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**ANALYTICAL PSYCHOLOGY AND THE FEMININE: A HISTORICAL AND
CRITICAL ANALYSIS**

Saybrook Institute

Ph.D. 1984

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ANALYTICAL PSYCHOLOGY AND THE FEMININE:

A Historical and Critical Analysis

Claire Douglas

in partial fulfillment of the requirements
for the Doctoral Degree in Psychology

Saybrook Institute

1984

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ABSTRACT

Reviews and discusses the literature on women and the feminine in analytical psychology from Jung to the present. Examines Jung and his work in relation to his time, his education, his culture and his individual personality. Focusses on many women analysts and theorists who have been forgotten or overlooked. Through a historical and critical analysis within a socio-cultural context, attempts to identify what is of current and perhaps lasting value and what is ephemeral in the theory. Methodology, Jung, his culture and time, and Jung's writing on women and the feminine are covered as are Jung's followers' criticisms, interpretations and elaborations of his theory. Post-Jungian work is organized thematically under gender-related issues, elaboration of the animus and anima concepts, presentation of archetypes of the feminine, and developmental and other psychology of women.

Method is historical research using feminist critical theory and a Jungian perspective. Sources are feminist and other histories of Nineteenth Century culture and thought, Jung's autobiography, lectures and Collected Works, interviews with three analysts who studied with Jung, Jungian analysts' work on the feminine and women, and my personal experience as a woman, an analysand, and a therapist.

Concludes that Jungian theory on the feminine needs grounding in its own history before current theory can be generated and before discussion, adoption, reconsideration or amendment of the theory can take place. Attitudes toward the feminine and women that underlie Jungian practice determine the treatment of both men and women as patients. Bringing these attitudes into historical consciousness allows discrimination between what is valuable and what detrimental in the theory. The increasing

number of women analysts currently writing about the feminine also affects theory. Areas of present interest and areas of future study are indicated.

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PART ONE

CHAPTER ONE: INTRODUCTION

C. G. Jung has been one of the most important contributors to the psychology of the feminine, yet the potency of his theory has been ignored and distorted by many contemporary feminist theoreticians. Goldenberg, for instance, in her (1976) article "A Feminist Critique of Jung," writes that "Jungian psychology particularly warrants a feminist critique because it has largely become a form of patriarchal religion itself" (p. 444). She criticizes most contemporary Jungians for merely extending Jung's theories and attempting to make them more "inoffensive" and/or more mainstream (scientific), while failing to examine or question their basic assumptions. She describes these assumptions as sexist and limiting to women. The very idea of a feminine archetype, as described by Jung, she finds favors men, limits women to a patriarchal ideal, and both reflects and justifies women's secondary status in society. "Much of Jungian thought [remains] racist, sexist, and closed to experience" (p. 448).

Such analysis as this deprives feminist theorizing of elements in Jung's theory of the feminine that are original and creative, and contain the possibility of freeing women and the feminine from this very patriarchy and its secondary status for women. However, within the Jungian community itself, much that is dated and sexist in the original theory does remain unexamined. The recent Bollingen collection of excerpts from Jung's writings on the feminine (Jung, 1982) is a case in point. The particular choice of articles and omission of others, such as any on the feminine in alchemy, so distorts Jung's outlook that it is almost a textbook illustration of Goldenberg's objections. Jung's view of

the feminine is only graspable through a reading of, or an analysis drawn from, his entire body of work, for essential and very different components are scattered here and there throughout it. Brief articles, though perhaps complete in themselves, cannot hope to do justice to his theory, but even here some mention of The Vision Seminars (1933) or his work on the feminine in alchemy would have led to a less distorted view. Much that has been written on the feminine since Jung that builds on many aspects of his theory remains unknown. There is no consensus of what, if any, Jungian theory on feminine psychology exists and, if it does, what it contains.

Part of the reason for both the feminist blindness to the possible value of Jungian theory and the blindness (or double vision) of Jungians themselves is that no comprehensive and thorough history of the feminine in Jungian psychology has been written. Bits and pieces of it have been examined recently by such writers as Whitmont (1983), Ulanov (1971, 1981) and Mattoon (1981) but in the service of other concerns. Whitmont elaborates a theory of a new consciousness and, in its service, advocates a broadening and freeing outlook on the feminine along Dionysian lines, yet he seems unaware of earlier work he could have built upon (such as Hillman, 1972). Ulanov examines contemporary approaches to the feminine from a Christian standpoint. She also seems unaware of much that was written that preceded her, building, for example on Wolff's (1934) outdated and restricting elaborations of feminine types without ever mentioning de Castillejo's (1950) valuable and extensive reworking of the same topic. Mattoon, in the Bollingen edition of Aspects of the Feminine (Jung, 1982) is referred to by the editor, McGuire, as the contemporary authority on "the theme of the feminine by Jung and his followers" (editorial note, frontispiece, unpagged). The purpose of her

(1981) book, cited by the editors above, is not an exploration of the feminine, but to argue for the experimental validity of analytical psychology. It contains only eleven pages on the feminine as part of a brief seventeen-page chapter on male and female psychology. In it and her (1983b) workshop on the feminine, little allowance is given for any but the most traditional interpretation of Jung's work. She presents a psychology which restricts and limits women's possibilities, and omits work that offers a broader view (e.g., Whitmont's for a Jungian perspective or any social psychology gender studies such as Bem, 1976, Bernard, 1976, or Maccoby and Jacklin, 1974).

There has been no complete and thorough examination of the literature on this topic -- neither of Jung's theory of the feminine nor of those who developed and elaborated it. Thus there is no sense of tradition or continuity and no common collected source of what has been said about the feminine in analytical psychology. Present Jungian authors (such as Ulanov and Whitmont, above) are "discovering" insights already known to past researchers, and are taking credit for ideas or ascribing credit to others while ignoring prior work which examined the same issues and reached the same conclusions. Present scholars and analysts (such as Mattoon) are also adhering to and teaching an often biased, one-sided and outmoded view of the feminine that is time- and culture-bound to Jung's era and the late nineteenth century, seemingly unaware of the alternatives that are historically available to them. Other analysts are examining specific small areas of feminine psychology without a general overview of the entire area and without the necessary framework of historical or theoretical continuity.

The purpose of this dissertation is to rectify this situation through a critical and historical analysis of Jungian theory of the

feminine from Jung to the present time. A complete and thorough examination of the literature on the feminine in analytical psychology is both necessary and long overdue. Subject to the critical and historical methods used in this study and delineated in Chapter Two, I believe an examination of this sort can elucidate what is of current and perhaps lasting value in the theory, what is ephemeral, what can be kept, what revised and what discarded in light of a contemporary psychology of the feminine consonant with present needs. I hope to show that outdated aspects of the theory can be set aside as contaminated by the prejudices of the time and by the writers' own biases and can be shown to be expendable to the overall theory. By subjecting the theory to a feminist and a critical theory perspective, a separation of this sort is possible and useful.

Chapter Two opens with a discussion of the research strategies of historical research: its form, problems and general methodology. The objectivist/subjectivist controversy and the different ways of doing science are briefly alluded to. Research methods in critical theory particularly appropriate to my objectives are discussed with critical theory considered as a possible Archimedean point from which Jungian theory on the feminine can be described and evaluated. Critical theory's limitations and various criticisms of it are discussed.

Points in critical theory's methodology that are particularly important for my dissertation are: its conception of critique as a method of examining and taking into account the socio-cultural determinants of theory, as well as theory's ability to bring about change in the material, social, cultural and psychological world; and its view of human nature as evolving from and subject to historical and dialectical examination and its emphasis on research as an activity which examines

the past in order to identify and advocate theories and strategies which can help contemporary people's self-organizational and transformational capacities.

I delineate parallels between feminist theory and methodology and critical theory and methodology and present feminist theory as an exemplar of critical theory. Feminist research and its methodological and philosophical underpinnings are described and shown to be useful for uncovering the history of the feminine in psychology. Particular emphasis is placed on its arguments against abstract and impersonal methodology. Its insistence upon the inclusion of personal experience and subjectivity as always present and better declared than covert is also stressed. Feminist research is also used to examine woman's consciousness both in itself and for how it may have been distorted in a patriarchal power structure. The applicability of these feminist and historical methods to my research project is illustrated.

Chapter Three places Jung's work on the feminine in a historical and cultural perspective by looking at his time and culture. It is in this area that critical theory concepts are used most extensively. My interest in the socio-cultural aspects of psychology started with a study I did in 1980 on the unconscious before Freud and Jung. From my research on this, I concluded that interest in and knowledge of the unconscious was not, as many textbooks averred, a twentieth century discovery but had a long history; that this history was interwoven and intermingled with the feminine; and that the rise of experimental psychology was not a simple triumph of the scientific method but was accompanied by an equal pull toward the occult, the mysterious, the feminine and the unconscious. William James (1890), Boring (1957), Ellenberger (1970), Douglas (1980), and Gay (1984) are my main sources for a brief discussion of the

scientific and cultural background which surrounded Jung as a young doctor.

My second source of attitudes toward the feminine in Jung's era comes from recent feminist scholarship, three books especially: Gilbert and Gubar's (1980) The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination ; Auerbach's (1982) Woman and the Demon: The Life of a Victorian Myth ; and Ehrenreich and English's (1979) For Her Own Good: 150 Years of the Experts' Advice to Women . The first two discuss literary traditions of this era and in the process both analyze and reinterpret the varying myths of womanhood prevalent then. The last book examines what was taught about women as patients. Both are useful as scholarly vantage points outside the field of psychology.

The third source is Jung himself: what he wrote and said about his own background and experiences. His (1965) autobiography, Memories, Dreams, Reflections , is of prime importance here, but I will also use autobiographical comments from his Collected Works . My purpose is to see how Jung viewed himself and how he described the ways in which his past, his family, his education and the culture around him affected and possibly biased his attitudes toward the feminine.

For my fourth source I have been lucky enough to interview three San Francisco analysts, Jane H. Wheelwright, Joseph B. Wheelwright and Joseph Henderson, who, together with Elizabeth Whitney, helped introduce analytical psychology on the West Coast. They were in Switzerland during the nineteen- twenties and -thirties, were analyzed by Jung and took an active part in the social scene that surrounded and included him. My purpose is to present firsthand accounts of what life was like in that milieu and at that time especially as it pertained to women and the feminine.

In Chapter Four I discuss the contributions and limitations of C. G. Jung's psychology of the feminine. Jung's theory of the feminine including his typological studies, his concepts of Eros and Logos, and the archetypes -- especially those of the anima and animus -- is presented in depth. I also describe Jung's theory of projection and his treatment of the problem of evil and of women and evil. Jung's depiction of the masculine and the feminine in his alchemical studies is considered especially important to his theory. The problem of the soror mystica and Jung's treatment of this alchemical role is shown as paradigmatic of Jung's attitude toward the feminine. I conclude with implications from Jung's theory of the feminine that are relevant to an understanding of the psychology of women today. Original source material, primarily Jung's Collected Works , Letters , and The Vision Seminars is used. Jung's work is assessed in relation to my own consciousness and experience as a woman, an analysand, and a Jungian-oriented therapist.

Among Jung's theoretical contributions that are discussed and argued to have lasting value are: his exploration and description of the character and quality of the feminine as found in symbols, myth and alchemy; his differentiation between the feminine as a psychological concept and actual female gender, including demonstration of the presence of both masculine and feminine elements in each gender; his analysis of the harm done to the psyche and to the world by the repression and devaluation of the feminine; and, finally, his emphasis on the psychological necessity for the reintegration and revaluation of all sides of the feminine including the darker and more powerful aspects. Jung's encouragement of the full expression and development of his analysands' individuality regardless of gender and his position as the first psychologist to take women's sexuality seriously in and of itself

are noted. Though affected by his own personal biases and the historical and socio-cultural biases of his time, these contributions of Jung's are seen to stand behind all later studies of the feminine in analytical psychology.

The next four chapters are organized around four main themes: (1) Jung's followers' definitions of the feminine and women, including their stance toward or utilization of personality typology, the Eros and Logos archetypes, consciousness and the unconscious as gender-specific, and sex-roles and sex-role expectations; (2) their discussion of, attitude toward, and extension of, Jung's concept of the contrasexual anima and animus archetypes; (3) their choice and presentation of archetypes of the feminine (including key attitudes concerning women and evil and the presence or absence of a strong, enduring, authoritative and powerful feminine); and (4) any attempts at delineating a more or less comprehensive psychology of the feminine including any developmental theory if present. Within each chapter, the contributions of three overlapping generations of Jungians are examined in turn.

Harding, Wolff, Jacobi, Bertine, Fierz-David, Neumann, Brand, Emma Jung, Hannah, Binswanger, and von Franz are placed in the first group both because they were analyzed primarily by Jung and because their first work was contemporaneous with his later work. They first published in the nineteen-thirties through the early nineteen-fifties, though translations into English may not have been available until later. Moreno, Grinnell, and de Castillejo are placed in a transitional group. They are the first of the group of analysts trained and analyzed by followers of Jung. Their work dates from the middle fifties through the late sixties as does the one pertinent work of Odajynk which I include. Ulanov, Hillman, Singer, Whitmont and J. H. Wheelwright are five modern writers who are discussed.

Their work dates from the middle seventies to the present time as does that of Alex, Aylward, Beebe, Berry, Black, Bolen, Bradway, Colegrave, Colonna, Downing, Fowles, Geer, Gleason, Guggenbuhl-Craig, Gustafson, Hart, Hill, Hosmer, Hubback, Kleinman, Kluger, Kotschnig, Koltuv, Knipe, Leonard, Malamud, Mattoon, Meador, Miller, Perera, Rupprecht, Sanford, Schmidt, Shuttle and Redgrove, Smith, Stein, Stevens, Te Paske, Ujehly, J. B. Wheelwright, Woodman, B. Zabriskie and P. Zabriskie, who are included as exemplars of a particular topic, usually because of their elaboration of specific archetypes of the feminine. Bernstein, Chodorow, Fay, A. Greene, T. A. Greene, Kalff, Mindell, Signell, Stewart and Weinrib are contemporary Jungians concerned with modalities of therapy such as sand play, group analysis and movement which have been designated as feminine and are modalities indicative of the expansion in therapeutic practices the inclusion of the feminine may require.

The purpose of these four chapters is to examine what in later writers is compatible with Jung, what incompatible, what they revise, what they keep that is productive and what unproductive, and what is new. At the end of each chapter is a brief summation and conclusion. It is based on an analysis of the various authors' treatment of the themes reviewed and is seen in relation to the psychological needs of modern women and in light of current gender research. The reference point in this evaluation is The Imitation of Jung: An Exploration of the Meaning of "Jungian" (Yandell, 1977). In this monograph Yandell writes of the dangers inherent in turning Jung's work into dogma, and analysts and followers into unthinking disciples. Instead he advocates individual integrity and authenticity within a clear philosophic framework and accompanied by criticism, questioning and re-evaluation.

In this dissertation a complete and thorough examination of the

literature on the feminine in analytical psychology has been undertaken. My purpose is to see if some conclusions can be drawn from which a basic psychology of women can be derived that is appropriate to current socio-historical conditions. The inclusion in this dissertation of important work by many female analysts and authors, who have often been overlooked or treated summarily, is examined for implications about theory and theory generation. Possible differences in women psychologists' theorizing, practice of therapy and training of therapists is considered in contrast to a primarily masculine model of analytical psychology. The consequences brought about by the inclusion of an increasing number of women writers and scientists in this field are briefly suggested.

Outdated aspects of the theory contaminated by the prejudices of the time and by the authors' own biases are shown to be expendable to the overall theory. They are also shown to be extremely detrimental to the acceptance of analytical psychology by a sophisticated public as well as damaging to its patients. Areas that require further conceptual work, probable areas of new study, and archetypes that hold the promise for a more rounded and complete view of the feminine are suggested.

I will bring this introduction to a close with a brief exposition of my personal interests, approach and experience that are behind this study. The reader should be aware of them as an integral part of the study and out of which it arises. They form my particular stance, world view and bias. It is important for me to look at the Jungian theory of the feminine in a way that includes both the theory and its shadow. The personal question that weaves its way through the work is whether a theory, system and analytic mode set up by a man in a patriarchal society, contaminated as it is by the shadows of Jung's and his followers

eras, a predominantly patriarchal viewpoint and, in fact, by our whole masculine language and symbology, is suitable for the healing of women wounded by these very things. I am part of and affected by the current flow of Jungian theory, especially as it concerns the feminine. My own view of the world is frankly feminist yet prefers union and reconciliation of those fundamental and perhaps incompatible opposites -- male and female -- to their division and isolation.

This study also stems from an experiential as well as a theoretical perspective. I am and have been for the last two years engaged in a most difficult and profound experience: a Jungian analysis. (My analyst, among other attributes, happens to be male.) I also am one of the interns at the Whitney Clinic of the San Francisco Jung Institute with ten patients of my own and subject to both supervision by, and extensive case conferences with, Jungian analysts and fellow Jungian therapists. I plan, myself, to be an analyst. Therefore, I am writing from the inside as a participant, even an initiate, who believes, questions and doubts. Thus this study may be one more symbolic way of inquiring, conjecturing, and asking about myself and the appropriateness of the path I have chosen.

