both versions of the Jack story together cover the entire male development.

Infancy ends when the belief in an unending supply of love and nutriment proves to be an unrealistic fantasy. Childhood begins with an equally unrealistic belief in what the child's own body in general, and specifically one aspect of it—his newly discovered sexual equipment—can achieve for him. As in infancy the mother's breast was symbol of all the child wanted of life and seemed to receive from her, so now his body, including his genitals, will do all that for the child, or so he wishes to believe. This is equally true for boys and girls; that is why "Jack and the Beanstalk" is enjoyed by children of both sexes.

*The Brothers Grimm's story "The Raven" may serve as a comparison to support the idea that three-times-repeated self-control over instinctual tendencies demonstrates sexual maturity, while its absence indicates an immaturity that prevents the gaining of one's true love. Unlike Jack, the hero in "The Raven," instead of controlling his desire for food and drink and for falling asleep, succumbs three times to the temptation by accepting the old woman's saying "One time is no time"—that is, it doesn't count—which shows his moral immaturity. He thus loses the princess. He finally gains her only after many errands through which he grows.

The end of childhood, as suggested before, is reached when such childish dreams of glory are given up and self-assertion, even against a parent, becomes the order of the day.

Every child can easily grasp the unconscious meaning of the tragedy when the good cow Milky White, who provided all that was needed, suddenly stops giving milk. It arouses dim memories of that tragic time when the flow of milk ceased for the child, when he was weaned. That is the time when the mother demands that the child must learn to make do with what the outside world can offer. This is symbolized by Jack's mother sending him out into the world to arrange for something (the money he is expected to get for the cow) that will provide sustenance. But Jack's belief in magic supplies has not prepared him for meeting the world realistically.

If up until now Mother (the cow, in fairy-tale metaphor) has supplied all that was needed and she now no longer does so, the child will naturally turn to his father—represented in the story by the man encountered on the way—expecting Father to supply magically to the child all he needs. Deprived of the "magic" supplies which up to then have been assured, and which he has felt were his unquestionable "rights," Jack is more than ready to exchange the cow for any promise of a magic solution to the impasse in living in which he finds himself.

It is not just Mother who tells Jack to sell the cow because it no longer gives milk; Jack also wants to get rid of this no-good cow that disappoints him. If Mother, in the form of Milky White, deprives and makes it imperative to change things, then Jack is going to exchange the cow not for what Mother wants, but for what seems more desirable to him.

To be sent out to encounter the world means the end of infancy. The child then has to begin the long and difficult process of turning himself into an adult. The first step on this road is relinquishing reliance on oral solutions to all of life's problems. Oral dependency has to be replaced by what the child can do for himself, on his own initiative. In "Jack and His Bargains" the hero is handed all three magic objects and only by means of them gains his independence; these objects do everything for him. His only contribution, while it shows self-control, is a rather passive one: he does nothing while in bed with the princess. When he is thrown into a pit with the wild animals, he is rescued not by his courage or intelligence, but only by the magic power of his stick.

Things are very different in "Jack and the Beanstalk." This story tells that while belief in magic can help in daring to meet the world

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on our own, in the last analysis we must take the initiative and be willing to run the risks involved in mastering life. When Jack is given the magic seeds, he climbs the beanstalk on his own initiative, not because somebody else suggested it. Jack uses his body's strength skillfully in climbing the beanstalk, and risks his life three times to gain the magic objects. At the end of the story he cuts down the beanstalk and in this way makes secure his possession of the magic objects which he has gained through his own cunning.

Giving up oral dependency is acceptable only if the child can find security in a realistic—or, more likely, a fantastically exaggerated—belief in what his body and its organs will do for him. But a child sees in sexuality not something based on a relation between a man and a woman, but something that he can achieve all by himself. Disappointed in his mother, a little boy is not likely to accept the idea that to achieve his masculinity he requires a woman. Without such (unrealistic) belief in himself, the child is not able to meet the world. The story tells that Jack looked for work, but didn't succeed in finding it; he is not yet able to manage realistically; this the man who gives him the magic seeds understands, although his mother does not. Only trust in what his own body—or, more specifically, his budding sexuality—can achieve for him permits the child to give up reliance on oral satisfaction; this is another reason why Jack is ready to exchange cow for seeds.

If his mother would accept Jack's wish to believe that his seeds and what they eventually may grow into are as valuable now as cow milk was in the past, then Jack would have less need to take recourse to fantasy satisfactions, such as the belief in magic phallic powers as symbolized by the huge beanstalk. Instead of approving of Jack's first act of independence and initiative—exchanging the cow for seeds—his mother ridicules what he has done, is angry with him for it, beats him, and, worst of all, falls back on the exercise of her depriving oral power: as punishment for having shown initiative, Jack is sent to bed without being given any food.

