In this study we will examine a conspicuous narrative pattern in the Acts of Thomas (ATh) and some literary parallels. The plot of these stories can be summarized in one sentence: A demon loves a woman and tortures her until the man of God drives him out. We may also read about the demon’s jealousy and his murders of the men who approach the woman; and the story often concludes with the celebration of baptism, eucharist, or marriage. The pattern described here resembles the plot of a romance, but it also differs from it in that within our narratives there is always a jealously loving demon, while romantic love and marriage are not necessarily parts of the story.

The three passages on which we will focus are found in the cc. 30-8, 42-50, and 62-81 (third, fifth, and seventh to eighth acts in the numbering of the Greek text). The third act relates that the apostle Thomas finds the corpse of a handsome young man beside the road, and begins to pray. Soon a serpent, or more correctly, a dragon (drakōn), comes forth from the bushes and recounts how he killed the man, because he made love to a beautiful woman whom the dragon loved. The apostle then converses at length with the dragon and commands him to suck out the poison from the corpse. The dragon obeys and bursts. The apostle in turn raises the young man from the dead, who then becomes a follower.

1 Since the demons in our stories appear in the shapes of male figures and lovers of women, we will use the male pronoun ‘he’ in connection with them.

See also Adamik. this volume, Ch. IX.
In the second episode, a woman tells the apostle of her encounter with a troubled young man, who came up to her after she left the baths, and asked her to sleep with him. She refused him, but he appeared to her in dream and had sexual intercourse with her. This goes on for a long time, until she meets the apostle. The mysterious lover turns out to be a demon, who negotiates for a while with the apostle, but then leaves his 'fair wife'. The woman is baptized and celebrates the eucharist with the other followers of Thomas.

The third episode is the lengthiest, and actually includes two 'acts'. A king's general (identified as 'Siphor' in c. 100) comes up to the apostle and asks him to cure his wife and daughter. Both had been attacked by a man and a boy on the street many years ago. Since then they are unexpectedly struck down to the ground from time to time. While the apostle and the general are on the way to the general's house, they catch sight of a herd of wild asses beside the road. Thomas tells the general to call the asses to him, and the asses obey. When they enter the city, Thomas sends one of the asses as a delegate into the courtyard to call out the demons. The woman and her daughter come out, and Thomas begins to converse with the demon in the woman. The demon turns out to be the one expelled from the other woman in cc. 42-50. When the demons finally leave, the two women fall to the ground, but Thomas cures them and they become his followers. The wild asses witness the whole procedure, until the apostle sends them back to their pasture.

First we will pursue a short narrative critical survey of the selected passages, then seek for ancient literary parallels, and finally interpret the passages in the context of the AT17 and the parallel texts with the help of a typological scenario.

1. Narrative analysis: plot, rhetoric and characterization

The AT17 can be divided into two halves of approximately equal length. The second half consists of cc. 82-170, and tells the story of Mygdonia, who becomes a follower of Thomas and refuses to sleep with her husband Charisius, kinsman of the king. Other women of the royal court and family join the apostle, and this leads finally to the martyr-

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3 Cf. the big dog as Peter's delegate in the APt 9.
dom of the apostle. This is basically the recurrent pattern of the endings of the AAA, where women of high social stance follow the teaching of the apostles and begin to practise chastity; their mighty and jealous husbands, in turn, give over the apostles to trial and death.

The first half of the ATh (1-81), on the other hand, contains a chain of shorter episodes, most of which are based on the theme of marriage. Both halves contain a hymn, the 'Hymn of the bride' (6-7), and the famous 'Hymn of the pearl' (108-13), respectively. Though women, marriage and demons play an important role in all of the AAA, the ATh handles the subject in an especially concentrated manner. After a short introduction of how Jesus sent the apostle to India, we find him already at a wedding celebration, where he sings his 'Hymn of the bride'. It is in this context that the three episodes of women and demons are situated.

