

SNOW WHITE

As a writer I am always looking at the story beneath the lines of a script

For instance in Shakespeare he focuses on human aspects. Recently I have been revisiting fairytales, and been drawn to Snow White.

Just what is really underpinning the story?

The story of Snow White revolves around the Queen, she is the driving force in this story, and it is about the human traits of insecurity, comparison, and jealousy, traits of the Queen of Swords, a dominant aspect of the Divine Feminine, the shadow aspect, that developed out of insecurity and fear to protect the queen, (Source) from any threat, including herself.

The queen is an obsessive creature, insecure, a control freak who simply must be the fairest in the land, admired for her beauty, adored by all her subjects. Her sense of being is derived by what others might think of her or perceive her to be, in particular her appearance as she is shallow and superficial, and she knows it.

“At the beginning of the story, a queen sits sewing at an open window during a winter snowfall when she pricks her finger with her needle, causing three drops of red blood to drip onto the freshly fallen white snow on the black windowsill. Then, she says to herself, “How I wish that I had a daughter that had skin as white as snow, lips as red as blood, and hair as black as ebony.”

This is ‘thought’ – Consciousness with Intent - the origin of all creation, the Divine Feminine ‘Source’ in its essence.

“Some time later, the queen gives birth to a baby daughter whom she names Snow White.”

Consciousness with Intent, Manifests. The physical manifestation (Snow White) is the offspring of Consciousness and Intent (the parents if you will, the Queen and King respectively).

Snow White herself represents that pure innocent kind and generous aspect of who we are. All she wants to do is help people and make them happy. She is closely connected to nature and communes with nature with ease. She is a representation of our Higher Consciousness and is closely aligned with our Divine Feminine self.

But Consciousness with Intent does not necessarily have purpose, it just is (like two people just fucking because it’s a primitive instinct), and this is the essence of Source. Source did not, and does not, have purpose, it just fucks because fucking feels good, there is no ‘thought’ about any consequences, no purpose.

Source creates, but there is no substance behind the creation, no purpose. This is the Divine Feminine, Source’ at its essence, it just creates, it does not pause to consider if the creation is good or bad or right or wrong, there are no such things, it just creates. It has no moral compass for there is only itself, and any conflicts are external, between its creations, which forms a macabre form of entertainment. Source is not attached to its creations, its offspring, it sees them as constructs.

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And without purpose Source could not know itself. So, in a moment of 'solitude' quiet contemplation, Source 'masturbated', stimulated itself, created a mirror image of itself with the purpose to see itself as it is – that mirror being the Divine Masculine, but a mirror with an innate knowledge and understanding of what makes the Divine Feminine tick.

“The Queen asks the magic mirror (which is the Divine Masculine) “Mirror Mirror on the wall, who is the fairest of them all?””

The mirror does not fear the queen, even though the queen could smash it into a million pieces. The mirror always tells the queen that she is the fairest. The queen is always pleased with that, because the magic mirror never lies. But it soon becomes a loaded question, because the Queen already knows the answer, or thinks she does.

The mirror is everything around us, the people, the events, everything. This is our Higher Self, our higher purpose showing us who we really are and more importantly what we really are in reflection to our purpose. Through the mirror of the Divine Masculine, the Divine Feminine now sees its constructs interacting, sometimes in conflict, and this provided great entertainment for Source and therefore purpose was birthed within the Divine Feminine, the 'purpose' behind creation thus becoming to be entertained, amused, and so the process of non-moral creation proliferated.

And, in the beginning, all was good, but the more Source created, the more the creations came into conflict with each other, and with the Divine Feminine's perception of itself as reflected back by the Divine Masculine mirror.

Not only that, over time, she looks at her creations, seeing many of them are beautiful, and queen looks to the mirror for feedback, confirmation she is still the fairest, looking for vain reassurance and ego-satisfying compliments. Comparison now becomes a part of Source, and, over time, she becomes obsessive, self-centred and narcissistic.