Behind this is a private and urgent inner search for my own feminine voice: what it means to me to be a woman living in this world today. How can I say anything about something so personal without saying too much? Part of this quest rises from the wounds all of us accumulate during our necessary but often painfully traumatized conditioning, development and life experience. Perhaps I was a natural Jungian from birth and this predilection needs to be mentioned as an example either of bias or of the universality of Jung's ideas. What saved me during a harrowing childhood were my dreams, fantasies, visions and fairy tales -- all a bright and very active wonder world. They were an inner life-line

against some of the agonies I was subject to as a child of this patriarchal world: war (mine, the London of World War II, the evacuation of its children and a subsequent voyage as a refugee, a "Bundle from Britain" to the United States); sexual abuse; coming of age in other people's houses or away at school without the mothering, the fathering, the home center that might have given a girl some sense of self or value; immersion in a judgmental religion that feared and hated all sides of the feminine but one and blamed the victim for the sins committed against her. I remember at age twelve, during a particularly painful time, I spent hours and hours, day after day hiding in my convent's art room, alone with paper, a compass, and colored paints and pencils. I was filling page after page after page with what I called my compass worlds, my circle drawings. I found out years afterwards that Jung had called that kind of drawing mandala-making: pictures of what the self seeks as a centering path — both a representation of and a way to itself. So all this, too, is part of my study. It joins the pain and strength of my patients, and of Jung and the other writers, out of whose own personal experience comes the work I will be criticizing, discussing and analyzing in the following chapters.

CHAPTER TWO: METHODOLOGY

The way a question is formed determines to a great extent its answers, thus the importance of formulating the question appropriately. Methodology is a way of formulating both what one asks and the way one asks it. It is the code or recipe which, when followed faithfully, will yield certain conclusions. Put in another way: "Theories and research methods structure and explain the world according to their own internal logic, for they impose their own definition on the situation and also constitute what is to be considered scientific explanation" (Jones, 1983, p. 150). A specific method can also be seen as a mode of engagement (G. Morgan, 1983) that entails a relationship between the idea of the object and the object itself and between the researcher and the researched.

In this chapter I discuss a particular methodology appropriate to a dissertation on the feminine in Jungian psychology: historical research using critical theory and feminist constructs. The first section deals with the general research methodology of historical research. In the process the objectivist/subjectivist controversy in psychology needs to be addressed in order to make my stance and position clear. The second section examines critical theory and its research methodologies that best suit my program; it also looks at critical theory as a possible Archimedean point from which Jungian theory of the feminine can be described and evaluated within a historical context. The third section examines feminist theory and methodology as an exemplar of critical theory particularly suitable to my topic. My conclusion briefly applies the above to the specifics of my research.

Feminist critical theory is my point of view, stance and way of procedure. The orderly and systematic historical arrangement of my subject is its form. Within both this chapter and my study as a whole

there is a close and essential link between theory and method, the one rising from the other, so that it is impossible to discuss the latter without including the former. This type of methodology has little to do with traditional "empirical matters, but depends on reasoning; on techniques like finding contradictions, showing what follows from what, exposing ambiguities, working out presuppositions, clarifying confusions and so on . . . They are needed to deal with the most fundamental issues, and they can generate very powerful arguments" (Richards, 1982, p. 5-6).

HISTORICAL RESEARCH

Historical research defines what is to be investigated, searches for sources both published and unpublished, describes, summarizes and evaluates these sources and synthesizes and interprets them (Borg and Gall, 1979). When grounded in careful analysis of data, it generates theory (Gergen, 1978; Borg and Gall, 1979). It collects, evaluates, verifies and synthesizes evidence in order to "establish facts and reach defensible conclusions often in relation to particular hypotheses" (Isaacs, 1980, p. 17). It is a method more often used for exploratory and descriptive ends rather than for statistical purposes, and more often for the development of theory and insightfulness rather than for the objective verification or refutation of hypotheses (Selltitz, Wrightsman and Cook, 1976).

Several basic characteristics of this method can be identified. It depends on data that are primarily observed and reported on by others (secondary sources rather than ones where the researchers were themselves present). These data are comprehensive, exhaustive and both systematically gathered and systematically treated. They are subject to external and internal criticism. External criticism applies to the authenticity of the data itself; finally, internal criticism examines its

relevance and accuracy and critically evaluates the "motives, biases and limitations of the author" (Isaacs, 1980, p.17).

Isaacs (1980) enumerates six common dangers to watch for in engaging in or evaluating historical research. A topic or area may be chosen for which there is inadequate or inaccessible information. Secondary historical sources (books about the topic, especially published histories) may be used excessively. The scale and scope of the work may be too broad and poorly defined. The data collected may not be adequately evaluated. Personal bias may influence the selection of material as to what is included and what omitted. Facts may be collected and piled together without any meaningful interpretation; the material thus may lack integration, synthesizability and generalizability; theory may be impossible to generate.

Borg and Gall (1979) mention the same pitfalls but are more specific and extensive. They add the failure to subject one's data to external and internal criticism; lack of awareness, examination and explication of the researcher's own values and possible biases which may influence the selection and interpretation of material; the making of unwarranted causal inferences or taking a simplistic single cause approach; making excessive generalizations or generalizing from too small or unrepresentative a sample; and, finally, failing to provide a framework and context for what one is doing.

Borg and Gall (1979) describe the general procedure to be followed:

In carrying out historical research, the investigator conducts a systematic search for documents and other sources that contain facts related to the historian's questions about the past. Historical research can give us valuable insight into the origin and reasons for [current] practices It is

extremely important for the historian to have a specific goal or question in mind before he starts his historical research. Without specific questions, objectives or hypotheses, the historian cannot focus his search. (p. 29)

The method of reporting one's findings follows no defined or standardized format. Isaac (1980) suggests: defining the problem, justifying a historical approach, stating one's objectives and, if possible, the hypotheses, then collecting, evaluating and presenting one's data and interpretations. The study needs to state the problem, review the literature (one's source material), state one's assumptions, present either one's hypotheses and the ways they were tested and/or present the questions asked and the findings obtained along with the researcher's interpretations and conclusions. A bibliography, of course, needs to be included.

Borg and Gall (1979) do not see historical research as lending itself to hypothesis testing; rather, they suggest that the major part of the study will consist of an expanded critical review of the literature. They suggest a combination of chronological and thematic approaches to the material.

Before I discuss the interpretation and evaluation of research findings, I need to make a brief reference to the different ways of doing science -- itself a critical methodological consideration. Specifically, my concern is the long-standing controversy between positivist and pragmatist, empiricist and phenomenologist, hermeneutician or humanist, "hard" science and "soft" science. Volumes have been written on this controversy. Popper (1968), Kuhn (1970, 1980), Child (1973), Rychlak (1977), Lakatos (1980), Lakatos and Musgrave (Eds.) (1980), and, most recently, Polkinghorne (1983), are among the most illuminating. (See also

Douglas, 1981 a, b & c, for a description of their respective merits.)

The criterion of a positivist science is, very briefly: that it is based on empirical data that are generalizable, predictable, subject to instrumentation and operationalization in vigorously controlled and/or manipulated situations, and yields to replicable quantitative or qualitative analysis. It is a science whose adherents most often present it as non-biased, objective and value-free, and often as the only form of acceptable scientific research.

Polkinghorne (1983) states that the historical practice of science just did not occur this way. He criticizes this "hard" science for its dichotomizing of theory and method. Others such as G. Morgan (1983) point to Heisenberg's uncertainty principle as challenging the very possibility of the positivist paradigm: "this principle suggests that scientific research involves an interaction between the scientist and the object of investigation, and that what the scientist observes is directly related to the nature of that interaction" (p. 12). Jones (1983) extends the researcher's involvement in and influence on the research situation to include the theories and interpretive schemes of his or her culture; he writes that all analysis derives from the relationship between theory, data, participants and the world they live in. Feyerabend (1980) and Morgan (1983) follow their criticism of positivist science by seeming to advocate an "anything goes" stance that apparently denies any need for methodology beyond stating clearly what one is doing.

My criticism is not of logical positivism or empirical science per se, but that its criteria and judgments have come to define scientific knowledge and are often presented as the only way of doing science. Once one admits that the positivist approach is only one among many forms of knowing and has no special claim to true knowledge, the types of research

strategies available expand, as does the possibility for asking both more and different questions. This opens up a much wider range of methodological choices, choices that may have been unsuitable to the positivist paradigm.

The method I think most applicable to the particular questions I am asking in this historical and theoretical study is midway between the two extremes. It seeks to be rigorous on its own terms (Rychlak, 1977), which it clearly defines, and it follows a clear protocol. It includes the existential-phenomenological emphasis on the knowing subject and subjective reality and the hermeneutic picture of one's own inner reality. However, it does not accept that these, too, are the only realities. A mixture of subjective and objective, it is close to what Polkinghorne (1983) defines as assertoric knowledge in that it is time-bound, takes a stand, uses practical reasoning and argues its knowledge claims "cogently before the appropriate community, providing evidence pertinent to his or her proposal and defending his or her position as the most likely correct position among various alternatives" (p. 280) and serves as a basis for action.

The final inclusion in my method, or way of doing science, is the unconscious and an acceptance of the basic tenets of Jungian psychology. White and McSwain (1983) call this inclusion transformational theory. They write:

Conventional historical descriptions can be quite valuable in documenting how it is that the general relationship of whole societies to their collective unconscious leads to the emergence of major symbolic analogues that either threaten or enhance social life By tracing linkages between the development of analogues, we can see more clearly how the

unconscious expresses itself and thereby has an impact on macro-level social events. (p. 301)

They argue, though, that the only specific methodological requirement demanded of the researcher is careful objective and subjective documentation and a statement "of their personal experience in conceiving, designing, carrying out, and writing the research study" (p. 300).

Stressing the stance of the researcher in this way and recognizing the influence of both the inner and outer worlds (and even the unconscious) on research practices can make possible new modes of perception and new ways of understanding both what one studies and what motivates that study. William James, perhaps encapsulating the whole controversy, once wrote,

A Beethoven string quartet is truly, as someone has said, a scraping of horses' tails on cats' bowels, and may be exhaustively described in such terms; but the application of this description in no way precludes the simultaneous applicability of an entirely different description. (1943 [1890], p. 76)

It is perhaps useful to make O'Flaherty's (1980) distinction between the methodology of process (the way one does something) and the methodology of evaluation (how one judges it). The evaluation of a Jamesian "entirely different description" such as the one I will be engaged in, that includes not only data but different assumptions, different kinds of knowledge, the interpretation of data, the theories that arise from this data, plus my subjective stance and desire to include the unconscious, poses problems that the evaluation of empirical science does not. Sargent (1967) proposes the following criteria for

evaluating what he terms humanistic research: its breadth and inclusiveness; its social orientation and sensitivity; its focus on the experiencing person; its consideration of values, goals and purposes; its problem-oriented methodology. Moustakas (1967) and Polanyi (1958, 1966, 1973) also present humanistic evaluation criteria along these lines.

As Rychlak (1977), Polkinghorne (1983) and Morgan (1983) point out, the different descriptions or knowledge claims still need to be assessed for quality, accuracy and rigor. Polkinghorne (1983) points to Dilthey, Husserl and Weber for the way they seek assessment within the phenomena being studied. They argue that including the subjective adds to, rather than detracts from, objectivity, in that it includes more of what is going on. It includes the human being who constructs his or her reality as well as the outward reality. Borg and Gall (1979), Morgan (1983) and Forester (1983) emphasize the importance in evaluation of the clear awareness of and declaration of one's biases, values and interests as well as those of one's sources. "History means interpretation, historians are constantly rewriting the past, as their interests and concerns change" (Borg and Gall, 1979, p. 390). Forester (1983) extends this to include an evaluation of one's own and one's sources' traditions, culture, gender, class, race and setting. He sees these as part of the process, evaluation and even choice of methodology.

We select or favor particular kinds of methodology because we have implicit or explicit conceptions as to what we are trying to do in our own research. An understanding of research as engagement thus emphasizes the importance of understanding the network of assumptions and practices that link the researcher to the phenomenon being investigated. (Morgan, 1983, p. 19)

Finally, critical theorists and feminists seek to evaluate research

for its ethical, moral and political aspects and for its ability to bring about change and to liberate and empower. They do so "through demystification, critique, changing established power relations, increasing awareness of unconscious processes, breaking the hold of convention and belief, refocusing awareness so that human beings -- as individuals, groups or classes -- can engage in action consistent with their interests" (Morgan, 1983, p. 400).

All of this can remain good and rigorous science and can meet the evaluation standards of historical research enumerated by the classic social science methodology textbooks of Isaac (1980) and Borg and Gall (1979). Interpretation must be a part of it. As Borg and Gall (1979) conclude, interpretation and evaluation go hand in hand.

The point of this discussion is that interpretation is an integral part of the researcher's work. As a researcher becomes more aware of her own interpretive framework and biases, she improves her capacity to pose powerful research questions and to make insightful analyses of other researcher's work. (p. 392)

Borg and Gall (1979), Selltitz et al. (1976), and Polkinghorne (1983) all remark on the paucity of historical and theoretical dissertations in the behavioral sciences and the need for them. Morgan (1983) is one among many who criticize graduate psychology programs that limit their students to dissertations which are restricted to the methods and protocols of an exclusively positivist science. Polkinghorne (1983) argues for the kind of dissertation I propose and its different methodology. He says:

Graduate programs and the editorial policies of scholarly journals need to encourage variety in approaches and to offer critiques based on the significance of the questions addressed

and the fruitfulness of the answers given, as well as on the persuasiveness of the evidence and the arguments. What is called for is getting on with the development of a science without certainty that deepens our understanding of human existence. And what is needed for this development is dissertations and research studies that engage in serious exploration of the human realm. (p. 281)

CRITICAL THEORY Critical theory as expounded by the Frankfurt school and its contemporary followers, such as Marcuse, Habermas (Held, 1980) and Sampson, (1975, 1977, 1978, 1981)) points to an alternative between capitalism and Soviet socialism and between objective and subjective science. Its basic concerns are social philosophy and social psychology. It derives from a synthesis of disciplines and outlooks: political, philosophical and psychological. As Held (1980) writes in the introduction to his book on critical theory,

the work of the critical theorists revolves around a series of critical dialogues with important past and contemporary philosophers, social thinkers and social scientists. The main figures of the Frankfurt school sought to learn from and synthesize aspects of the work of, among others, Kant, Hegel, Marx, Weber, Lukacs and Freud. For Habermas certain traditions of Anglo-American thought are also important, especially linguistic philosophy and the recent philosophies of science. He has sought to mediate between and integrate a variety of seemingly quite different approaches. The motivation for this enterprise appears similar for each of the theorists — the aim being to lay the foundation for an exploration, in an

interdisciplinary research context, of questions concerning the conditions which make possible the reproduction and transformation of society, the meaning of culture, and the relation between the individual, society and nature. (p. 16)

It is beyond the scope of this chapter to go deeply into the theory itself and the considerable differences among critical theorists. It is essential at the same time, however, to perceive the impossibility of separating method from its underlying theory. The usefulness of this theory and its methodology for a study on the feminine in Jungian psychology arises from: (1) Its conception of critique as a method of scientific reconstruction, and as a method of examining and taking into account the socio-cultural determinants of theory, as well as theory's ability, through the raising of critical awareness, to further change in the material, social, cultural and psychological world (Horkheimer, 1976; Heydebrand, 1983; Morgan, 1983). (2) Its stress on the historicity of theories -- their time-boundedness and relativity. Theory rests on particular practical and scientific interests as well as on conditions which all change over time. (3) Its view of human nature as evolving from and subject to historical and dialectical examination. (4) Its emphasis on research as an activity which actively examines the past in order to identify and advocate theories and strategies which can help contemporary people's self-organizational and transformational capacities (Morgan, 1983). (5) Its distinctive methodology

stems from the critical stance from which [its] techniques are used. Whereas phenomenological and structural research is content to understand the construction of social life, critical theory is firmly committed to providing a thorough-going critique of the distortions that characterize such

construction. The point is not only to understand the nature of social life but to change it. (Morgan, 1983, pp. 32-33)

6) Evaluation is seen as an intrinsic part of research. Critical theory examines aspects of reality such as socio-historical conditions, ideology, myths and contradictions and seeks to uncover deceptions and distortions in order to explain more completely and accurately what it means to be human (Held, 1980).

The method in critical theory is primarily inductive but encourages an interdisciplinary approach and the use of a variety of methodological techniques to reveal both internal and external reality. Methods are not judged as being true or false or better or worse but as more or less useful and appropriate to one's subject. Critical theory claims no absolute validity for its results, only a "relative, historically conditioned meaning" (Held, 1980, p. 30) that reflects and describes a dynamic and evolving situation.

Critical theory views positivism as one possible form of knowledge arising out of capitalism and encouraging technological rationality and mentality. In contrast to positivism,

critical theory cannot be empirically assessed, if assessment implies verification or falsification, solely by the success or failure of prediction. Critical theory is concerned to examine the particular historical conditions that give the present its shape. It seeks to explicate the extraordinary range of human experience that cannot be assessed within the strait-jackets of positivistic . . . science. (Held, 1980, p. 172)

In this assessment structure is not omitted; emphasis is, however, on the interplay of structure and practice, "the mediation of the objective and subjective in and through particular social phenomena" (Held, 1980, p.

362).

Critical theorists such as Horkheimer, Adorno, Marcuse, and Habermas point to psychoanalysis in its theoretical and methodological structure as an "exemplar for critical theory" (Held, 1980, p. 277). What they say about psychoanalytic theory and practice is equally applicable to its Jungian form. They describe it as a mode for examining the world behind the objects and for examining the way a particular society and historical period may have systematically distorted reality which in turn "practically and subtly shapes its member's lives" (Held, 1980, p. 235) and conditions the character traits common to its members. Differing early childhood, family, education, economic, political and social factors, all produce different types of personality formation and different psychological syndromes. The social and historical totality can hinder, distort or even promote the development of consciousness. Personality is seen by critical theorists as both fluid and fixed. It can change over time with the change in social conditions, but is also extremely resistant to that change, clinging to ideas and behavior patterns belonging to an earlier and perhaps more restrictive or outmoded socio-cultural reality. The pattern of development of the individual self influences the collective, while the collective acts upon the individual's development.