There, while he is in bed, reality having proven so disappointing, fantasy satisfaction takes over. The psychological subtlety of fairy stories which gives what they tell the ring of truth is shown once more in the fact that it is during the night that the seeds grow into the huge beanstalk. No normal boy could during the day exaggerate so fantastically the hopes which his newly discovered masculinity evokes in him. But during the night, in his dreams, it appears to him in extravagant images, such as the beanstalk on which he will climb to the gates of

heaven. The story tells that when Jack awakes, his room is partly dark, the beanstalk shutting off the light. This is another hint that all that takes place—Jack's climbing into the sky on the beanstalk, his encounters with the ogre, etc.—is but dreams, dreams which give a boy hope for the great things he will one day accomplish.

The fantastic growth of the humble but magic seeds during the night is understood by children as a symbol of the miraculous power and of the satisfactions Jack's sexual development can bring about: the phallic phase is replacing the oral one; the beanstalk has replaced Milky White. On this beanstalk the child will climb into the sky to achieve a higher existence.

But, the story warns, this is not without its great dangers. Getting stuck in the phallic phase is little progress over fixation on the oral phase. Only when the relative independence acquired due to the new social and sexual development is used to solve the old oedipal problems will it lead to true human progress. Hence Jack's dangerous encounters with the ogre, as the oedipal father. But Jack also receives help from the ogre's wife, without which he would be destroyed by the ogre. How insecure Jack in "Jack and the Beanstalk" is about his newly discovered masculine strength is illustrated by his "regression" to orality whenever he feels threatened: he hides twice in the oven, and finally in a "copper," a large cooking vessel. His immaturity is further suggested by his stealing the magic objects which are the ogre's possessions, which he gets away with only because the ogre is asleep.* Jack's essential unreadiness to trust his newly found masculinity is indicated by his asking the ogre's wife for food because he is so hungry.

In fairy-tale fashion, this story depicts the stages of development a boy has to go through to become an independent human being, and shows how this is possible, even enjoyable, despite all dangers, and most advantageous. Giving up relying on oral satisfactions—or rather having been forced out of it by circumstances—and replacing them with phallic satisfaction as solution to all of life's problems are not enough: one has also to add, step by step, higher values to the ones already achieved. Before this can happen, one needs to work through the oedipal situation, which begins with deep disappointment in the mother and involves intense competition with and jealousy of the

*How different is the behavior of Jack in "Jack and His Bargains," who trusts his newly gained strength. He does not hide or get things on the sly; on the contrary, when in a dangerous situation, whether with his father, his competitors for the princess, or the wild beasts, he openly uses the power of his stick to gain his goals.

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father. The boy does not yet trust Father enough to relate openly to him. To master the difficulties of this period, the boy needs a mother's understanding help: only because the ogre's wife protects and hides Jack can he acquire the ogre-father's powers.

On his first trip Jack steals a bag filled with gold. This gives him and his mother the resources to buy what they need, but eventually they run out of money. So Jack repeats his excursion, although he now knows that in doing so he risks his life.*

On his second trip Jack gains the hen that lays the golden eggs: he has learned that one runs out of things if one cannot produce them or have them produced. With the hen Jack could be content, since now all physical needs are permanently satisfied. So it is not necessity which motivates Jack's last trip, but the desire for daring and adventure—the wish to find something better than mere material goods. Thus, Jack next attains the golden harp, which symbolizes beauty, art, the higher things in life. This is followed by the last growth experience, in which Jack learns that it will not do to rely on magic for solving life's problems.

As Jack gains full humanity by striving for and gaining what the harp represents, he is also forcefully made aware—through the ogre's nearly catching him—that if he continues to rely on magic solutions, he will end up destroyed. As the ogre pursues him down the beanstalk, Jack calls out to his mother to get the ax and cut the beanstalk.

*On some level, climbing up the beanstalk symbolizes not only the "magic" power of the phallus to rise, but also a boy's feelings connected with masturbation. The child who masturbates fears that if he is found out, he will suffer terrible punishment, as symbolized by the ogre's doing away with him if he should discover what Jack is up to. But the child also feels as if he is, in masturbating, "stealing" some of his parent's powers. The child who, on an unconscious level, understands this meaning of the story derives reassurance that his masturbation anxieties are invalid. His "phallic" excursion into the world of the grown-up giant-ogres, far from leading to his destruction, gains him advantages he is able to enjoy permanently.