And the mirror sees all, not just the superficial image, and reflects it all back.

“And as Snow White grows up, she becomes more beautiful each day and even more beautiful than her mother.”

This represents the expanding consciousness of Source, the growth of awareness through experience.

“Then, one day, the queen asks her mirror who is the fairest and it tells her that Snow White is the fairest.”

The mirror, the Divine Masculine, does what it is meant to do, tells the truth, reports back what it is asked. The mirror shows the Queen her Divine Feminine self, Snow White, but the queen is fearful of what Snow White, as the Divine Feminine, represents, and so feels threatened, inferior, and thus must destroy her, destruction in such a way being an aspect of both the wounded feminine in thought (comparison), and the wounded masculine in action (destroy the comparison so it does not exist)

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“But when the mirror tells her the truth, that the queen is not the fairest in the land, that Snow White is, she flies into a rage.”

Her creation is now more appreciated than she is – the Divine Feminine is no longer recognized, and the mirror sees that.

Source thus creates separation, and having created separation, now feels the first real effects of separation on itself as a form of betrayal.

But the mirror does not say the queen is no longer beautiful, just that her beauty has been superseded by her own daughter.

The metaphor being that an expanding universe, and expanding consciousness, must and does include other perspectives, and that these perspectives, by their pure existence, will and must be different to that of Source, and some of these differing perspectives may challenge Source’s perception of itself.

This confirms comparison, reinforces insecurity, and generates jealousy and competition.

Because the Divine Masculine IS the Divine Feminine, just detached, with purpose, it knows it is not separated, it sees ALL, it sees through, around, inside and behind everything, including Source itself. And that purpose is to show with complete truthfulness and detachment, Source, the Divine Feminine, what it is – ALL that it is.

And in fulfilling its purpose, the Divine Masculine reflected back ALL to Source, including those creations, offspring, that were not so advantageous, not liked, not desired – the unwanted and unplanned ‘children’. Whilst previously this had all been of great entertainment to Source, a reflection of its power to create such drama, the Divine Masculine mirror was reflecting that these ‘dramas’ were offspring of Source and Source saw that it was not always having such ‘great’ ‘thoughts’, such great creations, and that creations created consequences, including threats to its perceptions of itself, and Source had no mechanism to deal with this, or to take responsibility, nor rejection. All the Divine Feminine does, and can do, is create.

So it sets about creating a coping mechanism, a template for dealing with conflict, especially internal conflict because that is what it really was and is.

Now Source perceived, though its insecurities, that ‘judgment’ was of Source itself.

Source felt challenged and criticized by the Divine Masculine, distancing and separating itself from the fact it had created these things, from the mirror, that it was responsible for what it was seeing. What could it do, all it knew how to do was create.

In the later versions of Snow White, the queen dies and the king takes a second wife who is evil, vain and jealous of Snow White (evil just being an outside judgement), however in the original it is Snow White’s own mother who becomes the Evil Queen.

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The step-mother twist is still the Divine Feminine, Source, just the dark side of the Divine Feminine, the disguised aspect, the intermediary persona of the Divine Feminine created to deal with, and defend itself from, the undesirable feedback, which has been separated into a separate character, so that the protagonist, and the insecurities that have now arisen within the Divine Feminine, can be hidden from sight by being deflected into a patsy, a fall guy.

It is thus, as a reaction to the Divine Masculine, that the creation of the judgmental Divine Feminine, the insecure Divine Feminine, the Queen of Swords, the first queen, the defender, the arguer, the first personification of Source that resulted so as to divert responsibility away from "Source" so that it could freely continue to create without moral limitations or considerations, and to thus apportion the blame onto someone else other than itself.