The psychoanalytic method is advocated as a way of obtaining emancipation, self-understanding and autonomy. It is seen as a way of examining the ways in which a person has been hindered from the development of a individuated and differentiated self. The importance of the unconscious can be inferred. "The goal of critical science is to facilitate the process of methodological self-reflection and to dissolve barriers to the self-conscious development of life" (Held, 1980, p. 319).

Though psychoanalytic "depth-hermeneutics" (Held, 1980, p. 320) are not subject to objective empirical tests, they can be verified on the grounds of an expanded consciousness, the acceptance by the analysand of a new view of his or her past and by dissolution of neurotic symptoms, greater self-knowledge, self-criticism and self-reflection. This method is seen as applicable to uncovering critical underlying processes not only in the individual but in society at large.

The research strategy of a psychoanalytic process applied to the individual and to society is described by Forester (1980) as both phenomenological and structural:

Critical theory can thus be seen as a structural phenomenology. It is a phenomenology because it attends to the skilled and contingent social construction and negotiation of intersubjective meanings. It is structural because it attends to the historical stage on which the social actors meet, speak, conflict, listen or engage with one another. Ontologically, it marries subjectivist and objectivist positions. . . . Through the analysis of situated communicative actions, critical theory can thus call attention to political and moral aspects of the skilled performances of actors shaping one another's lives, and of the institutions and organized settings in which those interactions are framed. By linking understanding of "micro" social actions and practices with a "macro" understanding of settings, critical theory avoids presenting either a structural account of social life lacking concrete social actors, or a methodologically individualist account of social action neglecting the structural settings in which any action makes sense. In this way critical theory is able . . . to reformulate

the classical Marxist critique of ideology in terms of critique of systematically distorted communication

Phenomenological research methods that allow us to be sensitive to the lived experience, interpretations, and understanding of organizational members are central for discerning the way social practices are constructed on an ongoing basis.

Structural modes of analysis that allow us to discern the economic, political, and social contexts in which such actions take place are also necessary. The basic stance with regard to both process and context must be interpretive in nature, in that the main objective is to construct the sense of situations from personal and institutional standpoints, through participation, observation, and analysis of contextual data.

(pp. 235-236, 245)

Held (1980) has discussed the various criticisms directed at critical theory. Among the more convincing of these are that it sees both Soviet socialism and capitalism as too cohesive and simple. It grants positivistic science too great a role in the political world. It fails to grasp the complexity of the conflicts and tensions within a society. Its world view is too influenced by its authors' personal experience of fascism and Naziism. It failed to evolve an adequate political and economic theory and what theory it did evolve did not result in much action. Valid as these criticisms may be, they do not affect my particular use of critical theory as a point of view and as a method of doing historical research.

However, the following criticisms must be considered. Critical theorists often tend to omit sufficient historical detail, slighting facts and a comparative historical perspective in favor of immanent

method. They are often unclear as to what standards motivate them to choose between competing views of an object and how they have judged among them. Critical theory also fails to account for the varying levels of consciousness and levels of socio-political awareness within a given society. It also fails to examine adequately "the ways in which social forms are created, sustained and changed" (Held, 1980, p. 374). Another concern is whether in fact the psychoanalytic procedure -- an extensive dialogue over time in a defined and contained setting, between two individuals (one extensively trained, the other the subject of the discourse), following rules and protocols of almost religious scrupulosity -- can become the model for an analysis of society. Can one make such a leap from the individual to society at large? To apply it outside of a contained setting and without restrictions to a multitude of people, seems, I think, to miss the point of psychoanalysis. However, critical theory's use of psychoanalytic constructs in its emphasis on the unconscious and on the examination of particular forms of repression and distortion in the service of greater consciousness is valid and useful.

Can I use a theory as an Archimedean point which insists there is no such thing? Regarding, as it does, all knowledge as culture- and time-bound and lacking in set values or truth, it views analysis as embedded in the very culture it attempts to analyze (Held, 1980; Morgan, 1983). As Jung wrote,

it even looks to me sometimes as if psychology had not yet understood the gigantic size of its task, or the perplexing and distressingly complicated nature of its subject matter: the psyche itself. It seems as if we were just waking up to this fact, and that the dawn is still too dim for us to realize in full what it means that the psyche, being the object of

scientific observation and judgment, is at the same time its subject , the means by which you make such observations.

(1976/1935, p. 7)

My answer to this question about an Archimedean point is in the affirmative. Though critical theory, Jungian theory and I all share a relative time and space, critical theory is a discipline outside the parameters of the one I am examining and has a powerful viewpoint of its own. As a meta-theory, it also has its own quite different perspectives and protocols and it differs both in the way it looks at its subject and the way it evaluates its results. "Immanent criticism [as method] depends for its validity on the discovery of a discrepancy between a subject/object's concept and its actuality" and seeks to examine and disentangle contradictions (Held, 1980, p. 383).

These criticisms of critical theory seem to be useful as warnings of the limits of the theory and of pitfalls to be aware of, rather than reasons I should not use its methods. I conclude with Held (1980) that although the various models of critical theory do not satisfactorily resolve many of the questions which they raise, nevertheless the way connections are established between apparently disparate traditions of thought and fields of inquiry, the constant attention to both philosophical and empirical problems, the concern with theory and practice -- all indicate, in my opinion, that critical theory constitutes one of the major sources for contemporary social and political thought. (p. 353)

I need to stress the following points about critical theory's methodology and systematic arrangements that make it amenable to this study. The theorist is perceived as part of the process. What she looks

at is also part of herself, thus both are subject and object.

Interpretation of theory emphasizes historical process and change, that the theory is situated in the context of a particular time and culture. Thus theorists cannot "escape the language, the preconceptions embedded in it, the background life-contexts, of their authors" (Held, 1980, p. 310). This interpretation does not deny the usefulness or validity (for its day and time) of the theory it seeks to replace. Examination of the past frees both present and past because this "understanding involves the interpretation of the past as well as , in Gadamer's words 'something like the application of the text to be understood to the present situation of the interpreter' " (Held, 1980, p. 312). Finally, the fact that knowing subjects are seen as playing an active role in constituting the world they know underlies one of my main points -- the difference of outlook in a psychology of the feminine when conscious and self-reflective women, who are also trained scientists, take part in its creation and practice.

To reflect on historically constituted human capacities, on unfulfilled needs and wants is to treat seriously the claim . . . that potentialities for radical change exist Certain groups at certain times have the capacity and desire to organize their lives differently amongst whom is the women's movement. (Held, 1980, pp. 357, 294)

FEMINIST METHODOLOGY

Feminists today are playing increasingly active roles in science. Primarily though by no means always women, they are examining human capacities and unfulfilled needs and wants from a different outlook. In the process there is starting to be a radical

change in the way science is practiced. In this section I will look briefly at feminist criticism of the most prevalent scientific paradigm in the study of the psychology of women, the call for a new paradigm, what this includes, what its methods are, and the changes in clinical practice that ensue. Again theory and method are inseparable; I need to discuss theory in order for the method to have any meaning.

Engels (1942), de Beauvoir (1961), Millet (1970), Bernard (1971) and Daniels (1975) assert that men and women have contrasting world views which arise, in part, as a result of their respective superordinate and subordinate roles in society. MacKinnon (1982 & 1983) cites this pattern with the male dominant as both arising from and contributing to capitalism. De Beauvoir (1961), Millet (1970), Spender (1981), Jehlen (1981) and, most recently and comprehensively, D. Morgan (1983) have described male dominance as the power base and source of power relations that underlies "objective" science, confounds human knowledge, and makes psychology both androcentric and misogynist. In this science male experience is considered the norm (see also Gilligan, 1982), the natural and the visible. The feminine is ignored ("grown ugly and dangerous from being nobody for so long", Cade, 1970), devalued, stereotyped, found deficient and silenced (Spender, 1980 & 1981; Morgan, 1983). Male scientists construe theories about her as the "other" which then become what is known about women: the prevalent "myths of the culture" (Jehlen, 1981, p. 585).

Reification (to make into a thing -- an alternate root, given in the Oxford English Dictionary is the Old English word for plunder) is a construct in critical theory and in the philosophy of science that has been extensively explored by feminist scientists especially as manifested in the sexual objectification of women (e.g. R. Morgan, 1977; MacKinnon,

1982; and Gardiner, 1983).

Marxism comprehends the object world's social existence: how objects are constituted, embedded in social life, infused with meaning, created in systematic and structural relation.

Feminism comprehends the social world's object existence: how women are created in the image of, and as, things.

(MacKinnon, 1982, p. 538)

The result of this reification is alienation. When feminists have experienced the consequences of this alienation in their own lives, they are often less apt to make the distinction between knowing subject and known object that the old paradigm required.

Examining this old paradigm led women to construct their own theories. In the process the political and misogynist perspective of a presumably value-free objective science was revealed (Acker, 1973; Smith, 1978a; Daniels, 1975). At the same time feminist theorists and methodologists encountered difficulty in obtaining access to academic positions and in getting their research published (Smith, 1978b and Spender, 1981b).

Bardwick (1971), Lackoff (1975), Daly (1978), Spender (1980), Roberts (1981), MacKinnon (1982), and Gardiner (1983) consider language as a source of difficulty in the creation of a new paradigm expressive of feminine reality. This is because our father-tongue, especially the written and scientific word, was created by men and epistemologically reflects male values. It is also replete with judgmental dualisms (e.g. "hard" vs. "soft" science), is not gender-neutral and links gender with behavioral opposites (heart vs. head; intuition vs. reason; emotionality vs. rationality, etc.). Finally the language and how it is used tends to eliminate women from history (through the use of "man" for human, the

masculine pronoun when not explicitly referring to a woman, and the use of both male last names and the use of last names only so that the writer is most often taken to be male).

Spender (1980) writes that

each day we construct the world we live in according to . . . man-made rules. We select, pattern and interpret the flux of events in the attempt to make life meaningful and few of us suspect how deeply entrenched, and arbitrary, these rules are. We impose them on the world so that what we see conforms to what we have been led to see. And one of the crucial factors in our construction of this reality is language . Language is our means of classifying and ordering the world: our means of manipulating reality. In its structure and in its use we bring our world into realization; and if it is inherently inaccurate then we are misled. If the rules which underlie our language system, our symbolic order, are invalid, then we are daily deceived. (p. 2)

Spender considers the use of the male as the norm and the semantic degradation of the feminine to be the most pernicious inaccuracies of our language.

A shift in paradigms is seen as the best way to correct inequities and inaccuracies. J. Roberts (1976) suggests that "the challenging and arduous task before us [is] to rethink the concepts inherited from men — about them, about us, and, therefore, about humanity" (p.5). Gardiner (1983) calls for a paradigm shift away from a model of the feminine self which is psychologically viewed only in relation to a heterosexual hierarchy and toward a definition of self that rises from what Dinnerstein (1977), Chodorow (1978) and L. Rubin (1983) have called the

mother-daughter bond. Mednick (1976) and Jehlen (1981) look to the study of women themselves and not, as in the old paradigm, to women only in relation to men, or in the service of the study of men or as men's reflections, counter-images or opposites. The question of what a woman is in and of herself was not one the old paradigm could address.

Feminist methodology arises from criticism of the masculine standpoint and from a particular perspective. This perspective extends the boundaries of knowledge, provides a broader view of reality and "better tools of analysis" (Daniels, 1975, p. 369) than the positivist paradigm. It answers questions unaskable within the framework of positivism. Walker (1981) predicates this new stance on the increasing number of feminist women engaging in scientific research. Kuhn (1975) describes these changes as descriptive of what occurs during the initial stages of new paradigm formation. Mednick (1976) discusses characteristics of these early stages in a feminist psychology of women in Kuhnian terms:

Some disorder and conceptual untidiness may be endemic to this stage of development and perhaps should continue for a while. Indeed, the lack of orthodoxy and pressure to conform is of value as a stimulant to the development of new ideas and direction. It forces us to continue to ask questions and raise issues and perhaps helps to maintain an optimum level of creative tension . . . To attempt at this time to present a rigorous, accurate, targeted, conceptually elegant and generally acceptable definition would probably be a waste of intellectual energy, energy best spent in building a knowledge base. However, it seems to me that we can begin an effort at definition by stating that this is the study of

psychology of variations within group and across time of the female experience. (pp. 770, 769)

In describing the methodology appropriate to a new feminist paradigm O'Flaherty (1982) refers back to A. N. Whitehead's view of creative theory. "The ultimate judgment is personal, subjective, and aesthetic, but it need not be solipsistic, undisciplined, or random. It is the product of what Whitehead terms 'speculative Reason' in contrast to methodological or pragmatic reason" (pp. 10-11). She quotes Whitehead (1929) who says: "The power of going for the penetrating idea, even if it has not yet worked into any methodology is what constitutes the progressive force of Reason" (p. 45). O'Flaherty describes a methodology that cannot be proved or disproved or subject to the other tests of empirical science. It is judged on the grounds of whether it proves useful to other scholars, sheds light both on its own field and on fields of research other than the one it is derived from, and is relevant and powerful in the generation of further studies.

MacKinnon (1982) stresses that methodology shapes a theory's vision of both politics and social reality. Roberts (1981) and Morgan (1983) see all research as political. They require that feminist research take gender seriously and recognize that methodological issues are affected by sexual as well as class divisions and interests.

Feminist methodology shares certain basic assumptions. (1)
Historical research is seen as a first and most necessary step. "The old mythologies about female psychology" (Mednick, 1976, p. 767) must be re-examined both to discard what is outdated and to save what may still be of use. The history of the feminine in psychology must be specifically re-examined with the purpose of paying attention to any writers (often women) heretofore ignored and to possible differences in

women psychologists' theorizing, practice of therapy, and training of therapists. (2) Woman's consciousness needs examination both in itself and for how it may have been distorted in a patriarchal power structure. Methodological and critical questions need to be addressed which will examine and embrace "woman's fractured and alien image [and find within it] that world women have made and a vision of its wholeness" (MacKinnon, 1982, p. 542). (3) Present day gender arrangements need to be examined as to their potential for psychologically restricting women's full self-development and explored both on a macro (political) and a micro (personal) level and for the way these two levels interact (Richards, 1982; MacKinnon, 1982; Glennon, 1983). (4) "Sexuality is to feminism what work is to marxism: that which is most one's own, yet most taken away" (MacKinnon, 1982). Research questions need to acknowledge that the personal is political and that women's own examination of their sexuality may necessitate revision of the field and transform its basic concepts (Spender, 1981, MacKinnon, 1982).

Feminist research is described as synthetic rather than dualistic and as providing a basis from which to act (G. Morgan, 1983a and b). Its methodology examines and includes the personal, private, emotional, value-laden, interior, individual, intuitive, cooperative, affective, diffuse, embedded and empathic in the study of human beings and human behavior (Vaughter, 1976; Smith, 1978; Glennon, 1983). Methodological practices also "require empathy and involvement and the use of the self as an instrument of research" (Smirich, 1983, p. 171) as well as equality, sharing and trust (APA 1975; Vaughter, 1976).

Jessie Bernard (quoted in Millman and Kanter, 1975) compares feminist and positivist research. She calls the one communion , the second, agentic .

Agency operates by way of mastery and control; communion with naturalistic observation, sensitive to qualitative patterning, and greater personal participation by the investigator. . . . The specific processes involved in agentic research are typically male preoccupations, agency is identified with a masculine principle, the Protestant ethic, a Faustian pursuit of knowledge - - as with all forces toward mastery, separation, and ego enhancementThe scientist using this approach creates his own controlled reality. He can manipulate it. He is master. He has power. He can add or subtract or combine variables. He can play with simulated reality like an Olympian god. He can remain at a distance, safely behind his shield, uninvolved. The communal approach is much humbler. It disavows control, for control spoils the results. (p. x)

Daly (1978) uses both the terms spinning and lucid cerebration for the type of thinking behind this type of research. She defines it as "the free play of intuition in our own space, giving rise to thinking that is vigorous, informed, multi-dimensional, independent, creative, tough" (p. 23). It can be used to examine the private lives of women but must, according to Vaughter (1976), link the private to the situational and socio-political context. By including them and involving women and men cooperatively in the research process it will bring about a change in the structure of the belief system of science to construct a psychology of human behavior A final aspect of the feminist perspective in research can be characterized as the process of integration: integrating the interest and concerns of and for one's research and research productivity with

one's concerns for the quality of one's life and the life experiences of others, with self-growth and with the methods of research training and practices. The integration necessarily involves a reordering of priorities -- a lowering of the priorities of production, power, and status in science and a raising of the priorities of self-growth, of the competence-enhancing quality of the experiences for the self and others engaged in the practice and teaching of research.

(Vaughter, 1976, p. 146)

Finally, research that does not get published remains invisible. Research must be read in order to have an effect, thus the importance of publication (Smith, 1978b; Spender, 1981b) and the importance of presenting one's findings clearly, succinctly and appropriately.

Feminist methodology uses many modes espoused by phenomenological, humanist, heuristic and assertoric psychology that I discussed earlier in this chapter. It combines these with the social consciousness and socio-political and historical interests of critical theory. Consciousness-raising rather than psychoanalysis is described as the way to achieve a transformative "collective critical reconstitution of the meaning of women's social experience, as women live through it" (MacKinnon, 1982, p. 543), but is engaged in for the same ends as analysis is used in critical theory.