This is the basic plot of the three stories: The apostle meets one of the characters on his journey. He listens to the story of the misdeeds of the demon. He then summons the demon, who talks about his origin and deeds. The apostle, in turn, talks about his mission and the mighty deeds of God, and expels the demon. The demon leaves, and the apostle cures the victims. The victims talk about wondrous experiences and visions, praise God and become followers. Baptism and eucharist may close the story.

The largest part of the narratives contains direct speech of the characters, mainly about mythological themes. The speeches are made up of a dualistic vocabulary: God and his followers stand in opposition with the devil and his followers; the demon's power with the apostle's power, light with darkness. The speeches are also set up in pairs so as to express this dualistic contrast. In c.32, the dragon tells the history of humankind from his own perspective: his father made himself like God; rules everything that is created under heaven; spoke with Eve in Paradise; incited Cain to kill Abel; caused the heavenly beings to marry the daughters of men, caused the sons of Israel to rebel in the desert and make the golden calf; stirred up Caiaphas, Herod, and Judas against Jesus.

Two chapters later the young man, restored to life, talks at length about his experience of seeing light and being delivered from the anxieties of the night. He destroyed the one that is of the same birth as the night and found the one who is similar to the light (pheedgodeν, or perhaps rather pheedgoiɗeς5) to be his relative. He found him whose works are light, and was delivered from the one whose fraud is permanent, and even his veil radiates darkness etc. In the Syriac version he even retells the whole history of humankind from God’s point of view.

A similar balance of the satanic and divine perspectives can be seen in the other story, where the speech of the demon (45) is contrasted to the apostle’s hymn of Jesus (48). It is interesting that the demons also use a dualistic rhetoric, and compare the people of God to the people of the devil. A peculiar phrase that marks the difference between the two realms is ‘what have we to do with you’6. Though the demons do not deny their destructive nature, they also claim to respect certain positive laws: the dragon affirms that he killed the young man, because he did unlawful things with the woman, and especially because he did that on the day of the Lord (31). This means that the narrative provides the demons with a dynamic character: they are evil and destructive, but also just and jealously loving. Their role in the story is more than simply being the means by which Thomas demonstrates his wondrous powers, as was the case with Simon in the APT.

Other mythological themes are also abundant throughout the narrative. There is an account of the origin of evil in c. 32. The curious reference in the Greek text to ‘the one who injured and hit the four brothers who were standing’ gave much headache to the interpreters. The motif is also present in rabbinical literature: ‘Four died because of the injury of the serpent’. The dragon also relates that the devil

6 τι των θανατών και σοι. Demons use this phrase in Mk 1.24, 5.7, Lk 4.34, Jesus in Jn 2.4. In the NT it is probably a translation of the Hebrew mah-li walak (2Kings 16.10 etc). It also occurs in the AA, cf. Bremmer, Acts of Andrew, 28f.
7 See A.F.J. Klijn, The Acts of Thomas (Leiden, 1962) 224f. Lipsius suggested that it would be a reference to the four elements of the universe. Klijn himself suggests that the word ‘standing’ should be taken in the sense of ‘righteous’.
'braces the sphere (that is, of the world)', and is out of the ocean, with his tail in his mouth. Jewish sources, as well, describe the outside darkness as a dragon surrounding the world. The sexual interest of demons toward women, the basic motivation of these stories, also gains mythological depth. It was the dragon, who 'threw the angels down from above', and 'bound them with the desires of women'. The prototype for all demonic possessions of women would thus be the episode of the birth of giants in Genesis 6.4.

Alongside the lengthy theological discourses there is an interesting handling of the narrative voices. From time to time the narration of the text is given over to different characters. Thus the narrative offers multiple perspectives of the affair of the demon and the woman. It is always to the apostle that one of the characters tells the story, and Thomas behaves like a judge listening to the parties presenting their cases.

The dragon's story (31): In the first episode it is the dragon who reports the events to the apostle. Already the first sentence betrays that he will deliver a forensic speech, an apology: 'I will tell before you for what reason I killed him'. He depicts the beauty of the woman and his love toward her. Then he vehemently attacks the inferior and fleshly nature of the young man, her lover. He even intimates confidence and cooperation when he talks about their deeds: 'It would be easy for me to describe everything to you, but I know that you are the twin brother of Christ.' Finally he defends his own act: he did not want to disturb the lovers, and waited until the young man was going home in the evening, and only killed him then. He justifies the murder with the fact that they sinned on the day of the Lord. The apostle appears as a judge also in the later parts of the story.