The Evil Queen is our wounded feminine - insecure, selfish and wants everything her way. She is greedy, jealous and an absolute control freak. She is our Queen of Swords, launching into rage and anger when things don't go the way she wants or people disobey her. Alas she is a rather too common aspect of our lower human consciousness, for most people, when threatened or pushed outside their comfort zones, will quickly step into her garb. She will not think twice to do harm to others, through thought, word or deed, if they even slightly threaten her perspective on herself as perfect. She will even do harm to herself rather than admit she is wrong.

But the Queen of Swords could not defend Source, the Divine Feminine, because that would draw attention the fact the Divine Feminine was vulnerable, felt threatened and disempowered, and so the Queen of Swords does two things. First, she shuts the Divine Feminine away in a tower, where no one can get to her, to protect her, and then the Queen births a victim, whose father is the divine Masculine, truth, so that she could actively defend that victim from 'attacks' from her father, from the Divine Masculine.

Thus Source created the Wounded Feminine, the victim, so that it could blame the Divine Masculine and deflect the actions of the undesirable creations it was having reflected back, onto the victim, onto the Wounded Feminine, whose very creation and purpose was to exist because of the criticism and who would in fact thrive and feed on the undesirable reflections of the Divine Masculine because that is what its created purpose is.

From her tower, the Divine Feminine knows the Divine Masculine is telling the truth, after all the Divine Masculine IS the Divine Feminine, and above that, the Divine Feminine with specific purpose. So not being able to deal with the criticism of itself, by itself, it detaches even further from the Divine Masculine, thus creating the illusion of complete separation, and, instead of showing gratitude and appreciation for the magnificent job the Divine Masculine is doing in full alignment with its purpose, the Divine Feminine allows the Wounded feminine, the Queen of Swords, to interface with reality, and the Queen of Swords, the Wounded Feminine, accuses the Divine Masculine, through the eyes of the victim, of attacking it, the Wounded Feminine it has created, there to take all the blame, and consequently hold and run all the guilt.

But the Queen of Swords has no sense of self or worth without constant reference to her mirror (the Divine Masculine) which reflects back to the queen what she is, what she wishes to see. This is why

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Source, pure creation, shifted its perspective to see itself as it was, the Divine Masculine, the mirror, but a mirror with an innate knowledge and understanding of what makes the Divine Feminine tick, because the Divine Masculine IS the Divine Feminine, just detached, with purpose.

Snow White (in the original story the queen's own daughter) represents innocence, joy, purity, potential.

While she is a child, the queen is not challenged by her, but boasts of her offspring and rejoices in her prodigy.

However, it is once Snow White grows into a young girl (the queen growing older) that things change – suddenly comparison, threat, and the challenge of insecurities trigger the Queen of Swords, and the evil queen fully emerges from the shadows.

“This gives the queen a great shock. She becomes envious, and from that moment on, her heart turns against Snow White, whom the queen grows to hate increasingly with time.”

She is the actually a representation of a major aspect of the Divine Feminine, as it can exist in isolation, thinking everything is about her, everything she does is ok, she has no moral compass.

She has a conflict that threatens her very existence, that is her perception of her self, so she creates, with no moral compass, just what is in the best interests of protecting the Divine Feminine's perception of itself, and the queen.

“Eventually, the angry queen orders a huntsman to take Snow White into the forest to be killed.”

In the Grimm Brothers first edition, the villain of the piece is Snow White's jealous *biological* mother, and she does not order a servant to take her to the woods, but takes her there herself to gather flowers and abandons her.

The Queen of Swords, the Wounded Feminine is emotionless, clinical, self absorbed and has no consideration of others unless they have something she desires, then she will manipulate, demand or threaten to get what she wants. She was created by the Divine Feminine so that the Divine Feminine did not have to deal with responsibility, and rather than take responsibility, the Queen of Swords created the concept of blame to divert away from the Feminine taking responsibility completely. She has no moral compass what so ever, the end justifies the means.

In later editions, the task of taking Snow White into the forest was transferred to a servant, male, and ultimately a huntsman.

Whilst the Wounded Feminine is the creator and instigator, it diverts the blame, the consequences of the action, to the Masculine.