As with critical theory, feminist methodology should result in action. The action that feminist research looks toward through a greater understanding of the psychology of the feminine is a redefinition of both its theory and its practice and a change in women's and men's lives. Research that leads to therapeutic action is "directed toward continuing critical analysis of traditional conceptualizations of the 'female

personality,' researching of clinical issues, and developing training materials and programs for the development of feminist therapy" (Vaughter, 1976, p. 98), in a way that espouses the values and concerns mentioned above.

Research which will change the practice of therapy covers the whole area of what it means to be a woman, and to be a woman in this culture. It would cover areas of feminine experience such as menstruation, pregnancy, birth, nursing, child-rearing (Mednick, 1976) as well as "women's full and diverse experiences as mothers, daughters, sexual beings, speakers, thinkers, and workers" (Gardiner, 1983, p. 737). In therapy it would encourage the development of a healthy, autonomous and complete self (neither gender-determined nor stereotypically restricted); in the practice of therapy it would be open to the integration of the body, subjectivity and the transcendent (Gardiner, 1983; Smirich, 1983).

CONCLUSION In this chapter I have sought to examine some methodological questions that underlie the practice of historical research and both the theory and methodology of critical theory and feminist psychological research. The application of this to my dissertation topic is as follows.

As I stated in my introduction, there is no comprehensive or thorough history of the feminine in Jungian psychology. Though pieces of the history have been examined, it has been somewhat arbitrary and in the service of other concerns. There has also been a lack of any complete and thorough review of the literature either of Jung's theory of the feminine or what his followers have written.

Thus there is no sense of tradition or continuity and no common collected source of what has been written. This results in contemporary

writers presenting as new and novel contributions own what was already known to past researchers. Important prior work has been overlooked. Present scholars and analysts are also adhering to and teaching a view of the feminine that seemingly has not changed from Jung's era and the late nineteenth century. It is a view incompatible with, and insulting to, contemporary women. It is also one which ignores the alternatives that are both historically available and more suitable to the present socio-historical time and to the evolution of the feminine today. All of this demands a thorough historical re-analysis of Jungian theory of the feminine. The criteria of need for a dissertation on this topic are met.

There also seems to be a natural division and limitation of the area because the main work has been done by analysts themselves -- those both creating theory and testing it in clinical practice. By including only Jungian analysts, external validity and some internal validity questions can be addressed in that my data sources are trained observers who are specialists accredited in their field. Popularizations or inaccurate representations of Jungian theory are avoided as is data that is not grounded in actual experience. My research material is limited to those sources whose theory can be taken to be most accurate and relevant, those trained in the field, the experts (yet so surprisingly lacking in information on this important area).

Critical theory adds clarity to the project by embedding the analysis of the development of a theory of the feminine in the socio-cultural circumstances of its evolution. Feminist methodologies not only use some of the same values ascribed to the feminine by Jung, but also examine the Jungian theory of the feminine on grounds of gender bias, use of the male as norm, and for its possibilities as a growth and change agent in therapeutic practice. Both critical theory and feminist

theory may work together to adjudicate between attitudes toward the feminine in analytical psychology which are erroneous, time-bound or restrictive of women's development of self, and those which promote greater freedom and consciousness and may have more permanent value.

PART TWO: JUNG

CHAPTER THREE: CULTURE AND TIME

Attitudes Toward the Feminine in Jung's Time

One still remains a child of one's own age, even with something one had thought was one's very own. (Freud in a letter to William Fliess, 5-11-97)

Unlike many psychiatrists and psychologists writing today, Jung had an intensive and broad classical education and was much more aware of the philosophical background that permeated his thinking than we tend to be. In this chapter I will consider briefly the social, cultural, scientific and philosophical background out of which Jung's views on the feminine emerged. To know the collective attitudes of Jung's time toward the feminine, what he studied and read, where and how he grew up and his life experiences, are all crucial to the understanding of his work.

Jung's thought is inseparable from his history, his culture and his life. In great part his theories were a result of his education and his philosophical outlook. That education, common to his time, was one of immersion in classical literature. He was also an heir to the almost religious faith in science that accompanied positivism and the development of the scientific method. This new science started in Germany with Wundt in the 1850s and spread outward in such divergent directions as Darwin's theory of evolution and Marx's application of it to the political scene and to the industrial revolution. A person of Jung's generation could trace this optimistic, linear, and ever-forwardly progressing, positivistic stance back to an Aristotelian idea of science that first emerged in classical Greece.

William James describes this positivist approach to science to which Jung was exposed, in a chapter of his two-volume textbook on

psychology. The chapter is entitled "The Methods and Snares of Psychology." He portrays fellow scientists as advancing the modern scientific knowledge of the mind by attempting to stand completely outside their subject and to treat it as an object.

This method taxes patience to the utmost, and could hardly have arisen in a country whose natives could be bored . Such Germans as Weber, Fechner, Vierordt, and Wundt obviously cannot; and their success has brought into the field an array of younger experimental psychologists, bent on studying the elements of the mental life, dissecting them out from the gross results in which they are embedded, and as far as possible reducing them to quantitative scales. The simple and open method of attack having done what it can, the method of patience, starving out, and harassing to death is tried; the Mind must submit to a regular siege , in which minute advantages gained night and day by the forces that hem her in must sum themselves up at last into her overthrow. There is little of the grand style about these new prism, pendulum, and chronograph-philosophers. They mean business, not chivalry. What generous divination, and that superiority in virtue which was thought by Cicero to give a man the best insight into nature, have failed to do, their spying and scraping, their deadly tenacity and almost diabolic cunning, will doubtless some day bring about. (James, 1950 [1890], pp. 192-193)

This new method is not one that was congenial to Jung's outlook. Rather, the "generous divination," "superiority in virtue" and "insight into nature," that James writes about, form the second strong current in Jung's scientific background. This current is more circular than linear

and is often pessimistic or, rather, rests upon a platonic ideal that stands permanent and unmoved beyond and behind our rational world. This aspect can be traced from ancient Greece to the Romanticism of the early nineteenth century and its revival at the end of that century. In this philosophy of nature all was felt to be one, yet at the same time it was often accompanied by an acute sense of separation from and longing for that same unity. This longing was joined with a desire to explore the depths and essence of the natural world on the outside and the soul within. Hillman (Roscher and Hillman, 1972) calls this element of Romanticism a search for the lost gods. "These depths were projected as we now say into the remote past, into mythology, into foreign dark tribes and exotic customs, into the simple folk and their lore, into the mentally alienated" (p. viii). A Romantic longing for what it conceived of as the feminine -- for the unconscious and for depth, color and feeling -- was dealt with, in an age that prided itself on its rationality, by using the most advanced methods of reason to establish the reality of the irrational. Scientists could look for it firmly outside themselves while still defending themselves from their own unconscious and their inner feminine, through projection and through an espousal of objectivity.

A Romantic outlook lay behind the rise of the sciences of anthropology, linguistics, and archaeology and the collection of fairy tales and myths, as well as behind the disciplined study of sexuality and of the mysterious inner worlds of the mentally ill. All became subjects of study that perhaps somewhat warmed the cold scientism of the day. A Romantic outlook also led to the understanding that a person could be at one and the same time "western, modern, secular, civilized and sane -- but also primitive, archaic, mythical and mad" (Hillman in Roscher and

Hillman, 1972, p. ix).

Ellenberger (1970) traces aspects of Jung's and Freud's psychology such as the importance of the role of guilt (Heinroth), anxiety (Guislan), and sexual impulses and frustration (Ideler and Neumann) to these philosophers of the Romantic period. He describes the idea of the unconscious, the importance of dreams and dualistic theories as typical Romantic interests. Behind Jung's development of his theories, Ellenberger points to a number of antecedents especially "the Romantic idea of the fundamental bisexuality of the human being" (Ellenberger, 1970, p. 204) that was current at the time. He credits von Schelling's philosophy of nature, his concept of the world soul and his idea of the fundamental presence yet polarity of male and female as influencing Jung's concepts of the archetypes, the collective unconscious, and the anima and animus.

Willeford (1975) attributes much of Jung's theory to his tendency toward thinking in polarities. Willeford discusses this polaristic approach historically. He finds that though Jung was committed to the values of empirical science his thought derived, not from mechanism or positivism, but from the Romantics, the pre-Socratic philosopher Heraclitus, the mystic Jacob Boehme, and from the divisions in Jung's own nature. Willeford writes that Goethe, Kant, Schiller and Nietzsche were especially influential in forming Jung's ideas about the human mind. They "illustrate a tendency, extremely pronounced in the early part of the 19th century, to conceive difference as the result of division, which is finally the expression of universal antagonistic principles" (1975, p. 223).

Jung writes that Goethe was a predecessor and a favorite of his and possibly even an ancestor (Jung, 1965, p. 35). Besides his polaristic

outlook, Goethe, in Faust for example, was also deeply involved in the problem of evil and in the possibility of metamorphosis of self and of the (masculine) self's relation to the feminine. Goethe was also a scientist and conducted a rigorous, if somewhat metaphysical, botanical search for the one basic primordial plant which he thought should be the archetype and model out of which all others derived. Carus, fifty years before Jung, believed in and wrote about the creative, compensatory, autonomous and healing functions of the unconscious. Bachofen was known to both Jung and Nietzsche. Bachofen wrote of a matriarchal time that was overcome by a patriarchal one. Nietzsche took this and his idea of a Dionysian-Apollonian duality from him. Nietzsche also wrote of dreams, the problem of evil, sublimation and inhibition, sexual and self-destructive instincts, resentment, moral conscience, the origin of civilization, and the archetypes of the shadow, the persona, the superior person, the superman, and the wise old man. Of the feminine he wrote, "Every person carries within a picture of woman which he acquired from his mother. From this picture, he will be determined to respect or despise women or be indifferent toward them" (quoted in Ellenberger, 1970, p. 275). Schopenhauer was another philosopher whom Jung referred to as influencing him heavily. Besides writing of the power of the unconscious, Schopenhauer possessed a Romantic and pessimistic angst, dwelling on the irrational, will, blind force, repression, and the power of the instincts.

Boring (1950) has traced the history of the positivistic psychology of this time to which Jung was exposed, while Ellenberger (1970) and Meier (1967) stress the historical antecedents behind Jung's and Freud's study of dreams and the unconscious. Ellenberger especially is intent on providing as much background on the history of the unconscious as he can.

This contrasts with Ernest Jones (1955) and Fine (1979) who credit Freud as "the discoverer of the unconscious, the Oedipus complex, the anal stage, infantile sexuality, how to interpret dreams, free association, transference and resistances" (Fine, 1979, p. 29). Ellenberger traces the evolution of the study of the unconscious, of dreams, and "the cure of souls." He makes a linkage among exorcism, mesmerism and hypnosis that he follows from ancient Egypt up through the twentieth century. He sees Jung as following a Romantic strain in psychology that allied itself with a fascination with the unconscious. This manifested itself in the treatment of the mentally ill through close study, attention, and an attempt to enter into their bizarre worlds rather than through diagnosis and medical management. Historically, he describes this pattern as following a progression from priestly exorcism, to the channeling and releasing of the subtle physical fluid of Mesmer's animal magnetism, then to its more scientific use as hypnosis by Puysegur and Deleuze in the early nineteenth century. From here Ellenberger traces the founding of the School of Nancy in France, the worldwide spread of hypnotism as cure for mental illness, and the parallels between the cure and its disease, hysteria, in the work of Charcot and Janet (Freud studied for a few weeks with the flamboyant and theatrical Charcot; Jung for a winter term with the dedicated, modest, and intensely scrupulous Janet).

Another motif which Ellenberger notes is that of the link between the scientist and his subject. This is an aspect of the study of the unconscious that has received little attention: a Romantic interest in the depths accompanied by and expressed through the involvement of a male scientist with a female patient who became the object of his research and of his profound interest. In each instance the man takes on a strange aspect of a combination of scientist, healer, explorer and magician who

seemed, through evoking yet somehow controlling her secrets, to be -
engaging the woman's very soul in some sort of magic transformation. It
was a combination which tended to unleash the mythopoetic functions of
the unconscious, the interest of the scientist perhaps having a greater
than realized influence on the flowering of the patient's symptoms. Among
some of the more famous of these studies of possession, multiple
personalities, mediums, seers, hysterics, trance states and hypnosis or
self-hypnosis were Pastor Blumhardt of Gottlieben Dittus (1815); Mesmer
(1734-1815) of both Fraulein Oesterlin and Maria Theresa Paradis;
Puysegur (1850) of Victor Race (the only male in the group--a gentle,
receptive, feeling young man); Justinus Kerner (1786-1862) of the Seer of
Prevorst, Friederiche Hauffe; Despine of Estelle (1836); Charcot of his
grande hysteric , Blanche Wittman (1882); Janet of Leonie (1886, 1887,
1888); Breuer of Anna O. (1895); Weir Mitchell's study of Miss Beauchamp
(1898); Flournoy's study of Helene Smith (1899); Freud of, among quite a
few others, Elizabeth von R. (1895) and Dora (1900). Jung (1902) wrote
his own dissertation on the medium, Helene Preiswerk, and made the first
observation of the link between the doctor and the woman studied or
treated. He noted the deep, unconscious attraction of the one for the
other. What had been overlooked was the link between repressed aspects of
the feminine in both patient and observer. The scientist's fascination
with the repressed feminine, his projection of this aspect of himself
onto the patient, the resultant transference and counter-transference,
all produced an unconscious collusion which allowed the feminine to break
through, supposedly under safe control, in a scientific setting.

This interest is clearly visible in a course on the history of
psychology that Jung taught in the early nineteen-thirties at the
Polytechnic in Zurich. It was ostensibly a survey of psychology since

Descartes in which Fechner, Carus and Schopenhauer were stressed. However, Jung spent much of the course time discussing the ramifications of hypnosis. Justinus Kerner and the seer of Prevorst along with Flournoy's study of Helene Smith occupied much of his and his students' time and interest (Jung, 1965; Ellenberger, 1970).

By the end of the nineteenth century, the powerful, creative, mythopoetic, erotic and dramatic element of the feminine in the unconscious that could be discerned behind the sober scientific studies of the researcher and his feminine subject became themes of Romanticism which also found their way into the common literature.

It is important to note that, beside a few good novels and plays, a multitude of popular novels and cheap literature, which are entirely forgotten today, were published in the 1880's involving the themes of somnambulism, multiple personality, and crimes under hypnosis, which certainly contributed to shaping the mentality of that period.

(Ellenberger, 1970, p. 166)

More lasting works that explored this type of theme were written by Balzac, Poe, Nietzsche, Wilde, Dostoevski, Hugo, George du Maurier, de Maupassant, R. L. Stevenson, Dickens and Proust.

The cultural and intellectual historian Peter Gay (1984), in The Bourgeois Experience: Victoria to Freud, has examined this sort of writing as well as journals, newspapers, diaries, letters, autobiographies, household manuals, religious tracts, medical texts, sex surveys, works of art, architecture and even furniture design to try to reconstruct a truer picture of the bourgeois experience from Victoria to Freud. Gay describes the importance of integrating psychoanalysis with history in order to make clear the conspicuous share the social world has

in the making of an individual's unconscious as well as his or her theory, philosophy and practice. A large part of the first volume of this study, "Education of the Senses," deals with this era's portrayal of women and with "the extraordinary paradox that female sexuality posed to nineteenth century middle-class society" (Gay, 1984, p. 159). He takes the condition of women politically, educationally and sexually, and the ignorance about them manifested by the educated, professional men of that day, as a key elements of the time. In tracing this Gay notes that medical texts, religious advice and educational theory were marked by unexamined preconceptions about women and unconscious fears of them.

Men's highly charged construction of the mysterious sex in art, in literature, in society, in bed, supports my definition of experience as an encounter of mind with world, as a struggle between conscious perceptions and unconscious dilemmas. For the shifting realities of women's situation confronted most middle-class men, and for that matter most middle-class women, with a need to clarify attitudes, test prejudices, and make decisions. Men's very self-perception was at stake. The exasperated feelings all this aroused and the venomous controversies it generated should astonish only those who fail to recognize the commanding share of subterranean feelings in the making of social postures and political ideologies. (Gay, 1984, p. 171)

The split between what women felt and what the culture taught about them was immense. In the face of laws, rules and social habits designed to infantilize women, women could be seen for the first time concertedly struggling to obtain independence, self-respect and a right to a life of their own. Knowledge about contraception started to be somewhat available

while economic conditions provided many women of the middle class with some free time and a chance for some life outside the home. There ensued a struggle for suffrage, economic parity, equal pay, some control over women's own money and for higher education. Access to universities and any professional education was rare but was beginning. Yet this very education in its content taught women about the inferiority of the feminine. Women were depicted here and in the popular press as weak, fragile, frigid, passive, docile and morally superior, though intellectually inferior, to men, who had a natural right over them. At the same time women were depicted as wickedly sensual, naturally sinful and as the temptresses and seducers of men. Women's capacities, except as mother, angel and whore, were denigrated, minimized or denied.

Gay attributes these attitudes toward women to men's uneasiness and fear. He describes the professionals of the late nineteenth century as taking for genetic and universal what was really prejudiced, specific, acquired, local and open to question. Their ignorance about women partly derived from the segregation of the sexes. Gay describes men as living a great part of their lives in a sort of exterior "clubland" world: the privileged enclaves of government, business, the professions and the schools and universities that educated the men for this sort of life while women were confined to the home. In consequence Gay describes professional texts about women as marked with "the kind of coarseness often characteristic of man talking to man about women" (p. 149).