The woman's story (42-3): The second episode is told from the opposite angle, mainly from the point of view of the woman possessed by the demon. The woman's report also reveals some rhetorical traits. She greets Thomas as 'the apostle of the new God', and praises him as the healer of all who were tortured by the enemy. Then she begins her story: Earlier she had a peaceful life 'as a woman'. On her way home from the bath she met the demon:

8 This might emphasize her female role in a marriage. although her claim she refused to sleep with her fiancé because she did not want to get married (43) may suggest just the opposite.
public baths frequently were places of demonic presence\(^9\). While the woman saw the demon in the shape of a young woman, her maidservant saw an old man. This is a remarkable case of polymorphy, a recurring motif in the \textit{AAA}. Thomas also calls the demon ‘polymorphous’ \((44)\), and the \textit{AJ} talks about the ‘polymorphous Satan’, too (\textit{AJ} 70). But Thomas is also said to 'have two forms' in the previous story (34), and he calls Christ 'polymorphous' in c.48. Polymorphy always seems to go together with superhuman nature and abilities in the \textit{ATH}\(^{10}\).

The woman then tells that the demon used to torture her over and over again by night, and confesses her belief that the apostle has power over him. She asks him to pray and drive out the demon, so that she may be free, gain back her 'original nature' \((\textit{iên archaiognon phusin})\), and receive the gift which is given to those who are of the same birth \((\textit{suggeneis mou})\). While the story of the dragon presents the eternal triangle’\(^{11}\), the woman's story contains little reference to her human relations, possible marriage or family background. Demonic possession does not appear as a disturbance of social life, as it will appear in the next story, but as a religious and psychological complex. It does not distract the victim from her husband, groom, or family, but poses the theological problem of belonging to the family of the Satan, or to the family of God. Therefore, unlike the other two cases, the healing is explicitly completed by baptism and eucharist.

\textit{The story of the husband and father (62-4)}: The third story is told from the perspective of the husband and father of the victims, but further interesting changes of perspective are also applied in the narrative. An officer of high standing, described as the right hand of the king, lived a peaceful family life with his wife and daughter, until he had to send them to a great wedding banquet given by a close friend. He was reluctant to do so, but the close friends, and possibly also influential ones, came and had invited them personally’\(^{12}\). Late in


\(^{10}\) For a thorough investigation of polymorphy see P.J. Lallemann. ‘Polymorphy of Christ’, in Bremmer, \textit{Acts of John}, 97-118.

\(^{11}\) See J. Bolyki. 'Triangles and what is beyond them'. in Bremmer, \textit{Acts of Andrew}, 70-80.

\(^{12}\) The translation of the text should be then: 'They came and honored me by calling her and her daughter'.
the evening the general sent servants to the banquet to escort his wife and daughter home. While he was standing out in the street waiting, the servants turned up weeping.

At this point, there is a shift of voice in the narrative, and we hear the words of the servants as reported by the general. They saw a man and a boy, who laid their hands on the woman and her daughter, and then ran away. In the same moment the wife and the daughter fell, gnashing their teeth and dashing their heads on the ground. The servants wanted to defend them, but their swords fell on the ground. This act scarcely makes the father any happier, and serves only as a self-defense of the servants before their master.

Here the general speaks again in his own words, and describes his reaction: he tore his clothes, beat his face with his hands, and ran down the street like a madman. After he had brought his family home and they had recovered, he asked his wife about what had happened. This time the general reports his wife’s words: on the way to the banquet they passed a fountain, where they saw a black man and a boy like him. The man was looking at them with a strange face (in the putative Greek, *upogruizô*). The teeth of the man and boy were white like milk and their lips black like coal! The demons appear close to the water, again. On the way

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13 The word *hupogruizô* seems to be a hapax legomenon. Lampe’s, *Puttistic Greek Lexicon*, 1446B gives ‘reprove gently’ which is hard to interpret in this context. Liddel, Scott, Jones. *Greek-English Lexicon*, 361B has an entry only for *grulizô*, meaning the ‘grunting’ of swines. We might imagine the black men sounding like pigs, although they were at some distance from the women. The word is best understood as a description of some strange and ugly facial expression (cf. the problem of the black figures below, esp. note 14).