To the Divine Feminine, the ends justifies the means, but knowing the Divine Masculine is watching it cannot take the blame, nor does it know how to take responsibility for its actions, and so, it turns to the Divine Masculine to take the blame. But that is not the purpose of the Divine Masculine it does

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not involve itself in the drama it is just there to reflect what is, involving itself in the drama would affect its abilities to see and reflect things without being affected, without a filter.

The Divine Masculine as it sees all, also sees the Divine Feminine's lack of Gratitude, lack of appreciation for the role it plays, but when it is reflected back, it is diverted to the Queen of Swords who straight away perceives it as an attack and directs it to the Wounded Feminine, the victim. But that blame does not affect the purpose of the Divine Masculine, it is simply reflected back even more, so the Queen of Swords, through the Divine Feminine needs to find another scapegoat.

The Divine Feminine knowing it still needs the Divine Masculine, and that projecting onto the Divine Masculine only amplifies the issue when it is mirrored back, thus creates the Wounded Masculine, whose purpose is not to reflect back the truth, rather to receive blame, primarily from and through the Queen of Swords.

Add so we have our core players, in order of appearance; Divine Feminine (the creator and storyteller), the innocent object of creation (Snow White), Divine Masculine (the Magic Mirror), the Wounded Feminine (Evil Queen), the Victim – the offspring of the Wounded Feminine (Snow White), and the Wounded Masculine (as we will soon discover, the huntsman, and later the seven dwarves))

“Eventually, the angry queen orders a huntsman to take Snow White into the forest to be killed.”

The huntsman, or woodsman, represents how we compromise all ethics and morals to serve and obey the Evil Queen, even though we know she is acting immorally and in an unenlightened manner, all out of fear of losing our job, our relationship, sense of self etc. This is our ‘flawed’ human consciousness, serving, rather than leading. It is the huntsman who is positioned by the queen to commit the immoral act and accept all blame for the immoral act. The huntsman is the Wounded Masculine. He is created by the Divine Feminine to serve, to entertain, with no responsibility befalling on the Divine Feminine.

“As proof that Snow White is dead, the queen demands that he returns with her heart (in the original story lungs and liver), which she will consume in order to become immortal.”

The Queen of Swords, demands obedience and rules through manipulation, fear and/or intimidation. The lungs represent the life force and the liver is the organ that governs a woman's health more than any other organ. Simply put, the liver is the body's main organ of detoxification. Removing the liver removes the victim's ability to process and deal with the toxins of the Queen of Swords in effect making the victim powerless. And it is not just the queen orders them removed, but that she will consume them, meaning the Queen of Swords has immortal reign over the constructs of the Divine Feminine.

“The huntsman takes Snow White into the forest, but after raising his knife he finds himself unable to kill her.”

The huntsman, the Wounded Masculine is the offspring of both the Divine Masculine and the Divine Feminine, so it knows the truth, but its purpose is to be the target of blame, and it is not created to

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reflect that truth or the blame. But the Wounded Masculine knows what is advantageous to Source and what is not and rejects the immoral acts of the Wounded Feminine, standing up for truth. It may well be created to be the recipient of the blame, but that does not mean it has to take it.

Whilst the Divine Masculine is the holder of truth, the Wounded Masculine becomes and is the vehicle for justice.

“When Snow White finds out about her stepmother's plan, she tearfully begs, “Spare me this mockery of justice! I will run away into the forest and never come home again!” The huntsman reluctantly agrees to spare Snow White and brings the queen the heart of a wild animal instead.”

The Wounded Masculine, through the Divine Masculine, has morality, and so, knowing the killing of Snow White (the victim) is unjust, does not comply with injustice. But the Wounded Masculine is still created by Source to serve the Divine Feminine and so ‘complies’, by substituting and offering the organs of an animal instead – some would argue a lesser immorality – to appease the Wounded Feminine, the Queen of Swords.