Fear of change in the established order accompanied the fear of women, a fear which Gay and others (e.g. Lederer, 1970) assert is age old, but attained its highest degree during the late nineteenth century in Anglo-European societies when, and partly because, the status of women and their psychology started to be questioned and explored. Gay seeks a

psychological explanation of this problem:

The fear of women has taken many forms in history. It has been repressed, disguised, sublimated, or advertised, but in one way or another it seems to be as old as civilization itself. . . . The fear of women thus seems endemic and permanent. It is born of man's early total dependence on his mother, and his longing, frustrated love for her, his defenseless lassitude after intercourse, and the frightening aspect and portentous implications of the female genitals: for the boy who is likely to see woman as a castrated male, the absence of her penis reads like a threat to his own. The Medusa and all the dangers to man's virility she stands for are a very old story. (pp. 200-201)

The increase in women's power and her demands for emancipation during the latter half of the nineteenth century increased this anxiety and became a prominent theme in both popular novels and medical treatises. It was accompanied by a reaction formation: the anxiety-producing, powerful feminine was depicted instead as weak and inferior. Willful ignorance about her psychology was disguised behind the Romantic notion of her as the mysterious sex. Gay describes this splitting and confusion to be as apparent in the works of such psychologists as Freud and Jung as it was in more popular texts. J. S. Mill, writing earlier in the century about this same split, describes it in less psychological but perhaps simpler terms, as being one result of the patriarchal subjugation of women by men. He seeks to explain the vagaries disparaged or valued in women as the result of distorted social conditioning rather than belonging innately to their psychology.

In the case of women, a hot-house and stove cultivation has

always been carried on of some of the capabilities of their nature, for the benefit and pleasure of their masters. Then, because certain products of the general vital force sprout luxuriantly and reach a great development in this heated atmosphere and under this active nurture and watering, while other shoots from the same root, which are left outside in the wintery air, with ice purposely heaped all round them, have a stunted growth, and some are burnt off with fire and disappear; men, with that inability to recognize their own work which distinguishes the unanalytic mind, indolently believe that the tree grows of itself in the way they have made it grow, and that it would die if one half of it were not kept in a vapor bath and the other half in the snow. (J. S. Mill 1970 [1869], pp. 22-23)

Two important studies of women and the literary imagination of the nineteenth century, Auerbach's (1982) Woman and the Demon: The Life of a Victorian Myth and Gilbert and Gubar's (1980) The Madwoman in the Attic, study this distorted and ambivalent view of the feminine in the fiction of the time. Gilbert and Gubar point to a distinctively female literary tradition that rose as a result of her position in the culture. It derived from a struggle to free herself from the male-dominated society of the time and was informed by the work of other women writers. This tradition they describe as being full of "images of enclosure and escape, fantasies in which maddened doubles functioned as asocial surrogates for docile selves, metaphors of physical discomfort manifested in frozen landscapes and fiery interiors . . . along with obsessive depictions of diseases like anorexia, agoraphobia, and claustrophobia" (1980, p. xi). As Jung and Freud both pointed out, myth and the lived reality often

converge. Works of fiction state the pathology of a culture often more clearly and accurately than patients themselves, while the myth both informs and reflects that pathology. This mammoth, 719-page examination of nineteenth century women's writing is full of descriptions of volcanic anguish and depictions of the damage done to a woman's psyche through her attempts either to shape herself into, or revolt from, the image of the feminine demanded of her by the patriarchy. The book portrays a woman's view of herself which brought her contemporaries to Jung's and Freud's consulting room. It was an internalized picture of the feminine as monstrous, deviant, excluded, powerless, angry, dependent, fallen, and inadequate, and of woman as alienated from her body and her sexuality -- itself seen by society as a dangerous cause of chaos and suffering.

Auerbach (1982), like Gay, examines the cultural imagination of the time and shares with him a more psychological viewpoint. She stresses the ambivalence, strength and hidden power of the late nineteenth century's view of the feminine, rather than Gilbert and Gubar's madness, in the stock characters of angel, demon, fallen woman and witch. Auerbach argues that this depiction of women was a secret, subversive and covert acknowledgement and exaltation of women and of their officially denied power. Writing about England, but with a viewpoint common to the age as a whole, she emphasizes that "the Victorian culture had no firmly rooted imagination of adult womanhood and so envisioned a creature of almost infinite mobility" (Auerbach, 1982, p. 138).

Legally and socially women composed an oppressed class, but whether she was locked in the home, exiled to the colonies, or haunting the banks of the Thames, woman's very aura of exclusion gave her imaginative centrality in a culture increasingly alienated from itself. Powerful images of

oppression became images of barely suppressed power, all the more grandly haunting because, unlike the hungry workers, woman ruled both the Palace and the home while hovering simultaneously in the darkness without. Assuming the power of the ruler as well as the menace of the oppressed, woman was at the center of her age's myth at the same time as she was excluded from its institutions. (Auerbach, 1982, pp. 188-189)

Auerbach's study includes many of the same books Jung refers to in his discussion of the feminine (e.g., H. Rider Haggard's She). Auerbach describes the cultural iconography of the feminine that permeated books of this time as overflowing with an irrational psychological energy that endowed women with the following attributes: victim, saint, volatile, complex, magical, divine, demonic, dangerous, outcast, abased, powerful, weak, passive, potent, primary, a threat, vibrantly fluid, mobile, transformative, mysterious, metamorphic, smouldering, suppressed, raging, empty, a vacuum, depossessed, alluring, earthy, ethereal, uncultured, larger than life, inhuman, cruel, tender, ambiguous, monstrous, emblematic of spiritual depths and heights, ailing, sick, self-sacrificing, holy, self-mortifying, dutiful, muted, demeaned, exalted, sensual and anaesthetic, a sinister, suffering shadow. Or, in my words, a creature of men's imagination.

Ehrenreich and English (1979) and Hillman (1972) have both traced the role of men's imagination in the treatment of women by the medical profession and questioned the rise of the belief in the "natural" inferiority of women. Ehrenreich and English describe the effect of the market economy of the late nineteenth century as creating two separate and unequal spheres for men and women. The household was no longer self-contained with a unity of work, home, production and family life.

Instead, two separate spheres with differing and opposing values appeared. Public life was the life of the Market and of men; private life belonged to the home and to women. The Market values were of rationality, self-interest, competence, competition, and impersonal business relationships. Thinking was valued over feeling; the life of the Market was considered the normal life of the world and was deemed superior to its opposite, the private sphere.

The masculinist view of human nature almost automatically excludes woman and her nature. . . . The successful economic man, the capitalist, ceaselessly transforms life -- human labor and effort -- into lifeless capital, an activity which is to him eminently rational, sane and 'human'. Ultimately the laws of the Market come to appear as the laws of human nature. From this vantage point, woman inevitably appears alien, mysterious. She inhabits (or is supposed to inhabit) the "other" realm, the realm of private life, which looks to the Market like a pre-industrial backwater, or a looking-glass land that inverts all that is normal in the "real" world of men. The limited functions now reserved for that realm attach to woman's person and make her too appear to be an anachronism, or a curious inversion of normality. Biologically and psychologically, she seems to contradict the basic principles of the Market. (Ehrenreich and English, 1979, p. 18)

Ehrenreich and English describe men of that era as passing between these two spheres daily. In the process they sentimentalized the private sphere according to the tenets of neo-Romanticism in order to compensate for the coldness and harshness of the other. They wanted the home to make

up for everything that was lacking in the marketplace while at the same time only granting dignity and value to the external masculine realm. The place and function of woman was limited to the private realm and to her solely as an adjunct of the man as his wife, mistress, mother, daughter or servant. Woman's demand for something else and her dissatisfaction with this view of her became an issue and a social problem, "the woman question."

Ehrenreich and English trace the treatment of women by the physicians and psychologists of this era. They conclude that the professionals by and large followed the thinking of their time. They handled the "woman question" by branding woman as flawed and inferior to the male norm, and by seeking to limit her biologically and psychically "by nature" to her domestic and relational role. Any problems this caused they tended to privatize in the psyche of the individual woman. Ehrenreich and English attribute much of the mismanagement of women's health and psychological problems by doctors to this imaginary and erroneous view of her, disguised as good empirical science and objective truth.

Claiming the objectivity of science, they had advanced the doctrines of sexual romanticism. They turned out not to be scientists -- for all their talk of data, laboratory findings, clinical trials -- but apologists for the status quo.

(Ehrenreich and English, 1979, p. 316)

These then were some of the attitudes toward women and the feminine current when Jung was growing up. Gay describes Germany as one of the most markedly and strongly biased countries of that era in its attitude toward the feminine (Gay, 1984, p. 195). Ellenberger finds the situation in Switzerland, especially in the German-speaking section where Jung grew

up, to be even more pronounced. In the late nineteenth century "there was a strong emphasis on male domination. It was a world shaped by man for man, in which woman occupied the second place. Political rights for women did not exist. The separation and dissimilarity of the sexes was sharper than today" (Ellenberger, 1970, p. 255). He goes on to describe the important male worlds of the Swiss army, gentlemen's clubs, the business world (where even the secretaries were male), and the emphasis on the male (sic) virtues of ambition, aggressiveness, toughness and self-rule. There were no female students in the Swiss universities until the 1890s when one or two, usually foreign, women were admitted per year. A man's authority over his wife, her property and money, and over his children was unquestioned. Ellenberger also writes of the strong national identity of the Swiss and the importance of both federalism and democracy in their self-rule. Local politics, military life, the traditions and history of one's family, area and country were of utmost importance to the Swiss. "Each community enjoys a large autonomy, and all male citizens are constantly and actively engaged in community affairs. . . . Each Swiss male is simultaneously a soldier or officer and a civilian" (Ellenberger, 1970, pp. 658-659).

John McPhee (1984), writing about the Switzerland of today, describes the same atmosphere of dedication, provincialism, tradition and male dominance. McPhee, like Ellenberger, remarks on the social and professional importance of the Swiss army. As in Jung's time it is exclusively male. Ten percent of the Swiss population are on regular yearly training duty at any one time, and serving as an officer is still one of the main pathways for executive advancement in the business and professional world. A citizen of Switzerland and a person who has served, or is serving, the fatherland in the army are synonymous. There is still

controversy about giving women the right to vote and women still play very little part in community or business affairs.

Jung was born in 1875 in the little village of Thurgovia near Basel which was then a small but important cultural and business center. Both of Jung's parents were the youngest of large families. There were six parsons in his mother's immediate family; his father and two of his uncles were also parsons. Jung's maternal grandfather was a noted theologian, Hebraist and Zionist. He and a number of other members on both sides of Jung's family had marked parapsychological abilities. Jung's paternal grandfather was one of the most cultured and famous citizens of Basel and had an exceptionally successful career as a physician, a university professor, a Freemason, and a writer (he was also rumored to be Goethe's illegitimate son). Jung's parents, however, were impoverished and lived in a poor country parish where his father was simply the country pastor.

Jung's older brother died when a few days old; his sister was not born until nine years after Jung, so he spent his youth virtually as an only child. Jung describes his youth as a lonely one and his companions and school fellows, until he went to high school in Basel, as peasants, who were so different from him "that they alienated me from myself" (Jung, 1965, p. 19). This upbringing was not the usual sheltered one for a boy of his class. It gave him a view about sexual matters and the opposite sex which Jung describes as at marked variance from the ignorance and naivete he later found in many of his professional peers (including Freud). He commented that they grew up knowing nothing about nature or the facts of life. "I had grown up in the country, among peasants, and what I was unable to learn in the stables I found out from the Rabelaisian wit and the untrammelled fantasies of our peasant

folklore" (p. 166).

This knowledge, however, did not prevent Jung from somehow failing to notice his mother's pregnancy or labor until he was actually shown the baby.

I had thought nothing of my mother's lying in bed more frequently than usual, for I considered her taking to her bed an excusable weakness in any case. . . . I was shocked and did not know what to feel. . . . They mumbled something about the stork. . . . This story was obviously another of those humbugs which were always being imposed on me. I felt sure that my mother had once again done something I was supposed not to know about. This sudden appearance of my sister left me with a vague sense of distrust which sharpened my curiosity and observation. Subsequent odd reactions on the part of my mother confirmed my suspicions that something regrettable was connected with this birth. (Jung, 1965, p. 25)

It is essential to know Jung's attitude toward and experience of his mother in order to trace their influence on his general attitude toward the feminine. His earliest memory (age six) is of her as youthful and slender and wearing a dress marked with green crescents. In later memories he describes her as older and corpulent. Ellenberger suggests, rather unsympathetically (perhaps to emphasize the contrast between Jung's mother and Freud's elegant and beautiful one), that she was fat, ugly, authoritarian, haughty, difficult and a dual personality. At times she was sensitive and intuitive with marked parapsychological abilities, but most often she was down-to-earth and commonplace (Ellenberger, 1970, p. 662). Jung describes his parents' marriage as difficult; he attributes his childhood eczema to his intimations of the turmoil in the house. In

fact, when Jung was three, there was a temporary separation. Jung describes his mother's several months' hospitalization during that time as a consequence of the marriage problems. An aunt took care of him while she was gone.

From then on, I always felt mistrustful when the word "love" was spoken. The feeling I associated with "woman" was for a long time that of unreliability. "Father", on the other hand, meant reliability and -- powerlessness. That is the handicap I started off with. Later, these early impressions were revised: I have trusted men friends and been disappointed by them, I have mistrusted women and was not disappointed. (Jung, 1965, p. 8)

Jung describes his mother as the stronger of the two parents. He tended to side with her against his father's moody irritability. However, his mother also "early made me her confidant and confided her troubles to me. It was plain that she was telling me everything she could not say to my father"(p. 52). At the same time that he sympathized with her he also found she exaggerated; he had limited confidence in her and did not confide in her in return. She, along with most women of her day, had received little formal education and he found "that in conversation she was not adequate for me" (p. 48). She had an interest in Eastern religions and Jung intuited that she shared with him a similar perception of a very unchristian mysticism. This shared perception constituted part of what Jung called "the 'Other'. . .my profoundest experiences: on the one hand a bloody struggle, on the other supreme ecstasy" (p. 48); yet they could not or did not talk together about any of it. Jung was left with a great sense of loneliness from not being able to reveal this mystical and intuitive side of himself to her or have her as a companion

to communicate with about this important and strange realm. He also remarked that her attitude toward him was one of perhaps excessive admiration. His attitude toward her is best seen by quoting two passages from his autobiography. This picture is rather at variance from the one of Ellenberger's above. Jung writes:

My mother was a very good mother to me. She had a hearty animal warmth, cooked wonderfully, and was most companionable and pleasant. She was very stout and a ready listener. She also liked to talk, and her chatter was like the gay plashing of a fountain. She had a decided literary gift, as well as taste and depth. But this quality never emerged; it remained hidden beneath the semblance of a kindly, fat old woman, extremely hospitable, and possessor of a great sense of humor. She held all the conventional opinions a person was obliged to have, but then her unconscious personality would suddenly put in an appearance. That personality was unexpectedly powerful: a somber, imposing figure possessed of unassailable authority -- and no bones about it. I was sure she consisted of two personalities, one innocuous and human, the other uncanny. This other emerged only now and then, but each time it was unexpected and frightening. She would then speak as if talking to herself, but what she said was aimed at me and usually struck to the core of my being. (pp. 48-49)

My mother . . . was somehow rooted in deep, invisible ground, though it never appeared to me as confidence in the Christian faith. For me it was somehow connected with animals, trees, mountains, meadows, and running water, all of which contrasted most strangely with her Christian surface and her

conventional assertions of faith. This background corresponded so well to my own attitude that it caused me no uneasiness; on the contrary, it gave me a sense of security and the conviction that here was solid ground on which one could stand. It never occurred to me how "pagan" this foundation was. My mother's "No. 2" offered me the strongest support in the conflict then beginning between paternal tradition and the strange, compensatory products which my unconscious had been stimulated to create. (pp. 90-91)

Elsewhere Jung describes the difference between the two sides of his mother's personality in less sanguine terms. He describes her nocturnal character with the following words: incomprehensible, alarming, strange, mysterious, anxiety provoking, uncanny, archaic, ruthless, as a seer, as a priestess in a bear's cave, and as the embodiment of the natural mind (p. 18, p. 50).

In contrast to a generally positive, though often somewhat condescending, attitude toward his mother, Jung has little positive to say about his father. He voices strong resentment, faults him for immaturity, for not developing intellectually, for scattering his energy on unimportant things and, above all, for being cold, aloof and spiritually dishonest. Jung is convinced that his father had religious doubts, even a loss of faith, but refused to admit his doubts, instead hypocritically pursuing his duties as pastor. Behind all this is Jung's sadness that his father's failed to be honest with him. Stale and hollow talk replaced any meeting of their minds.

The only other woman mentioned as important in Jung's early life was a maid who had black hair and olive skin. He remembers her picking him up and how she looked and felt as he lay his head against her shoulder. She

seemed

very strange and yet strangely familiar. It was as though she belonged not to my family but only to me, as though she were connected in some way with other mysterious things I could not understand. This type of girl later became a component of my anima. The feeling of strangeness which she conveyed, and yet of having known her always, was a characteristic of that figure which later came to symbolize for me the whole essence of womanhood. (pp. 8-9)

Jung's mother's dual character, her personality and his experience of her and of this second type of woman, both of whom profoundly affected him from an early age, are aspects of the feminine in his personal life which recur in later life. They combine with the general socio-cultural attitudes toward the feminine that I have tried to delineate in this chapter. Both make up some of the historical and familial background from which his ideas about the feminine arose. Before I proceed to the next chapter, which is on these ideas, I would like to show how his early experiences of the feminine may have affected part of his adult personal life. This will also be a topic recurring in the next chapter.