14 The serpent killing the lover was also black. Klijn, *Acts of Thomas*, 223 refers to the general idea of the devil being black (although we have to note that this is not the case in many cultures). For black as the colour of demons see Bremmer, *Acts of Peter*, 8. We have to remember that the heroine in c. 55 was also lead to the hell by an ugly black figure (*apechtês te idea, melas holos*). We suspect here the influence of a stereotyped description of African people, perhaps Ethiopians. The name ‘Ethiopian’ was originally a mythological name of sun-burnt people of the East in Homer. It was later given to different people, especially to the people of Nubia, but also of India. See ‘Aithiopia’, in K. Ziegler and W. Sontheimer (eds), *Der kleine Pauly* I (Miinchen 1975) 201-4 at 201. The image of Ethiopians relied primarily on mythological notions. Cf. K. Kerényi, *Die griechisch-orientalische Romanliteratur* (Darmstadt, 1962) 50-1. Egypt was called black after
home from the banquet, the daughter catches sight of the two men, and runs to her mother. Here the Greek text is unclear: a possible reading is that the servants ran away and the demons struck the two women on the ground. If this reading, supported also by the translations, is the correct one, the wife's version of the story destroys the self-defense of the servants. The general concludes the story by reporting it happened three years earlier. Since then his wife and daughter have had to be kept locked up in a room, and have not even eaten a meal together. Here the narrative of the father ends.

2. Ancient literary parallels

The most direct literary parallel to our stories can be found in the Book of Tobit (esp. 3, 6, 8). Sarah, the daughter of Raguel in Ecbatana, suffers from a demon that has already lulled seven of her grooms on the honeymoon night. In the former part of the book we also read about the pious old Jew Tobit, who lost his sight. God sends the archangel Raphael to heal both of them. Raphael, disguised as Tobit's kinsman, escorts the young Tobias to Sarah's house, and advises him how to drive away the demon by burning the heart and liver of a fish.

This story is told by one omniscient narrator**, and combines the narrative perspectives. We can see Sarah praying in her upper room, Raphael driving the demon to the upper part of Egypt and binding him there, and Raguel worrying for the young couple all night and digging a grave for Tobit. The story of Sarah thus unites the motives of the three episodes of the ATh.

First we can read the story from the demon's perspective. It is similar to the first passage in the ATh. The jealous demon Asmodeus kills the husbands of Sarah. That the demon is in love with Sarah, is told by Tobit in the shorter text (6.15)\(^\text{15}\). The demon does no harm to its soil (Plutarch, De Iside 33): both Egypt and Ethiopia were important spots of Hellenistic novels and legendary narratives (e.g. Philostratus, Vita Apollonii 6).


\(^{16}\) The main witness of the longer text of Tobit is the Codex Sinaiticus, of the shorter text the Codex Vaticanus, cf. J.D. Thomas, 'The Greek text of Tobit', JBL 91 (1972) 463-71.
the girl, but he kills the men who enter her chamber. This is similar to the situation of the beautiful girl in \textit{ATh} 30-8, and the jealous demon that kills her lover. We have no information about the grooms, except that there were seven of them. Unlike the young man in \textit{ATh}, none of them were raised from the dead.

Secondly, we take the women's perspective, like in the second passage of the \textit{ATh}. Sarah's intelligence, braveness, beauty, and ancestry are praised by the archangel Raphael (6.12). Unlike the beautiful girl of the \textit{ATh}, however, she keeps her virginity, because her demon acts before she can sleep with her husbands. And unlike the other woman in \textit{ATh}, she is not actually attacked by the demon, though she also suffers much from him. Her conflict is about her social role and status: this is explicitly spoken of in her concern about her father's reputation (3.10). She is concerned about her 'embedded honor'.