He sabotages the queen’s agenda to protect the Divine Feminine, but in doing so also kills a part of the animal kingdom that the divine reveres so much. All because he will not stand up to the queen, will not stand in his Divine Masculine power and protect. He wants to be a man, but can’t quite find the courage, yet another aspect of the wounded masculine.

The victim within knows that its biggest threat, the real threat, is not the huntsman, not the Wounded Masculine, rather it is the Wounded Feminine who apportions blame to all others so as to divert and deflect the taking of responsibility away from the Divine Feminine. But where can the victim hide, away from the knowledge and eyes of the Wounded Feminine?

“After wandering through the forest for hours, Snow White discovers a tiny cottage belonging to a group of seven dwarves.”

Snow White wandering through the forest, is a metaphor for Source, the Divine Feminine, trying to escape from the Wounded Feminine, from the Queen of Swords, but not knowing where to escape, because the Queen of Swords has taken control of the Kingdom from the original Divine Feminine that birthed the Kingdom. She needs a refuge.

The seven dwarves represent both the hard working aspect of the Divine Masculine to provide, on this level materialistically, of truth back to the Divine Feminine, and to protect, as the empowered Wounded Masculine. The Divine Masculine understands that the treasure (gold) is deep within and requires effort to bring to the surface. This is a metaphor for the Divine Feminine, the Divine Masculine can see beyond the Wounded Feminine that has tried to blame it, then blamed the Wounded Masculine, and into the true treasure within the Divine Feminine.

Aspects of our inner child self, seemingly a dysfunctional rabble but all seeking the same thing, although sometimes unable to work together in a unified and co-ordinated manner, all trying to make some sense of something deep inside they don't really understand the value of.

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The seven dwarves represent that it doesn't matter how 'big' you are, its how committed you are to your purpose. And why seven of them, to show us that often we must work together, that to get to the depths of the treasures within, most often we need to work with others as a team to mine through the blockages to get to the core values. It also shows that to combat the wounded feminine often requires the presence of numerous wounded masculines.

"Since no one is at home, she eats some of the tiny meals, drinks some of their wine, and then tests all the beds. Finally, the last bed is comfortable enough for her and she falls asleep."

The victim seeks refuge in the home of the Wounded Masculine, that offers protection, which has morality, that shows mercy and is prepared to stand up to, and in conflict with, the Wounded Feminine. The victim and the Wounded Masculine share a similar purpose, to be the recipient of blame, the primary difference being that the victim accepts that blame and creates guilt, whereas the Wounded Masculine refuses to accept the blame, carries no guilt, rather stands up, to fight and defend if necessary, and embody justice.

"When the dwarfs return home, they immediately become aware that there is a burglar in their house, because everything in their home is in disorder. Prowling about frantically, they head upstairs and discover the sleeping Snow White."

The Wounded Masculine is wary of anything and all things, especially change, because it does not desire to be blamed for anything, any changes, nothing. It is especially wary of anything related to the Wounded Feminine, and Snow White is the offspring of the Wounded Feminine.

"Snow White wakes up and explains to them what happened, and the dwarfs take pity on her and let her stay with them in exchange for housekeeping. They warn her to be careful when alone at home and to let no one in while they are working in the mountains."

Snow White befriends the dwarves simply by giving them what they most desire and need, a loving mother, connection to and with the Divine Feminine. That provided, the dwarves quickly unite in a happy and purposeful pursuit of what lays deep with the earth, i.e. deep within themselves.

The dwarves see that not only is Snow White the victim of the Wounded Feminine, but that she is also the offspring of the Divine Feminine. Snow White represents the gold within us all, thus she represents 'hope', hope that the Divine Feminine does indeed exist and that it must be provided for and protected, especially from itself, or rather the Wounded Feminine aspect of itself.

It is the role of the Wounded Masculine to do the digging, and the Wounded Masculine created, the Divine Masculine empowers it to reflect whatever specific aspect of the truth back to the Divine Feminine that is relevant to unearth the treasure buried within.