Emma Jung, his wife, was a capable mother and housewife markedly reminiscent of his mother's "No. 1," daylight character. Of his five children, several inherited their grandmother's parapsychological abilities. As a university and medical student Jung was passionately interested in authors who shared a Romantic interest in the parapsychological such as Swedenborg, Mesmer, Jung-Stilling, Justinus Kerner, Lombroso, Schopenhauer, Nietzsche and Goethe. Perhaps Jung's very choice of psychology as a profession was influenced by an attempt to understand his mother's strange double personality. As I stated earlier,

his university lectures in psychology also stressed these phenomena. Jung's fifteen-year-old cousin's own parapsychological and mediumistic abilities became the subject of his dissertation.

This cousin was, in physical appearance, very like Jung's description of the servant who held and caressed him as a child. So too were a number of other women who were important in his life. They combined the body type of the servant with aspects of the "No. 2" character of his mother: Sabina Spielrein, Toni Wolff, and Christiana Morgan are three who come immediately to mind. (The effect of Morgan is described in Henry Murray's postscript to The Vision Seminars [Jung, 1976/1933] as "of another order -- muted, intangible, profound. . .the mere presence of her beauty. . . the natural spontaneous depth dimension that completed the whole enterprise"[p. 518].) When Jung first met each of these women, they were deeply troubled psychologically and Jung became their doctor. Each, in marked contrast to his mother, could communicate with and confide in him about her own strange "No. 2" character. Jung in turn, and again in contrast to his relationship with his mother, could help each heal and reintegrate her particular psychological splitness -- a heady combination in which physical and spiritual attraction were acknowledged. After she terminated as Jung's patient, Toni Wolff was to become Jung's collaborator and mistress. During a particularly difficult time in his life Jung suffered from what Ellenberger calls a creative illness and breakdown. At this time Toni Wolff did for him what his mother never could do with her own unintegrated "No. 2;" she served as Jung's guide and lifeline for his own descent into the unconscious. She was the lucid and clear companion who could convey her knowledge of this shared realm to Jung, and to whom Jung could at last confide and reveal his innermost self, perhaps completing some return to the feminine that

he had been unable to reach with his mother.

As I have tried to point out earlier in this chapter, one source underlying Jung's ideas of the feminine was the attitude of his time and culture. Another source was Jung's own personality and psychology. Being male and a product of his time, he tended to describe his own psychology first and, adopting a dualistic mode of thinking, gave the inverse or opposite of it to the female. Women themselves were a third source. Jung wrote: "I have had mainly women patients, who often entered into the work with extraordinary conscientiousness, understanding and intelligence. It was essentially because of them that I was able to strike out on new paths in therapy" (Jung, 1973, p. 145). As patients, women themselves must have contributed to the evolution of this therapy and its underlying theory.

The majority of the cases Jung referred to in his Collected Works were women. The General Index (1979) lists 125 women's cases, 90 men's and 18 unspecified: however, many more of the men's cases are referred to repeatedly. The Vision Seminars (1933/1976) and Symbols of Transformation (1911-1912/1952) both are book length studies of a single woman's case material. Jung himself credits women as an important source of his theories.

Woman, with her very dissimilar psychology, is and always has been a source of information about things for which a man has no eyes. (Jung, 1928/1966, p. 188)

What this psychology owes to the direct influence of women . . . is a theme that would fill a large volume. I am speaking here not only of analytical psychology but of the beginnings of psychopathology in general An astonishingly high percentage of this material comes from

women. (Jung, 1927/1970, p. 124-125)

Women played a very large role in Jung's adult life. Besides his immediate family and his patients, the majority of his co-workers and the analysts Jung trained were women, as were the people in his circle in Zurich. In no little part, the actual work Jung did was inspired by women and evolved in collaboration with them. Toni Wolff and Marie-Louise von Franz are two to whom he most often gives credit. Many more women devoted their lives and libido to Jung as followers, secretaries, researchers, translators, editors and all the other supportive roles which helped facilitate and produce his work. The work rises from the midst of women's labor and support. The subject of Jung's dissertation was his female cousin. He credited a woman he cured for the start of his successful private practice:

I was a young doctor, so she took me on as a second son and said to herself: "I will perform a miracle for him." And that is what she did: she created a big bubble of reputation around me that brought me my first patients: my practice of psychotherapy was started by a mother putting me in place of her unsatisfactory son. (Jung, 1930-1934/1976, p. 309)

Jung's relationship with his wife Emma (nee Rauschenbach) is also pertinent to the development of his theory. She was the daughter of a wealthy industrialist; according to Swiss law her money and property became his. It enabled him to step up from his impoverished life as a young doctor with a widowed mother and sister to support and leave his job at the mental hospital of Burgholzli. Her substantial income enabled him to build a large and comfortable house; it also gave him the financial security to embark on a novel and untried career. How much Jung's career was facilitated by this marriage is an aspect of his life

that, other than Ellenberger's (1970) brief mention, has received almost no attention. Jung does credit her practicality, housewifely and motherly skills for creating a comforting setting which kept him in touch with the real world during the difficult years after his break with Freud and during his self-analysis. Earlier, Freud also had enviously referred to these skills and the support Emma Jung provided for her husband (McGuire, [Ed.], 1962).

Although Jung first psychoanalyzed Emma Jung, then involved her in analytic work as his assistant and always encouraged her to develop her own intellectual interests, Jung saw her as primarily contained within their middle-class marriage and as the mother of his five children. In his own personal life Jung had a nineteenth-century view of masculine prerogative. He found that his marriage did not contain him (Carotenuto, 1982). In a letter to Freud written in 1910, Jung writes that for a man, "the prerequisite for a good marriage it seems to me, is the license to be unfaithful" (McGuire, [Ed.], 1974, p. 289). In the same letter he reports that his wife is pregnant again, her analysis by Jung being marred by a number of her "jealous scenes."

The justification for Jung's personal needs and character may be behind his description of women -- the contained -- living in and satisfied by the role of relationship they find in marriage, while men -- most often the containers -- need outside outlets (Jung, 1925/1954, pp. 195-196). It is also a way the two separate and segregated nineteenth-century spheres of home and Market (Ehrenreich and English, 1979) are incorporated into psychological theory.

The part of Jung's personal psychology that was affected by his experience of a split mother figure and a separate anima figure may also be behind his splitting of women into separate and exclusive archetypal

modes: "One could characterize these two types of women as the 'married mothers' and the 'friends and concubines' when you are wife and mother you can hardly be the hetaira too" (Adler, [Ed.], 1973, Vol. 2, pp. 454-455).

In his own life Emma Jung was apportioned the Hera archetype, the mother busy with domestic chores, while Toni Wolff was given the mutually exclusive role of Hetaira. (It is interesting to note that it was Toni Wolff [1934] who elaborated on the four personality types for women: Mother, Hetaira, Amazon and Medium. She, too, described them each in relation to the male.)

This attitude toward women and their subservient roles was a normal one for Jung's era. So too was the fact that Jung rarely wrote of women apart from men and independent of men's needs. The parts of Jung's theory of the feminine that grew out of this belong to the nineteenth century. These are women as contained; women as existing solely in and through relationship; and women as only feeling, unconscious, passive and capable of representing a single feminine archetype. These views of women need to be seen as attributable to Jung's socio-cultural setting and to his personal needs and psychology, and not as women's innate characteristics.

Another aspect of the feminine that was derivative of nineteenth-century Romanticism was Jung's emphasis on the mysterious feminine. He often sounds enraptured by this aspect; it breaks through in his discussions of types, cases and in letters. An example of the consequent excess of affect both of nineteenth-century idealization of woman and of Jung's projections onto her can perhaps be seen in the following passage where Jung describes an introverted woman. (Note that again she is seen primarily in the way she affects the male.)

Why, for example, does the introverted woman read so

attentively? Because above everything else she loves to grasp ideas. Why is she so restful and soothing? Because she usually keeps her feelings to herself . . . expressing them in her thoughts instead of unloading them on others. Her unconventional morality is backed by deep reflection and convincing inner feelings. The charm of her quiet and intelligent character depends not merely on a peaceful attitude, but on the fact that one can talk to her peacefully and coherently, and that she is able to appreciate the value of her partner's argument. She does not interrupt him with impulsive exclamations, but accompanies his meaning with her thoughts and feelings, which none the less remain steadfast. This compact and well-developed ordering of the conscious psychic contents is a stout defence against a chaotic and passionate emotional life. (Jung, 1921/1971, p. 154)

The extraverted feeling woman is described in equally exaggerated though negative terms (pp. 356-359). The same romantic tone he used in the passage quoted above is apparent in descriptions of the subject of his dissertation, Helene Preiswerk. For example, Jung writes, "her movements were free and of a noble grace, mirroring most beautifully her changing emotions" (Jung, 1902/1978, p. 19). It also appears in letters he wrote to some women patients.

Your face haunted me for a while You are always a living reality to me whereas other former patients fade away into oblivion . . . You are keeping on living. There seems to be some sort of living connection (but I should have said that long ago I suppose). You probably need a confirmation from my side of the ocean just as well.

But my dear, dear (!!) Christiana Morgan, you are just a bit of a marvel to me. (Adler, [Ed.], 1973, Vol. 2, pp. 48-49. [This was a letter Jung wrote to her in 1927.])

[In a letter written to Mary Mellon in September, 1941, Jung again says:] I often think of you and I often wish I could see you again. But you are further away than the moon. . . . all your letters emanate an immediate warmth and something like a living substance which has an almost compelling effect. I get emotional about them and could do something foolish if you were not on the other side of the ocean. (Adler, [Ed.], 1973, Vol. 1, pp. 303-304.)

This tone is understandable in a man who is moved romantically by some women and wants to give a clear and honest picture of his reactions. However, when it affects his position as their doctor or enters into and affects his theory about women, it is a very different matter. It is also most terribly confusing when Jung both seems to be eliciting a romantic transference and then rails against the "tiresome romanticism" (Jung, 1914/1970, p. 258) of his women patients and the boringness of having "to pander to this annoying romance" (p. 257).

In Jung's writing about the feminine his time, his personal experience, patriarchal definitions of roles and role expectations, socio-culturally defined patterns of behavior and of the feminine, all impinge on both theory and process in perplexing confusion. I will end this chapter by reporting on three interviews I was very pleased to have had with Jane Wheelwright, Joseph Wheelwright and Joseph Henderson. I include them as primary source material; the interviews add invaluable additional information from people who were in Zurich with Jung. I hope what they say will clarify some of the confusion concerning Jung's

ambivalent attitude toward women and the feminine. I include what they told me as illustrative reports of life at that time around Jung. I feel any editorial comments on them would be egregious. (The glossary at the end of this study may prove helpful to readers unfamiliar with Jungian terminology.)

Jane Wheelwright, in a memoir (Jensen, [Ed.], 1982) and in an interview with me in April, 1984, discussed her years in Zurich in the nineteen thirties and her analysis with Jung. She attempted to differentiate the time, the environment, Jung's personality and theory and the actual work he did with patients. In her interview with me, Wheelwright described the conventional standards of the feminine. They made her feel as if she were encased in a corset whose purpose was to mold her into an arbitrary shape that was not her own. She described Switzerland as a place where women had prescribed roles that were dictated to them by men. To get what they wanted women, by and large, had to work surreptitiously and under the table. She was left with the mystery of where in the world she fitted in the picture. Any genuine male-female relationship she described as fraught with difficulty because neither men nor women knew what a woman really was.

Wheelwright describes Jung as being a very powerful man with a very powerful anima. She was attracted by his earthy Swiss quality and even remarked that he could behave like a cowherd at times. She thought that several dynamics were happening with the crowd around him. First was that women in Switzerland at that time were taught to believe that men had all the answers, therefore they expected Jung to define them and their feminine nature for them, rather than searching for it themselves. Second, they believed women could not stand alone; they wanted Jung to assume a role of power with them and so they projected their own power

onto him. Third, in spite of this they were a group of very high-powered women with a great deal of energy, talent, potential, and ability. Many had impressive academic achievements, did Jung's research for him, and in many ways were totally essential to him. They did a lot of work and a lot of very valuable work, yet none of them thought of doing something that was original and that was just for themselves.

Wheelwright describes these women as awesome "thundering dames." She felt isolated from them and envied their academic qualifications, but nevertheless felt something was basically wrong. The sense she made out of it, and which I find compelling, is that they were living out Jung's anima ideal for them: to put the animus to work and thereby presumably free the female ego from its animus contamination. Wheelwright added that the animus as described in Jung's era was given much that is now considered to be a normal part of women's conscious nature. Women could do and did do what was then thought to be men's work, but they sought to do it in a man's way. As intellectuals, they were functioning with an animus sort of studiousness and objectivity instead of exploring what a feminine intellectuality might be. Their lives were strangely neutered since they had little contact with the feminine aspects of the self. (Wheelwright first introduced the idea of the female ego being rooted in the female aspect of the self in women as the animus is rooted in the male aspect.) Their biologically potent and sexual selves were also ignored or, in the "niceness" that was so emphasized in the Switzerland, were stereotypically conceived of as distasteful (perhaps evil) and suspect. Wheelwright also suggests that Jung was bothered by the dark and potent side of women.

Jung was therefore called upon to tell women who they were, to analyze their dreams from his male perspective, and to tell them what

they needed to know about themselves. Jung felt women should allow their femininity to develop in relationship to men as well as strive to discipline their animus, but he didn't seem really to know how they should go about it. He left that task to Toni Wolff, whom Wheelwright considers to have been more prejudiced about women than Jung. Jung tried not to accept the role of the powerful god figure that these women unconsciously picked up and projected onto him, but he failed in many instances. Wheelwright attributes this to the era's lack of collective access to a goddess figure instead of, or as well as, a god figure. Jung also, in spite of himself and for the same reasons, conveyed the impression that the ideal feminine could be found in his own unconscious feminine side. Wheelwright suggests that it would have been better if he had refused his patriarchal role.

She also recalls her own recoiling at the cult atmosphere this sort of projection engendered, at "the bevy of females" (Jensen, [Ed.], p. 98), and at Jung's "penchant for being surrounded by pretty ladies" (p. 98). She writes that

Jung was definitely the patriarch and was paternalistic . . .
. But, I feel, because of his discovery of his anima and his enormous popularity with women, as well as getting support for his new radical ideas from them, especially American women, he, at least theoretically, wanted women to improve their lot and make their legitimate way into the professions. He was not, however, altogether convincing in his behavior.
(p. 104)

In spite of all this, Wheelwright speaks and writes of the profound effect of her analysis by Jung. She first reports getting lost through trying to do things in Jung's way. She relates that she was lucky that

she couldn't do it his way, no matter how hard she tried. Instead, through an important dream, she found her own way.

She found that the best in Jung was brought out in the analytic session. This was partly because Jung insisted that both analyst and analysand be open to "an important rearrangement of themselves that had significance -- some meaning far beyond them" (p. 103). From the analysis she developed "a new attitude and new insight and sense of myself that has remained the core of my being to this day" (p. 103). Wheelwright concluded from the meeting with and relationship she experienced with Jung in analysis that what Jung did in analysis was more radical in its evaluation of women than what he ever wrote. She cites incidents which belie

the Zurich tradition that he apparently subscribed to, namely, that women have to live through men. Times like these, and there were others, made me sense that Jung, although a product of the patriarchal society, had somewhere in him an instinctual sense that women needed to be independent of men as well as related to them. Some clever woman, had there been one in his orbit, might have brought out in him this realization. (p. 100)

I am afraid that this realization was, regrettably, in advance of his time. It was perhaps enough that Jung encouraged women to release their animus energy in constructive work and to leave the private sphere of the home for the market sphere of the professions. This in itself was of immense help to women. I concur with Wheelwright when she concludes that in spite of Jung's equivocal attitude toward the feminine, without Jung "there would be far more delay in the understanding of women" (p. 105); an understanding, partial though it was, that was Jung's specific

contribution "to this next step in our social evolution" (p. 105).

I interviewed Joseph Wheelwright in May of 1984. He specified Jung's work on psychological types as what initially drew him to Jung. It was the first thing that started to make any sense out of the differences between him and his wife, Jane Wheelwright, and confirmed them both in their "right" to be a feeling type man and a thinking type woman. Despite the relief the theory gave him, he found, however, that actual expectations of him and the attitudes toward men and women in Zurich were quite different. What Wheelwright designates as "the odious linkage" of Eros, feeling and women, and of Logos, thinking and men prevailed.

He describes himself as coming from a long line of radical and emancipated women, "women's libbers," who were very active and successful both socially and politically. This gave him models of strong, assertive and courageous women and so made him receptive to these characteristics in women. This was a view of women which he thinks at variance to that held in the group around Jung. Because of this view and because he had "a trilogy of faults" -- lots of anima, lots of feeling and lots of extraversion -- he describes himself as feeling both rebellious and freakish and for the trilogy, alas, inferior.

As a feeling type, he believes he was considered effeminate. The feeling type women around Jung at the same time were being encouraged to be intellectuals, to develop their animi by doing all sorts of research and other erudite "leg-work" for Jung rather than developing either their relatedness or their own feminine centers. Parenthetically, Wheelwright wishes he could have been allowed an animus. Its development would have been invaluable to him, especially for the sustained concentration it could have supplied him.

He portrays the atmosphere in Zurich as male-dominated, chauvinist

and patriarchal, and relates much the same comments about the attitude toward women there at that time as Jane Wheelwright does. He pictures the women around Jung as not functioning as full women. Instead they were acting out Jung's anima as, perhaps, the only model available to them of what the feminine could be. He thinks this may be what has affected the literature Jung and these women wrote about the feminine. He describes this as a blurred place in Jungian thought where much work needs to be done. Wheelwright proposes that his sort of differentiated feeling may do the same intellectual work a thinking type does but in another, no less valuable, way. He also thinks that the feeling and thinking of men of that time and now is of a different quality from women's feeling and thinking.