Here is another example of how the fairy tale permits the child to understand and be helped on an unconscious level without his having to become aware on a conscious level of what the story is dealing with. The fairy tale represents in images what goes on in the unconscious or preconscious of the child: how his awakening sexuality seems like a miracle that happens in the darkness of the night, or in his dream. Climbing up the beanstalk, and what it symbolizes, creates the anxiety that at the end of this experience he will be destroyed for his daring. The child fears that his desire to become sexually active amounts to stealing parental powers and prerogatives, and that therefore this can be done only on the sly, when the adults are unable to see what goes on. After the story has given body to these anxieties, it assures the child that the ending will be a good one.

The mother brings the ax as told, but on seeing the giant's huge legs coming down the beanstalk, she freezes into immobility; she is unable to deal with phallic objects. On a different level, the mother's freezing signifies that while a mother may protect her boy against the dangers involved in striving for manhood—as the ogre's wife did in hiding Jack—she cannot gain it for him; only he himself can do that. Jack grabs the ax and cuts off the beanstalk, and with it brings down the ogre, who perishes from his fall. In doing so, Jack rids himself of the father who is experienced on the oral level: as a jealous ogre who wants to devour.

But in cutting down the beanstalk Jack not only frees himself from a view of the father as a destructive and devouring ogre; he also thus relinquishes his belief in the magic power of the phallus as the means for gaining him all the good things in life. In putting the ax to the beanstalk, Jack forswears magic solutions; he becomes "his own man." He no longer will take from others, but neither will he live in mortal fear of ogres, nor rely on Mother's hiding him in an oven (regressing to orality).

As the story of "Jack and the Beanstalk" ends, Jack is ready to give up phallic and oedipal fantasies and instead try to live in reality, as much as a boy his age can do so. The next development may see him no longer trying to trick a sleeping father out of his possessions, nor fantasizing that a mother figure will for his sake betray her husband, but ready to strive openly for his social and sexual ascendancy. This is where "Jack and His Bargains" begins, which sees its hero attain such maturity.

This fairy tale, like many others, could teach parents much as it helps children grow up. It tells mothers what little boys need to solve their oedipal problems: Mother must side with the boy's masculine daring, surreptitious though it may still be, and protect him against the dangers which might be inherent in masculine assertion, particularly when directed against the father.

The mother in "Jack and the Beanstalk" fails her son because, instead of supporting his developing masculinity, she denies its validity. The parent of the other sex ought to encourage a child's pubertal sexual development, particularly as he seeks goals and achievements in the wider world. Jack's mother, who thought her son utterly foolish for the trading he had done, stands revealed as the foolish one because she failed to recognize the development from child to adolescent which was taking place in her son. If she had had her way, Jack would have remained an immature child, and neither he nor his mother

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would have escaped their misery. Jack, motivated by his budding manhood, undeterred by his mother's low opinion of him, gains great fortune through his courageous actions. This story teaches—as do many other fairy tales, such as "The Three Languages"—that the parents' error is basically the lack of an appropriate and sensitive response to the various problems involved in a child's maturing personally, socially, and sexually.

The oedipal conflict within the boy in this fairy tale is conveniently externalized onto two very distant figures who exist somewhere in a castle in the sky: the ogre and his wife. It is many a child's experience that most of the time, when Father—like the ogre in the tale—is out of the home, the child and his mother have a good time together, as do Jack and the ogre's wife. Then suddenly Father comes home, asking for his meal, which spoils everything for the child, who is not made welcome by his father. If a child is not given the feeling that his father is happy to find him home, he will be afraid of what he fantasized while Father was away, because it didn't include Father. Since the child wants to rob Father of his most prized possessions, how natural that he should fear being destroyed in retaliation.

Given all the dangers of regressing to orality, here is another implied message of the Jack story: it was not at all bad that Milky White stopped giving milk. Had this not happened, Jack would not have gotten the seeds out of which the beanstalk grew. Orality thus not only sustains—when hung on to too long, it prevents further development; it even destroys, as does the orally fixated ogre. Orality can be left safely behind for masculinity if Mother approves and continues to offer protection. The ogre's wife hides Jack in a safe, confined place, as Mother's womb had provided safety against all dangers. Such a short regression to a previous stage of development provides the security and strength needed for the next step in independence and self-assertion. It permits the little boy to enjoy fully the advantages of the phallic development he is now entering. And if the bag of gold and, even more, the hen that lays the golden eggs stand for anal ideas of possession, the story assures that the child will not get stuck in the anal stage of development: he will soon realize that he must sublimate such primitive views and become dissatisfied with them. He will then settle for nothing less than the golden harp and what it symbolizes.*

*Unfortunately, "Jack and the Beanstalk" is often reprinted in a form that contains many changes and additions, mostly the result of efforts to provide moral justification for Jack's robbing the giant. These changes, however, destroy the story's poetic impact and rob it of its deeper psychological meaning. In this bowdlerized version,