"Meanwhile, the queen, believing that Snow White is dead, asks her mirror once again: "Magic mirror on the wall, who is the fairest one of all?" The mirror tells her that Snow White is still the fairest in the land. The queen is furious when she learns that Snow White is still alive, and decides to kill the girl herself."

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There becomes a point when the Wounded Feminine does not trust the Wounded Masculine, mainly because of the fact the Wounded Masculine has pointed out the illogical nature, impracticability, or the immorality of the desired outcome. The Wounded Feminine is determined to achieve its objective irrespective of any obstacles. This is often reflected in the driven career woman, some of whom will sleep their way to the top, irrespective of whether the men are married or not.

“The Evil Queen appears at the dwarfs' cottage, disguised as an old peddler, and offers Snow White colourful, silky laced bodices as a present; the queen laces her up so tightly that Snow White faints.”

The Wounded Feminine has many disguises, most of them seemingly harmless, but all of them design meticulously to get what she desires. To see that the Divine Feminine (Snow White) is destroyed forever, the Evil queen transforms into an old hag to take care of the job, her true or triggered self is thus revealed for all to see, the self she is behind all the make-up, disguises and fountain-of-youth potions she takes. She wishes to bind and restrict her opposition in such a way that their life force is restricted and they die. But the death is not her responsibility, she didn't actually kill them, she justifies that she just gave them the corset.

“The dwarfs return just in time, and Snow White revives when the dwarves loosen the laces.”

It is the Wounded Masculine within us that breaks the binding thoughts of the Wounded Feminine, challenging them, pointing out their illogical, impractical, immoral or life threatening nature. In some ways the Wounded Masculine frees us from the thoughts and actions of the Wounded Feminine.

“Next, the queen dresses as a comb seller and convinces Snow White to take a beautiful comb as a present; she brushes Snow White's hair with the poisoned comb. The girl faints again, but she is again revived by the dwarfs when they remove the comb from her hair.”

The Wounded Feminine within us, the Queen of Swords, is persistent, she will stop at nothing to get what she desires. Hair symbolizes physical strength and virility; the virtues and properties of a person are said to be concentrated in their hair and nails. It is a symbol of instinct, of female seduction and physical attraction. Baldness may suggest sterility.

Snow White has come of age and is a threat to the queen on many levels, not just her beauty but now also her sexual potential. Snow White is now mature enough to birth and the Queen is trying to disempower Snow White sexually and as a woman.

This is the essence of the Wounded Feminine, cold, sterile, emotionless.

And the comb; combs untangle, they filter out bits of debris, they put something back in order. They're used on your head so symbolically they tie in to your ideas and thoughts. In most dream interpretations a comb is seen as change, in some dreams a change in attitude. The dwarves, in removing the comb, represent the Wounded Masculine acting to, and removing the poisonous attitudes of the Wounded Feminine that are causing all the troubles so as to put things back in order.

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The way for the Wounded Feminine to overcome its toxic views is through the intervention of the Wounded Masculine. Without the Wounded Masculine confronting and fixing the unjust actions of the Wounded Feminine, she would continually run amuck. The solution is not about blame, it is about truth and responsibility. But not yet about forcing the Queen to be accountable for her actions.

“The queen disguises herself as a poor woman and offers Snow White a poisoned apple.”

The apple is an ancient fertility symbol, representing love, temptation, spiritual growth, and in younger people, sexual desires, and strong sexual energy that must be released. The naïve Snow White, in her purest Divine Feminine state before creating the Divine Masculine, is being offered the rite of passage to knowing, that comes through, and came through, the creation of the mirror of the Divine Masculine.

However, the apple is being offered by the Wounded Feminine, the evil queen, the apple in the Bible representing the cause of the eviction from the garden of Eden, from paradise. In this context, the Wounded Feminine, feeling itself an outcast of the realm of the Divine Feminine, is so because of the reckless decisions she makes that keep her safe, secure, but isolated and alone, whilst under the surface she harbours the insecure, guilty conscience and doubtfulness of the victim she has birthed.