Wheelwright describes Toni Wolff as acting as Jung's femme inspiratrice : she got him going and contributed a lot of the creative ferment in his work, especially its mystical side. He echoes Jane Wheelwright in her analysis of Wolff's opinion of women: she didn't like them. He describes her as a father's daughter and thinks this, too, affected Jung's attitude toward women. Even so, Jung preferred working with women as analysands. He explained this to Wheelwright as a result of women wanting to do the analytic work for itself and their ability to give themselves wholeheartedly to the work. He contrasted this with men's propensity to think of analysis as a vehicle toward some goal or other.

In Wheelwright's own personal analysis, Jung gave him what he most valued: a full and complete authentication of himself by a member of his own sex. Also within analysis, the deepest parts of him were touched and activated with Jung having a genius for helping him become all that was particularly and singularly within him to become.

During the last part of my interview, Wheelwright spoke in a deeply

introverted way of his own discovery of the feminine that, albeit unconsciously, pervaded and surrounded the Jungian matrix. This was a deep connection that first appeared to Wheelwright in a dream the night after he had visited the shrine of the Black Madonna at Einsiedeln. His dream involved initiation into the religious cult of Isis, something he knew nothing about consciously. Jung made the conscious connections for him through amplification. After this dream as the start of his own initiation, and with Jung's and Wolff's help, Wheelwright made his own descent into and union with a form of the archetype of the feminine. Wheelwright considers Jung's openness to a connection with this level, whether in Jung's time or today, to be of immense value and to offer something to the world very different from other psychologies.

In an interview with Joseph Henderson also in April of 1984, I asked him many of the same questions I had asked Jane and Joseph Wheelwright. Henderson was in Zurich for ten years, off and on, from 1929 until World War II. He portrays the Swiss attitude as having been about fifty years behind the rest of the world in manners and in customs. He found Jung and his family typical Europeans, with Emma Jung appearing as a normal Swiss hausfrau whose life revolved around Jung. Henderson characterizes the European women of that time as much more comfortable with their femininity and in their expected roles than were American women. He also describes the group around Jung as being more outspoken and unconventional than people in the United States. He felt then that they were somehow above collective standards. In retrospect, he thinks the women there, by and large, were more open to new and controversial ideas and more conscious of the possibilities in relationship than were the men.

Henderson was very young, 26, when first in Zurich. He remarks on

how much he enjoyed the company of the women there, feeling that at last he was learning to talk to women as well as listen to them. He describes some of the women around Jung as having a definite animus problem, while others were perhaps too feminine, being manipulative anima-type women who were playing the roles they were supposed to, solely for the purpose of satisfying men's egos. On the whole, though, what was much more essential to him was women as individual people. He never really thought much of their being either women or men, instead relating to them as individuals and as fellow analysands. He recounts that Jung honored the individual regardless of gender and was different with each individual analysand. Men and women alike, however, tended to project onto Jung the stereotype of the patriarchal masculine leader, a role Jung filled quite well. Henderson ascribes this to Jung's genius; it was impossible to match him, and men seemed to get caught in a swing between inflation (when Jung was interested in them) and deflation in comparison to and possibly in competition with him. Henderson thinks that women did not have this problem. Henderson also remarked that Jung related far better to women, possibly because of Jung's own bad relationship with his father.

Henderson concluded by pointing out the importance of Jung's work on alchemy because of the alchemists' insistence on the inclusion of the feminine. He believes there is little difference between actual people today and those around Jung in the thirties. The biggest change though is in the literature about the feminine today. Henderson attributes this to the freedom with which women are talking about the feminine and expressing it, rather than having themselves defined by men. They are now writing about the feminine from their own perspective, from the point of view of women experiencing the feminine in their own lives.

In this chapter I have attempted to present some of the attitudes

toward the feminine prevalent in Jung's culture, education, family and experience. My purpose has been to place Jung's views of the feminine in a historical and cultural perspective in order to point out the time-boundedness that may distort and limit some of his work. In the next chapter I will examine the theory itself.

CHAPTER FOUR: C. G. JUNG AND THE FEMININE

In "The Psychology of the Transference" (1946/1975), C. G. Jung adopts the motto of a seventeenth century philosopher: "I inquire, I do not assert; I do not here determine anything with final assurance: I conjecture, try, compare, attempt, ask" (p. 163). This chapter is written in a similar spirit. My focus is analytical psychology as it is concerned with, affects and was in turn affected by women and the feminine. Confronted with the magnitude of Jung's life-work this is an awesome task, one to be approached with not a little humility. Part of the difficulty is that what Jung wrote about the feminine is scattered throughout his work; he never presented a comprehensive and inclusive theory on the feminine or on the psychology of women. In fact, referring to his "theory" as I have done and will be doing may be misleading unless one also accepts Jung's view of it. He wrote: "I am fully aware that we are discussing pioneer work which by its very nature can only be provisional" (Jung, 1951/1968, p. 16).

Compiling or examining only a few selections of what Jung wrote about the feminine (e.g., Jung, 1982) omits vital parts and presents, by omitting complexity and contradictions, an over-simplified and limited view of his work. This present chapter, in contrast, attempts to be comprehensive. I have drawn from Jung's entire body of published work plus some transcripts of seminars that were distributed privately. From these I will consider Jung's view of the feminine as it evolved in his personality typology, his concepts of Eros and Logos, the archetypes of the animus and anima and the archetypes of the feminine. I will then discuss Jung's theory of projection and how this involved both religious

and ethical views of the feminine and necessitated his re-evaluation of the dark side of woman. I attempt to draw all these threads together in a brief discussion of Jung's series of seminars on a woman's visions. Jung's work on alchemy with its confrontation of opposites, especially the opposites of masculine and feminine, is taken as the culmination of his exploration of the feminine. The problem of the soror mystica and Jung's treatment of this alchemical role brings this section to a close. From this varied mass of material I will attempt to conclude with implications that are relevant to a psychology of women today.

Much that Jung has written about psychology and human beings seems to me to be the best and most pertinent and fertile approach we have. At the same time, and only when he is writing about the feminine, there often seems something typical of his era and of the attitudes mentioned in Chapter Three. The tone is off the mark, holding, perhaps, an excess of affect, so that his descriptions of the feminine tend to be either too personally disparaging or too excessively charmed. It is as if the nineteenth-century attitude of strong fascination and strong revulsion toward the feminine obscures and fogs what Jung is observing. He is also a man and sees women from that perspective. As J. H. Wheelwright and J. B. Wheelwright have noted, he also may have been describing the feminine from the point of view of his understanding of his own anima. In his essay, "Woman in Europe," (1927/1970) Jung himself wrote:

What can a man say about woman, his own opposite? I mean of course something sensible, that is outside the sexual programme, free of resentment, illusion and theory. Where is the man to be found capable of such superiority? Woman always stands just where the man's shadow falls, so that he is only too liable to confuse the two. (p. 113)

The elementary fact that a person always thinks another's psychology is identical with his own effectively prevents a correct understanding of feminine psychology. This is abetted by woman's own unconsciousness and passivity, useful though these may be from a biological point of view: she allows herself to be convinced by the man's projected feelings [and thus also accepts his definition of her]. (p. 116-117)

With statements such as these Jung sets himself squarely within the late nineteenth-century rational, dualistic, patriarchal science described in Chapter Three. The tendency toward polarization noted by Willeford (1975) is especially pronounced in Jung's treatment of the sexes. Woman is seen as everything that is opposite to man. If man be conscious his opposite must be unconscious; if man is active, woman must be passive. Woman's psychology is also seen as primarily biologically determined. Yet at the same time the statement also leaves the possibility that the psychology of women may itself be obscured by the man who attempts to examine it. Jung noted that he was examining feminine psychology in the context of his time and of "man and his world" (p. 116), a world that Jung acknowledged was set up for men's interests and dominated by them (p. 116).

In this context as well as in the broader context of his era, Jung's delineation of the neglected feminine as standing for the unconscious, the receptive, the passive, and the affective feelings makes sense. These were areas that, until the advent of Freud and Jung, were seen more as a part of the private sphere and of romantic literature rather than belonging to the male world and its science (Ellenberger, 1970, Douglas, 1980). In the early twentieth century values were starting to change.

There was a certain unease with the one-sided masculine mode. Freud and Jung, on the one hand, brought up the unconscious as a counterpoint to the conscious world; on the other hand, women themselves were no longer content (if they ever were) to embody the one-sidedly "feminine" attributes required of them. They started to be visible, active, conscious and professional members of society who had to be taken into account. A third source of change was the increasing evidence of the pathological consequences of the era's tight male - female split and society's restrictions on the behavior expected of each sex. The patriarchy of Jung's time, which we inherit, projected all outward power onto men while it imposed a narrow, idealized role on women. At the same time it looked down on woman as weak, evil and earthy. In this split, it was women who most often sought the psychological help of Freud and Jung, as of Charcot and Janet before them, and as women do of therapists today. (Why this was and is so is an interesting question in and of itself but outside the sphere of this chapter.)

TYPOLOGY Perhaps Jung's best known contribution to personality theory is his description of the various psychological types. In the introduction to Psychological Types (Jung, 1921/1971) Jung initially describes the types: "as a general psychological phenomenon . . . sex makes no difference either; one finds the same contrast among women of all classes The types seem to be distributed quite at random [with respect to race, sex, class and education]" (p. 331).

The types are described as falling into two categories (which Jung called attitudes): introverted and extraverted, each having four functions: thinking, feeling, sensation and intuition. The introvert takes objects inside, the reference point being the reality within him or

her; the extravert reaches out to connect with or define reality through contact with or inspiration from exterior objects. Each of the four functions can be experienced in an extraverted or an introverted way.

For complete orientation all four functions should contribute equally: thinking should facilitate cognition and judgment, feeling should tell us how and to what extent a thing is important or unimportant for us, sensation should convey concrete reality to us through seeing, hearing, tasting, sensing etc., and intuition should enable us to divine the hidden possibilities in the background, since these too belong to the complete picture of a given situation. (p. 518)

Jung discovered that it is normal for a person to develop one function at the expense of the others and use it, often inappropriately, in place of another suitable function. The function opposing the strongest one (thinking opposite feeling, intuition opposite sensation) is markedly inferior and undeveloped in the majority of individuals. Jung describes people as often being drawn to partners of the opposite type while slowly integrating other functions within themselves. A major task in the individuation process, usually during the second half of life, becomes the development and integration of the inferior function, thus completing and rounding out the personality. Jung's major interest, as can be seen from the book's initial subtitle, The Psychology of Individuation, was the process of development. The book was and remains of great use in the non-evaluative understanding of the varying ways people react to, function in and develop in the world.

In spite of his initial avowal of randomized occurrence of types, within the elaboration of the theory Jung often categorizes types along gender lines. Extraverted feeling, Jung says, occurs predominantly in

women (p. 356), while extraverted thinking is predominantly male (p. 351). He defines the majority of introverted feeling types again as women (p. 388), while the majority of extraverted sensation types are men (p. 363). Extraverted intuitives, he says, are more commonly female (p. 369) while he finds introverted thinking types are more often male (p. 351). Only introverted sensation and introverted intuition are assigned no gender dominance.

What may have been true of Jung's time, no doubt influenced by socialization and custom, persists to a lesser degree today. Kiersey and Bates (1978) note that six out of ten women still show a preference for feeling as a primary function, while six out of ten men have thinking as their primary function (p. 200). Myers (1962) finds that only the thinking - feeling dimension tests along gender lines. Kiersey and Bates declare that any gender difference is relatively minor (1978, p. 20). Whether this, as almost all gender differences, is a difference due to socialization and culture, or is even in part biologically determined, is open to question (Douglas, 1981c, d and e), as is the effect on personality type of our extraverted thinking mode of education.

What is problematical in Jung's statements as they apply to the feminine is that Jung persists in equating feeling with the feminine and with a woman no matter what her particular type may be. "Feeling is a specifically feminine virtue" (Jung, 1956-1957/1970, p. 41). Consequently Jung also gives woman the capacity and onus of functioning primarily in and through relationship. "It is an almost regular occurrence for a woman to be wholly contained, spiritually, in her husband, and for a husband to be wholly contained, emotionally, in his wife" (Jung, 1925/1954, p. 195; see also: Jung, 1935/1966, p. 188 and Jung, 1929/1967, p. 40-41). Thinking becomes reserved for men and is described as being

inferior and unconscious in women, deriving from their animus (q.v.).

The fact that women of Jung's time and today tend toward being feeling types, and men, thinking types, does not require the subsequent stereotyping and limitation that occurs in Jung's development of the theme. As a thinking type myself, I have the odd and disconcerting experience in reading Jung of seeing my way of functioning in the world always described as a man's way. I am included in descriptions of a mode that belongs only to men, while descriptions of the feminine exclude me and my feminine -- albeit logical and thinking -- self. I find this both troubling and alienating; it is an area of his theory which is undergoing major revision today, though regrettably far too many Jungians still adhere to it.

EROS AND LOGOS The split along gender lines that started in his typology extends to Jung's use of the terms Logos and Eros:

It is probably Logos and Eros, impersonal and personal, which are the most fundamental differences between man and woman.

(Adler, [Ed.], 1973, Vol.1, p. 48)

Woman's psychology is founded on the principle of Eros the great binder and loosener, whereas from ancient times the ruling principle ascribed to man is Logos. (Jung, 1927/1970, p. 123)

For purely psychological reasons I have . . . tried to equate the masculine consciousness with the concept of Logos and the feminine with that of Eros. By Logos I meant discrimination, judgment, insight, and by Eros I meant the capacity to relate. (Jung, 1955-1956/ 1970, p. 179)

Jung, interestingly, often seems to value the romantic Eros more

than the market's Logos. He says that Logos rests on the supremacy of the word and calls it "the congenital vice of this age" (Jung, 1957/1970, p. 286) accompanied as it is by the repression of feeling. Eros, on the other hand, is said to relate, nourish and love. Jung gives to Logos many of the attributes of the eastern concept of Yang : masculinity, consciousness, spirit, thought, analysis, action, rationality and light. Eros is given the attributes of Yin : femininity, unconsciousness, earthiness, relatedness, feelings, passivity, nourishingness, darkness and the material.

Jung, however, along with many of his followers confuses the concepts of Yin and Yang by making the attributions exclusively along gender lines. Yin, the feminine, is confused with the female gender; Yang, the masculine, with the male gender. In Chinese philosophy they are seen as always present in everything, though one may vastly predominate. Jung does posit an essential and all-important contrasexuality underneath this rigorously gender-specific personality. He also thinks it necessary for individuals to develop both the feminine and masculine sides of themselves. Within the psyche, he declares, the inner woman or man is the opposite of the other. "The supreme recognition is that a man is also a woman and a woman is also a man" (Jung, 1933/1976, p. 370).

ANIMUS AND ANIMA This concept of fundamental androgyny holds within it the potentiality for freeing Jung's psychology from the stereotypical prejudices of his age, but let us return for a moment and follow the development of this theory. Jung's argument for androgyny is first of all based on the biological premise that genes in both sexes are male and female. From here he branches into the theory of archetypes, calling the contrasexual archetypes the anima , the inner feminine, in man and the

animus , the inner masculine, in woman.

According to Jung, an archetype is a predisposition toward some image or form. It is an eternal, unchanging, primordial and collective deposit of "certain ever recurring psychic experiences" (Jung, 1921/1971, p. 444) common throughout the history of the world. It is imbued with psychic energy and vitality. An archetypal form appears as concrete images in myth, fantasy, fairy tales and dreams common to all humans. The outward mode of presentation and its valuation can and does change according to contact with and interpretation by the conscious mind, and according to the vagaries of a particular culture and individual experience. However the archetype itself does not change and, because it is unconscious can never be fully expressed.

Jung gives a definition of the archetypes of the animus and anima in "Marriage as a Psychological Relationship" (1925):

Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definite feminine image. This image is fundamentally unconscious, an hereditary factor of primordial origin engraved in the living organic system of man, an imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman -- in short, an inherited system of psychic adaptation. Even if no woman existed, it would still be possible, at any given time, to deduce from this unconscious image exactly how woman would have to be constituted psychically. The same is true of the woman: she too has her inborn image of man. Actually, we know from experience that it would be more accurate to describe it as the image of men , whereas in the case of the man it is

rather the image of woman . Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion. I have called this image the "anima," and I find the scholastic question Habet mulier animam ? [does a woman have a soul?] especially interesting, since in my view it is an intelligent one inasmuch as the doubt seems justified. Woman has no anima, no soul, but she has an animus . The anima has an erotic, emotional character, the animus a rationalizing one. Hence most of what men say about feminine eroticism, and particularly about the emotional life of women, is derived from their own anima projections and distorted accordingly. On the other hand, the astonishing assumptions and fantasies that women make about men come from the activity of the animus, who produces an inexhaustible supply of illogical arguments and false explanations. (Jung, 1925/1954, p. 198)

Jung's medieval comment about the lack of soul in woman is, alas, repeated throughout his work (see especially: Jung, 1935/1966, p. 189; 1929/1967, p. 41 and 1927-1931/1970, also p. 41). It is a statement that markedly dates and weakens this part of his theory. In his further exposition of the anima and animus, man's feminine continues to appear in a much more favorable light than the woman's masculine.

Jung's chief exposition of the animus and anima occurs in "The Relations Between the Ego and the Unconscious" (1928/1966) in the chapter entitled "Anima and Animus." His interest and attention, normal for a man, are devoted to the exploration of the anima (14 pages) while the animus receives four pages at the end of the essay. Both are described as

extraordinarily many-sided, but the positive attributes of the anima are emphasized, while for the animus the negative attributes are given precedence.