The father's perspective is similar to the third text in the \textit{ATh}, and is represented by Raguel, father of Sarah. Though he belongs to the rural middle class, rather than to high social milieu, he is also afraid lest they 'become stock of ridicule and blame' (8.10). He is concerned about the reputation of his family, much like the general in the \textit{ATh}. Like the general, he also appears as a caring family man with a wife, only girl, and servants.

The healing man of God is actually an angel in this story. Raphael disguises himself as a humble travelling companion of Tobias, and does not 'show off' like Thomas. He remains an allegorical figure, the tool of divine providence, who submits his knowledge of magic to the young Tobias. At first sight a character like Tobias seems to be missing from the \textit{ATh}, where none of the three exorcisms ends with a wedding ceremony. We have to seek this motif in the first chapters of the \textit{ATh}, where the king's only daughter and her husband spend their honeymoon night in the company of the Lord, who appears them in the shape of Thomas (11-3). The story of the newly married couple and the worried parents is based on a similar setting as in the \textit{Book of Tobit}.

\footnote{For embedded honor, see B.J. Malina. \textit{The New Testament World} (Louisville. 1993) 28-62. For the application of social-science models in the \textit{APt}, see I. Czachesz. 'Who is Deviant?', in Bremmer, \textit{Acts of Peter}. 84-96.}
There may be a cultural reason that this wedding celebration is not present in the case of the three exorcisms. While the heroes of the Book of Tobit embody the Jewish piety of the post-exilic priestly restoration of Israel, with family values in the center, the protagonists of the ATTh illustrate a (gnostic?) contempt for all earthly ties. The man raised from the dead, and the exorcised women, will find new bonds only in the community of the apostle Thomas. We will have to come back to this problem in the third part of our paper.

Though no other piece of ancient literature deals with our subject as thoroughly as the Book of Tobit, we still have a few more parallels. Philostratus in his Vita Apollonii (4.45) tells the following story: It happened in Rome that a girl died in the hour of her wedding. Apollonius touched the girl, told her something, and raised her from 'seeming death' (tou dokountos thanatou). The girl returned to the house of her father. The text suggests that the wedding went ahead in the end. Even if there is no mention of demons in these texts, the situation is similar to the previous cases. Death intervening at the hour of the wedding fulfils here the same narrative function as jealous demons in the other stories. We have to remember that in a narrative plot different characters may fulfil the same function.

There are three other parallel passages in the New Testament. In Acts 16.16-19 we read about a young demonized girl, who brings much profit to her masters by telling the future. When she sees Paul and his companions, she identifies them as the agents of the Most High God. Paul drives the demon out of the girl, who loses her ability to tell the future, to the anger of her masters. At first sight, the only motif connecting this episode to our passages is that a demon abided in a girl for a long time. But the demon is also classified more closely in the text, namely as a 'spirit of foretelling' (pneuma puthôn). It is notable that the word Python as a proper name originally designated the dragon that lived at the oracle of Delphi (Python), until Apollo killed it. In Python we have a typical dragon figure, as the black serpent in the first story in the ATTh. In ancient literature, dragons and serpents often appear as sexual

18 For a brief discussion of this figure see 'Python'. Der kleine Pauly IV, 1280-1. For Python in Acts 16 and the Sibyline Oracles see J.W. van Henten, 'Python', in K. van der Toorn et al. (eds). Dictionary of Deities and Demons in the Bible (Leiden, 1999) 669-71.
symbols: demons and deities in this form have intercourse with women.