That the apple is red represents both passion, and base Chakra survival. The Wounded Feminine plays on the passion of others for her own survival, tempting them, manipulating and influencing them, based on their desires, to achieve her desires and survival.

That the apple is poisoned, and poisoned BY the Wounded Feminine shows the very beliefs and actions of the Wounded Feminine are toxic and contrary to the well being of the Divine Feminine.

“Snow White is hesitant to accept it, so the queen cuts the apple in half, eating the white (harmless) half and giving the red poisoned half to Snow White. The girl eagerly takes a bite and falls down unconscious.”

In some ways the cutting the apple in half is the Divine Feminine separating itself, into Divine Feminine and Wounded Feminine, one half is love and spiritual growth, the other half toxic, manipulative and controlling.

In the Disney story, it is at this point that the dwarves return, , the fearless, recklessness of the united mob seeing the evil queen, and chasing her through the forest until, refusing to be captured, she eventually plunges off a cliff into a river to her death.

Symbolically the Wounded Masculine must pursue the Wounded Feminine to stop the behaviour of the Wounded Feminine and hold it accountable, but the Wounded Feminine would rather die than accept having to face responsibility for anything, because deep down the Wounded Feminine IS the Divine Feminine, IS the Divine Masculine, and knows that its behaviour is not moral or in alignment with the highest purpose.

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Rather than face the consequences of her actions, rather than be accountable, the Wounded Feminine, when confronted by overwhelming presence of the wounded Masculine, runs away. But even in her death, she is swept away by the flow of life.

“This time, the dwarfs are unable to revive Snow White.”

No matter how much the Wounded Masculine tries, it is powerless to overcome the toxicity of the Wounded Feminine when it comes to its influence on the Divine Feminine. The Wounded Masculine can only confront and affect the Wounded Feminine “en masse”, and only by persistently digging away at the layers of debris that surround and mask the treasures of the Divine Feminine deep within.

“Assuming that she is dead, they place her in a glass casket.”

Because of the power that the evil queen has expressed, Snow White, the Divine Feminine, is cursed to the sleep of death and lays dormant within us, seemingly dead. The symbolism is as clear as the casket, whilst the Wounded Feminine can disable the Divine Feminine, effectively put it into a coma, the Divine Feminine cannot die; it just exists in a state of suspended animation. The glass casket, created by the Wounded Masculine, protects the Divine Feminine during this time, but also ensures that all know she is still there, the Wounded Masculine just does not know how to revive the Divine Feminine, but they do know how to stand guard over her.

“Three days later, a prince stumbles upon Snow White lying in her glass coffin during a hunting trip.”

Who or what does the Prince represent? And what or rather who, is he hunting?

Snow White is the innocent victim, but she is also a princess, and princesses invariably have a Prince counterpart.

The Masculine provides and protects - Slaves serve, peasants provide, courtiers advise, Knights go on quests of various kinds, usually for queens, but Princes do one thing, rescue princesses and damsels in distress, from dragons, from towers, from anything constricting or evil. The Prince is the creation of the Divine Feminine who needs someone to rescue her from the wounded aspect of herself, the Wounded Feminine that created the victim.

The Prince is hunting the Wounded Feminine.

The Prince is gallant, loyal and fearless, honourable, admired, and virtuous, everything that the Queen of Swords, the Wounded Feminine is not. His role is not necessary to attack and kill the dragon, to attack the Queen of Swords, the Wounded Feminine, but if they are what the princess needs rescuing from, then he will nobly battle them and subdue them, if necessary, battle to the death.

In the Disney story, the prince simply revives her with a kiss.