Another parallel is found in the synoptic gospels. In Mk 5.21-43 the raising of the daughter of Jairus is combined with the healing of the woman with haemorrhage. The pericope is preceded by the driving out of the demon in Gerasa, whose words 'what have I to do with you' (Mk 5.7) are echoed in the healing of the woman in our second passage (45). We should assume that the insertion of the woman's story into the story of the raising of Jairus' daughter has a serious purpose. We are definitely not content with the explanation that it is a mere stylistic manoeuvre, a means of heightening tension in the narrative. We suggest that the healing of the young girl and the woman represent two aspects of the same problem. They are women and they are sick, both of them lacking power over their lives. The girl has not yet had time to become a woman, and the adult woman has had illness in her female organs for twelve years. It is certainly not by chance that the girl is also twelve years old. Not only is this the span of time that the woman has been ill, but it is also the age of sexual maturity and readiness for marriage. Both recover their health and the chance to live a full life as women, according to the standards of their society.

The illnesses of the girl and the woman thus both resemble each other and the instances of other demonic possessions in Ath. Moreover, as a pair they resemble the mother and the daughter in the story of the general. The exasperated father also appears on the scene, and his perspective is to be taken seriously. It is from Jairus' perspective that the whole story is told. As the head of the synagogue, he is an important person in the local hierarchy. The concerns of the general


20 There are no absolute rules in the Old Testament when girls are to get married in Israel. Talmudic tradition suggests twelve or thirteen years, the Roman law at the time of Augustus prescribed twelve years as a minimum. See ‘Marriage’ in D.N. Freedman *et al.* (eds), *The Anchor Bible Dictionary* IV (New York and London, 1992) 559-72; Bremmer, *Acts of Peter*, 2.
about his family could also have been related by him, since he equally appears in a numerous household as well as in a circle of friends and acquaintances. In his case, it is again the integrity of the family and social life that is endangered. But the girl is only 'seemingly dead', as in the story of Apollonius. She is finally raised from the dead, and the integrity of Jairus' family, or, as we can also say, the integrity of Jairus' life is restored. We must conclude, that the Markan story is not only about the restoration of hope of the three individuals, but also has a complex overall perspective, from which we must interpret these healings as one continuous story.

Before we proceed further, let us make a quick reference to another woman who was exorcised by Jesus, namely, Mary Magdalene, from whom he drove out, according to Luke, no less than seven demons (Lk 8.2). In all the three synoptic gospels she is one of the women who witness the empty tomb. We do not know much about the nature of her demonic possession. Her seven demons remind us of the seven husbands of Sarah. The tradition of the Church, by conflation with other stories, colored her life as a prostitute. But we think that she represents the religious aspect of exorcism in Luke's story, just as the woman in the bath in the Ath. She had demons, was healed by Jesus, and became one of the most faithful female followers.

3. Typological interpretation

In our selection of the texts we mostly have stories of women, loved by jealous demons that damage their lives. Most of the time the stories of these women are not told from the women's perspectives. The narrative point of view in the texts is either that of the demon, the lover, the father, the groom, the masters, or the healers. Most of these female figures are alienated and objects in the hands of other agents in the stories. To different degrees, they are mishandled by their environment. This misuse of their bodies and souls is represented by demonic possession.

The beautiful girl is the sexual object of the young lover. In fact the moral conflict does not present itself until the dragon gives his interpretation of the deeds of the young couple. The dragon symbolizes the knowledge of good and bad, the end of the state of moral innocence. The dragon, as the moral judge of the young couple, bears
a mythological symbolism. As he explicitly states, it was he who talked to Eve in the garden, and told her what his father entrusted him to tell. He is, mythologically, the origin of moral dilemmas and *aporiae*.

Another young girl in *Acts* is also misused by a dragon-like demon, the one foretelling the future. Her exploitation is explicitly signified by the money her masters make from her demonic illness. The sexual complex, however hidden, is recognizable also here, and is implied by the allusion to the mythological dragon of Delphi, too. Also in the case of Sarah's demon in the *Book of Tobit* we find an allusion to his relationship with dragons: it is the killing of the huge fish, and the burning of its inner parts, that drives the demon away.

The demons further symbolize the ties of these women to their fathers or masters, which hinders them from living a full life as women. This is what we call the 'Electra complex', the female pair of the 'Oedipus complex'. Rather than only an incestuous lust, it means paralyzing bonds to the father and the family. It can be seen in the demonic possession of Sarah and the general's daughter; in Philostratus' story of the girl raised by Apollonius of Tyana; and perhaps, also in the case of Jairus' daughter, the woman with hemorrhage, and the prophesying girl from *Acts*. It is divine intervention in each case, which breaks this paralyzing bond, and makes normal and complete life possible for these women.

Now let us turn our attention to the male perspectives of the narratives. It is not only women that have to kill their demons of incest, family bonds, and usurpation, with the help of divine characters. At least two protagonists, the young lover and Tobias, also have to fight dragons. In fairy tales it is usually the male hero, typically the smallest son of the king, who has to find and then overcome the monster. That the demons are typologically complex figures, was already seen in the case of the black serpent. In one narrative character, he embodied original sin, the moral agony of the human soul, as well as sexual exploitation and alienation. In addition to that, he was not only a jealous demon in the girl's story, but also the dragon in the story of the young man, who overcame him only with the help of a divine agent, the apostle Thomas. In the case of Tobias, it is even easier to recognize the double roles of the demon. There is a separate agent, the huge fish, as an *alter ego* of the demon Asmodeus. The black dragon and the fish of Tobit are phallic symbols, the pictures of the
destructive drives of the two young men. This is also symbolized by the river Tigris; the inner parts of the fish; the bursting of the dragon; his poison sucked out from his victim, which is then poured out onto the ground, together with gall, where it eats out a big hole.

Just as the poison and gall of the dragon are poured into the ground, and the heart and liver of the fish are burnt, the primary drives of these young men are sublimated and transformed into creative powers. It is interesting to notice that while the demonization of women was of an interpersonal nature most of the time (dependence on fathers, masters and families), the possession of these two young males represents rather the destructive drives of their own personalities. Although the bond to family and mother presents itself in the Book of Tobit and in the 'Hymn of the pearl', an analysis of these two texts from this angle is beyond the scope of this paper.

We have already referred to the two hymns in the AT7 sung by the apostle Thomas. Without a deeper analysis of the 'Hymn of the pearl', perhaps the best known and most discussed part of the AT7, we can make the observation that its young hero is the archetypal relative of Tobias and the other young man in the AT7. He is the son of a fabulously rich king from the East, and is sent to Egypt for a study trip. He returns after various adventures, puts on his decorated robe and participates in the kingdom of his father. The first episode of the AT7, including the 'Hymn of the bride', also leads us to a royal family, with the king and his only daughter in the center of the story. Worried father, wedding celebration, young couple praying on honeymoon night, all are present in this first scene. In addition, we have a fountain, where a lion (sexual symbol) and a black dog (demonic symbol) attack the cup-bearer, who abused Thomas at the wedding. Almost the whole inventory of the exorcism episodes is anticipated here.

For the symbolism of dragons in general see note 18 above. For the interpretation of the fish in Tobit see Drewermann, 'Gott heilt – Erfahrungen des Buches Tobits', in H. Becker and R. Kaczinsky (eds), Liturgie und Dichtung II (St. Ottilien. 1983) 359-404 at 397.

See Luttikhuizen, this volume, Ch. VIII.

Already the first act lines up the basic themes of the *ATli*, and delineates the basic narrative plot, which is later decomposed into minor conflicts in the individual scenes. The three demonic stories that we selected from the narrative of the *ATli*, and interpreted with the help of other literary parallels, are in fact nothing else than variations of the main plot of the *ATli*.

The king is the key figure of this story: he is a corporate person, embodying collective identity. Families, kingdoms and households fulfil the same role throughout the *ATH*. The king symbolizes also the upper level of the hierarchy of personality, the realm of the conscious. Kings, royal officers and fathers have the same typological function in our stories. In the center of the plot we also find princesses, beautiful girls, and women. They represent the opposite sex, and are associated with cultural values, as well as the psychological resources of personality. In C.G. Jung's terminology, they stand for the *anima* aspect of the unconscious.