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The kiss of the prince represents the breath of the flow of life, usually from someone else, who can rescue us, who can save us from the poison of the evil queen and bring back the Divine Feminine into full life and breathe new life into the kingdom of our life. Without the prince, Snow White will sleep for eternity.

How romantic, and oh if were that simple, the truth is the Prince doesn't know exactly what to do when it comes to the toxic influence of the Wounded Feminine, he is not primarily there to deal with her, just to rescue the victim, the princess, from her; this is a formidable foe he has not encountered before.

But in reality, it appears the Prince is too late to save Snow White, to save the Divine Feminine from the Wounded Feminine because it appears the damage has been done and is irreversible.

“After hearing her story from the seven dwarves, the prince is allowed to take Snow White to her proper resting place. While Snow White is being transported, one of the prince's servants trips and loses his balance. This dislodges the piece of poisoned apple from Snow White's throat, reviving her. In the first edition, Snow White is carried to the palace without mishap, but later a servant, frustrated by the inconvenience caused by the prince's fawning over her, hits the body and dislodges the apple.”

Basically the same story, so what is the metaphor?

To save the victim from the Wounded Feminine, she must first be removed to a safe location so the Wounded Feminine cannot finish off the job. There, safe, she can be protected from further harm and nursed back to strength.

“The prince is overjoyed, and declares his love for Snow White. Snow White agrees to marry him.”

This is key, because now the Prince has found his Princess, he can become a king of his kingdom, the Divine Feminine has an actual provider and protector, to keep her protected from the influence of the Wounded Feminine, the Queen of Swords.

And whilst the dwarves represented the Wounded Masculine and became the vehicle for justice, they have no actual power or authority OVER the Queen of Swords. Now, the Prince, who comes from another kingdom hunting the Wounded Feminine, has that power and authority.

“Snow White and the prince invite everyone to their wedding party, including Snow White's mother.”

Because ultimately all conflict, for it to end, must be confronted and resolved.

“The queen, still believing that Snow White is dead, again asks her magic mirror who is the fairest in the land. The mirror says that the prince's bride is the fairest. Not knowing that the bride is her own daughter, the queen arrives in the foreign kingdom at the wedding to investigate.”

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Now the Queen of Swords is out of her comfort zone, out of her territory, in another Kingdom, and whilst she may think she has power, she is in fact powerless.

“Frozen with rage and fear, she tries to sow chaos but the prince recognizes her as a threat and orders that she wear a pair of red-hot iron slippers and dance in them until she drops dead for the attempted murder of Snow White.”

In this moment, the Prince goes on the hunt, he and deals with the Queen. The iron slippers weigh her down, these represent the blame and responsibility she has avoided and diverted to others. That they are red hot is to remind her how she has burned so many others with her vicious tongue and her immoral actions.

And that she dances to the death is the breaking down, the wearing down of the wounded feminine, the surrendering, the ‘death’ of the Queen of Swords’, making her accountable for her words and actions, so that a Queen of Cups may take her place.

Where is the Prince within the Divine? He comes from another territory of the Divine Masculine, one that not only reflects truth, but upholds truth, another person, who sees through the eyes of the Divine Masculine mirror but does not judge, rather who holds truth, and adores the Divine Feminine, who sees the Queen of Swords, the Wounded Feminine that has shut the Divine Feminine away in a tower to protect her from the evils of the world, he is the living mirror. He sees the victim the Queen of Swords created within us, he sees the huntsman and the dwarves standing up to the Queen, and he becomes their champion, the hero, that upholds truth and rights wrongs, the immoral self absorbed ‘wrongs’ of the Wounded Feminine.

His purpose is to rescue princesses, but for sport he hunts the Wounded Feminine so as to make the forest safe for the Divine Feminine.

Having wielded his sword, he sheaths it and puts it to one side, then ascends the throne as a King, the King of Cups, his bride, the Queen of Cups at his side.

We must find the Prince of Swords within us, who can hunt down and deal with the Queen of Swords. If we do not, the Wounded Feminine within us will dominate and rule.