From this complex perspective, the characters in our stories play the roles of different factors of an organic psychological process. The circular repetition of plots and subplots, on the other hand, offer different approaches to the one ultimate problem of restoring the integrity of the personality. This integrity is most beautifully expressed by the heavenly palace, which Thomas builds for the king in his second act (17-29). The *ATH* first describes the marriage of the royal couple and the construction of the heavenly palace, and only then does it come back to the difficult details.

How shall we understand the narrative pattern of the 'bride of the demon' in the context of this archetypal scenario? From this perspective we have to interpret demonic possessions as the dominance of the destructive powers of the unconscious over creative forces, which are, in turn, represented by the female figure of the *anima*. In the first story, the young man loses the fight against the paralyzing Oedipal aspects of personality, and is unable to keep his *anima* partner. As we have already mentioned, this story signifies the sexual and moral aspects of the basic psychological complexes the most directly.

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The members of the personality remain disintegrated in a primeval mythological chaos.

The general's daughter and wife are not much luckier either. In this story, if possible, we have a more fundamental problem. While the young man at least possessed half his *anima* for a while, the two women in the general's story live locked up in a room of his house. Typologically this means that the general, symbol of the aged and powerless conscious, is completely separated from the *anima* aspects of the self, which could fill the 'house' of the personality with new life and energy. It is also evident from the story, that the wild asses stand for the 'shadow' forces of the unconscious. They first have to be mastered by the apostle, before the two women are able to leave their bondage. It is the uncontrolled powers of the unconscious, which prevent the integration of the *anima* into the household of the psyche. Not only the wild asses, but also the black dragon, the two black men, the bath, and the fountain symbolize these forces.

The second woman, also an *anima* character, is loved by the same demon. During his visit of the inferno, she has the chance to see various representations of the dark side of the human psyche. Her successful return from this journey also means that the positive powers of the unconscious are liberated from the destructive ones. She has no male partner at all in the story. Her liberation concludes in baptism and eucharist.

In Thomas we have rather a typical helper figure. His polymor-

phy also corresponds to this role. Let us remember the benevolent helpers of the fairy tales, who appear sometimes as magicians,

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\text{\textsuperscript{25}} \text{ 'Shadow' is the name of the destructive aspect of the unconscious in Jung's terminology. For theriomorphic symbols of the 'shadow' and the unconscious, see especially his 'Phanomenologie des Geistes im Marchen', in Archetypen, 221-69 at 246-58.}
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sometimes as old men, and sometimes as animals\(^2\). The apostle Thomas raises the dead, heals the sick and steers events toward a positive conclusion: the integration of the fragmented personality. But he is not the young hero, the real groom of the princess, the symbol of the restored self.

The answer to our question is found in the 'Hymn of the bride': 'And they look to their Bridegroom who shall come, / and they shall shine with His glory, / and shall be with Him in the kingdom / which never passeth away' (8.35-9)\(^27\). From these and the coming lines, it is clear that the young hero, the one who leads back the bride to the palace of the father, is the Bridegroom of the 'Hymn of the bride'. We should look for no other 'self' symbol in the later episodes either. Even where we have a 'real' bridegroom, as in the scene of the royal wedding, he does not fulfil his function of leading home the *anima*, taking the place of the aged king, and becoming the renewed center of the integrated self. The marriage of the young couple is prevented precisely by the savior figure, who is the only legitimate bridegroom of the soul in the imagery of the *ATh*.

This is symbolized by the religious initiation of the exorcised women. The 'marriage' of the conscious and unconscious aspects of personality, the union of the young hero and the *anima*, which Jung called the process of 'individuation', gives way in these stories to the reformation of the personality in a mystical experience.

This is the narrative plot of self-identification into which the *ATh* invites the reader. The moral, social, and religious 'demons' of these stories are all overcome by one and the same person. In the various attempts at reintegrating the self, we find one common character, the collective figure of the saviour. The narrative ways of reconstructing the self, the various exorcisms and healings, point toward a transcendent centre of personality. The solution offered here is the formation of an 'excentric' type of personality, a mystical union described also by Paul (*Galatians* 2.20): 'it is no longer I who live, but it is Christ who lives in me'.

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\(^{26}\) See again Jung, *Phanomenologie des Geistes im Märchen*.