The anima sounds very like the romantic descriptions of the feminine I delineated in the previous chapter. I will try to do justice to the anima by using Jung's own words: she is "a personification of the unconscious in general, and . . . a bridge to the unconscious" (Jung, 1929/1967, p. 42). She is the soul, the "archetype of life itself" (Jung, 1911-1912/1967, p. 437; emphasis in the original); she contains "all those common human qualities which the conscious attitude lacks" (Jung, 1921/1971, p. 468). She is both young and old, mother and daughter, worldly, of doubtful chastity and virginal, childlike and naive (Jung, 1925/1954, p. 199). The anima is the mother and "the glamorous, possessive, moody and sentimental seductress in a man" (Jung, 1951/1968, p. 266). She "intensifies, exaggerates, falsifies and mythologizes" (Jung, 1936/1968, p. 70).

The anima also stands for the "inferior" function and for that reason frequently has a shady character; in fact she sometimes stands for evil itself. She is as a rule the fourth person . . . She is the dark and dreaded maternal womb which is of an essentially ambivalent nature. (Jung, 1936/1968, pp. 150-151)

The anima is also the place where the symbol of wholeness and redemption appears (Jung, 1955-1956/1970, pp. 356-357) that wants to reconcile and unite (Jung, 1946/1975, p. 304).

In these and many more descriptions of the anima, the excess of affect that is so common in nineteenth-century writing on the feminine is at its most noticeable. "The anima is a factor of the utmost importance

in the psychology of a man wherever emotions and affects are at work" (Jung, 1934/1968, p. 70). Combine this with Jung's statement that it is through his anima that man understands woman and I believe one can see how Jung's view of women is often emotionally loaded, either too personally disparaging or too excessively charmed -- he is talking about his anima rather than "the emotional life of women."

Jung does not present a convincing argument as to why the anima is single. In these and other multi-faceted descriptions of Jung's, the anima appears as plural as the animus. The result of conceiving of the inner feminine as single, though, is that it makes her much more powerful and alluring than the diffused masculine of the animus. Casting the man's feminine as a single entity in his psyche makes her far more numinous than a real woman, while the animus comes off quite badly compared to a real man. If the anima were single, it is also inconsistent for Jung to describe the need for seeking her in a number of women, while women were supposed to be content with one man (Jung, 1925/1954, pp. 195-196).

Though I found many passages to choose from in describing a positive anima, in Jung's work I could find only three descriptions of a positive animus:

(1) The positive animus tries to discern and discriminate.

(Jung, 1946/1975, p. 304)

(2) [He] gives a woman's consciousness a capacity for reflection, deliberation and self-knowledge. (Jung, 1951/1968, p. 16)

(3) In his real form he is a hero, there is something divine about him. (Jung, 1930-1934/1976, p. 238)

Jung also often refers to the animus as the carrier of Logos for the woman and therefore to be entrusted with her thinking. Thinking is

equated with masculinity and feeling with femininity and both are seen, ipso facto, as inferior when present in the "wrong" sex (e.g., Jung, 1927/1970, p. 127). This leaves a woman of the thinking type, like me, in the odd position of already having a differentiated thinking function, yet being told to look to the animus to cultivate this developed quality, because thinking and discrimination is what she needs most to cultivate. In the same vein, a primarily feeling type man is required to look to his anima in order to further cultivate his already well differentiated feeling. Could there not be feeling animi and thinking animae? The logic of the interaction between types and animus/anima is not fully worked out. Within the biases of Jung's time it makes sense, but without them the model he presents is no longer convincing. There is also the problem of gender stereotyping itself and the way this infiltrates Jung's theory. Stereotyping is contrary to Jung's emphasis on individuality yet is marked in his treatment of the psychology of men and women. In his writing about men and women he takes them as representatives of their gender and conforms them to the gender-expectations of his day rather than, as in other writing, seeing the individual open to all aspects of his or her personality.

Most often, Jung portrays the animus in very negative terms. He is at his most opinionated (and animus sounding) when he describes the animus as opinionated, unoriginal, beside the mark, argumentative, protesting and conventional. It is a collective conscience, a "court of condemnatory judges," an "assembly of fathers" (Jung, 1928/1966, p. 207), critical, irrelevant and maddening. "If the woman happens to be pretty, these animus opinions have for the man something rather touching and childlike about them . . . But if the woman does not stir his sentimental side . . . then her animus opinions irritate the man to death" (p. 208).

In statements such as these, Jung seems to see woman's psychology only as it affects the male; woman herself is reduced to her exterior and to whether she pleases a man or not.

A thinking woman is described as "one of those creatures" (p. 208), an "animus hound" (p. 209), who functions in an inferior fashion through her inferior masculine, the animus. Jung finds the internal, disapproving, patriarchal voice of the animus in woman to be a natural one. It seems to me to be much more a consequence of the status of women in a society. For instance, Horner has described this internal disapproving voice in modern terms as a double-bind that causes fear of success. In her follow-up studies she has found the voice changing (1970); in an even more recent update that examines contemporary studies (1981), Horner finds this voice in even less evidence than in 1970.

One reason for the animus to be perceived and described by Jung in such a negative way is his own anima-ensnared affect already alluded to; another could be the low esteem men in his era (and still too often today) held of women; a final one is the likelihood that since women of his day had had little chance to express their "masculine" side, when it first appeared it manifested itself in a primitive and undifferentiated form. Over time, as both men and women have increasingly been allowed the expression of the contrasexual sides of themselves, and as more complete humans, both male and female, are in evidence, the animus and anima appear as more positive and helpful. In footnotes added to later editions of Jung's work, Jung himself started to refer people to Emma Jung's (1954/1975) writing on the animus, which stresses its positive aspects, as more complete than his own (e. g. Jung, 1940/1969, p. 30 n.; 1943/1966, p. 90 n.; 1948/1968, p. 247 n.; 1952/1967, p. 183 n.; and 1940/1968, p. 124 n.).

PROJECTION Jung noted that most people do not wish to see their own contrasexual sides. Instead they tend to project both positive and negative aspects of themselves onto someone else. In the case of what is perceived as the contrasexual, the projection is usually onto someone of the opposite sex. Projection, in Jung's theory, is the placing of one's unconscious contents onto a more or less suitable exterior object. "Projections change the world into the replica of one's own unknown face" (Jung, 1951/1968, p. 9). Jung found that men tend to place all their fear of, doubt about and fascination with their own unacceptable feminine qualities onto women. Thus men can be both lovers and misogynists. Women, in turn, give over their power, intelligence, worldly force and assertiveness to a man and thus help his success. There are, as Jung states, "many women who, by completely disregarding their own lives, succeed in representing their husband's soul-image for a very long time" (Jung, 1921/1971, p. 472). Thus he describes marriages and love-relationships as often taking place between people of opposite types, each of whom has developed what is yet undeveloped in the other and can carry and personify it for the other. The withdrawal of projections through the understanding of and making conscious of the anima and animus is, for Jung, an essential task of psychological development. It is also, Jung comments, a very lonely one as projection "gives the feeling of being connected" (Jung, 1930-1934/1976, p. 244). It is the way most people relate to others.

Part of the harm in this projection, besides leaving a person incomplete, is, Jung finds, that it is a way to project onto others one's own evil and what one cannot accept in one's own character. I find the core of Jung's psychology is his wrestling with the problem of evil and

its projection. His ideas that have affected me most are the shadow (what one cannot accept in one's self) plus the archetype of evil. How these become involved in projection and scapegoating explains much that is so violently askew in our present collective attitude. Jung thinks that scapegoating and projection are inevitable consequences of the idea of human perfectibility. This he traces to the concept of God as an all-good being and evil as nothing but a falling away from the good. Evil then has no absolute reality in and of itself and no connection to God. I will deal with Jung's concepts of evil, shadow and projection mainly as they affect his views on the feminine, but need to elaborate his ideas a bit first.

In an extemporaneous address in 1929, "Good and Evil In Analytical Psychology," Jung tried to get behind our cultural dualism or one-sided approach to reality. He stated:

Good and evil are principles of our ethical judgment, but, reduced to their ontological roots, they are "beginnings," aspects of God, names for God. Whenever, therefore, in an excess of affect, in an emotionally excessive situation, I come up against a paradoxical fact or happening, I am in the last resort encountering an aspect of God, which I cannot judge logically and cannot conquer because it is stronger than me -- because, in other words, it has a numinous quality and I am face to face with what Rudolph Otto calls the tremendum and fascinosum . I cannot conquer a numinosum , I can only open myself to it, let myself be overpowered by it, trusting in its meaning. (Jung, 1959/1970, p. 458)

What follows is a brief overview of Jung's argument. (He presents it most clearly in Answer to Job, [1952/1969].) For almost two thousand

years of Christianity backed by perhaps a thousand more of Judaism, western civilization conceived of God as the summum bonum , only and all good, and composed primarily of masculine attributes (though Jung notes that ancient texts incorporate the feminine far more than modern history acknowledges). In these increasingly patriarchal societies, Jung writes, "the inferiority of women was a settled fact" (Jung, 1952/1969, p. 395). Evil, matter, the earth and nature became split off from God along with the feminine. The feminine was denied any part of the divine. Women were omitted from the heavenly and masculine Trinity of God the Father, God the Son, and God the Holy Ghost. Women were allied instead with a lower and Hell-connected Trinity: woman, earth and devil (Jung, 1951/1968, p. 55). Women thus received the projection of all that men thought base and that men could not accept within themselves. The self-hatred men felt for their corporeal, ungodly selves was projected onto women as was their "deadly fear of the instinctive, unconscious inner man" (Jung, 1911-1912/1967, p. 298). Jung sees us as inheritors of this one-sided striving for perfection and light accompanied by the consequent projection of all else onto the enemy, our opposite. This is accompanied by a necessary though pathological suppression, dishonoring and universal denigration of women.

Jung traces this split and argues on several fronts for the reconciliation of these upper and lower trinities. To be very brief, part of his argument derives from Christian and Jewish (Kabbalistic) mysticism and part from Eastern philosophy, primarily Taoism. Buddhist and Vedantic philosophy honors all pairs of the seeming opposites as made up of Yin and Yang, each of which contains inside it the seeds of its opposite and each of which leads into the other. In his forewords to Richard Wilhelm's books, The Secret of the Golden Flower (Jung, 1929/1967) and The I-Ching

(Jung, 1950/1969), Jung elaborates on these theories and points the way to the incorporation of the feminine dimension of the divine into Western psychological theory.

In the doctrines and writings of the Gnostics, Jung finds a secret tradition that drew on ancient sources and texts. Gnostic beliefs included the idea that the Holy Ghost was feminine. They named this holy spirit Sophia. They equated her with wisdom (Jung, 1936/1968, p. 45) and connected her with both dark and light and as a possible mediator between the two (Jung, 1945/1967, pp. 334-337). Mainstream Christianity without this mediating feminine figure produces, in Jung's view, a psychologically damaging and incomplete view of the feminine. It is divorced from heaven, and, at one and the same time, is idealized as the virgin mother archetype (Mary) and is looked down on as temptress, earthy and sensual. In neither did men leave a place for the divine, nor for Sophia, the wise feminine mediator, nor for a normal, complete, everyday sort of woman.

Perhaps naively, Jung sees the first signs of the healing of this split in the new Roman Catholic doctrine of the Assumption of the Virgin. In this the corporeal body of the Virgin Mary is seen as having ascended into heaven to take her place beside the Trinity. In a letter to Reverend David Cox in 1957, Jung remarks: "According to what I hear from Catholic theologians, the next step would be the Coredemptrix" (Jung, 1957/1980, p. 731).

ARCHETYPES OF THE FEMININE

Without the healing of this split, Jung describes how the denied feminine, limited to both an unreal idealization and an equally unreal denigration, accumulates and builds up power in the unconscious. This power often turns hostile and destructive as in the

negative mother. In "Psychological Aspects of the Mother Archetype" (Jung, 1938/1954), Jung discusses the psychological effects of this archetype as it is embodied in the psychology of women of his time. He develops the multi-faceted idea of the negative mother and her impact on the child. The effects of a mother complex on the daughter (and, more briefly, on the son) are thoroughly and creatively elaborated, both in their harmful and helpful aspects. The consequences for the daughter are very briefly sketched but are valuable groundwork that lies behind developmental theories still being evolved today. He writes about four different ways daughters can be affected by the mother-complex: becoming caught up in the mother role itself in a sort of blind instinctual morass; reacting to it by overdeveloping an erotic attachment to the father and/or to other women's husbands; identifying so with the mother that one has no separate life; and finally, resisting the mother so that the whole point of action is in opposition to her. Jung does not, as so many other theorists do, place the blame for these and other negative outcomes on the personal mother. He considers the damage a consequence of the stresses on the mother and a result of trying to make an archetype bear all the lopsided projections of idealization and fear I referred to above. The consequent damage is well elaborated.

The positive aspects of a negative mother complex that Jung first observes and describes have been verified in modern studies of non-gender-bound females (Douglas, 1981d and 1981e). The harmful aspects that Jung recounts still remain one of the problems of our age. People would be psychologically healthier, Jung avers, if the mother did not have to carry the great load of what we project onto the feminine and if both sexes could express their cherishing and nurturing sides. (This is a point thoroughly explored by Dinnerstein [1977], N. Chodorow [1978], and

Rubin [1983].)

The dark negative mother Jung sees as but one aspect of the feminine that became exaggerated and baneful because of our outlook. Jung advocates the psychological necessity of incorporating all aspects of the feminine and of evil back into our understanding of God (Jung, 1952/1969). Jung seeks, through analysis, to explore the dark, somewhat suspect, parts of the psyche and to absorb and redeem the negative through acceptance. Out of the confrontation with the dark side of the feminine within woman or in the anima of a man, Jung foretells the appearance of a Sophia-like figure: "Where there is a monster a beautiful maiden is not far away, for they have, as we know, a secret understanding so that the one is seldom found without the other" (Jung, 1955-1956/1970, p. 226). Evil is not relativized in the process but is accepted as a personal and ethical problem. Along with good, with Yin and Yang, masculine and feminine, consciousness and the unconscious, evil is to be seen as a human quality and problem, backed by the archetypes that are beyond the spheres of opposites.

The forms of the mother archetype are first delineated by Jung in Symbols of Transformation (Jung, 1911-1912/1967). This is his first attempt to explore the images and symbols of the collective unconscious. Those of the loving and terrible mother are some of the most compelling and powerful in the book. In "Psychological Aspects of the Mother Archetype"(Jung, 1938/1968) and in "The Psychological Aspects of the Kore"(Jung, 1941/1968) he further explores archetypal images of the feminine. Jung seems content just to refer to them, leaving their further elaboration to his followers. Starting with the archetype of the Great Mother he sketches very briefly some of her forms or aspects. These include the Mother of God, the Virgin Mary, Sophia, Demeter, Isis,

Hecate, Kali, the Earth Mother, the Chthonic Mother, Sky-woman and Moon-lady. Aphrodite, Helen (Selene), Persephone and the other Kore figures are presented as images of the daughter. Other images of the Kore type feminine are the unknown young girl, the dancer and the nymph. The mother-daughter pair are also seen in animals such as the cat, bear, crocodile, dragon, salamander and snake. Vessels, bowls, cities, churches and other containers are also connected to the feminine, especially in the legend of the Grail and in religious symbolism.

Jung describes the Demeter-Kore myth, the connection between mother and maiden, as of immense importance in the feminine psyche. The cult of the Eleusinian mysteries provided women with a cathartic and rejuvenating outlet that Jung regrets is lost to women today. It is a myth which, through the woman living as both mother and daughter, backwards and forwards in time,

extends the feminine consciousness both upwards and downwards. They add an "older and younger," "stronger and weaker" dimension to it and widen out the narrowly limited conscious mind bound in space and time, giving it intimations of a greater and more comprehensive personality which has a share in the central core of things. (Jung, 1941/1968, p. 188)

In his exploration of these myths Jung touches on a possible difference in the individuation process for women. Rather than a heroic fight with a dragon he describes a nekylia, a descent into the underworld. A quest for treasure, or some secret, found through suffering and with the help of the instincts is also mentioned. The connection with the earth, the underworld, the body and even orgiastic sexuality and blood is alluded to though again not developed (p. 184). This is one of

the few places I think where Jung has really discovered what is singularly feminine and has no opposite or counterpart in the masculine. It is most emphatically not just something that is the opposite of the masculine. Whether or not it is some part of the feminine men can recognize in themselves I cannot determine. There is no literature I know of on this from a man's point of view. In describing it Jung himself seeks to differentiate it from the anima:

But the Demeter-Kore myth is far too feminine to have been merely the result of an anima-projection. Although the anima can, as we have said, experience herself in Demeter-Kore, she is yet of a wholly different nature. She is in the highest degree femme a homme , whereas Demeter-Kore exists on the plane of mother-daughter experience, which is alien to man and shuts him out. In fact, the psychology of the Demeter cult bears all the features of a matriarchal order of society, where the man is an indispensable but on the whole a disturbing factor. (p. 203)

These archetypes of the feminine and aspects of psychological development in the feminine psyche are no more than alluded to in a few brief sentences. No one writing about Jung's theory of the feminine seems to remember them or, in developing ideas first set out in them, give him credit. However, they remain the seeds behind much of the contemporary work on the feminine which I will be discussing in the following chapters. They remain a strong, though relatively undeveloped component of his Vision Seminars given a few years earlier. These lectures combine many aspects of Jung's view of the feminine both in a creative and in a limiting way.

THE VISION SEMINARS

The Vision Seminars (Jung, 1976) is a two-volume book comprising thirteen parts that cover lectures given by Jung from October 30, 1930 to March 21, 1934, when they were suddenly discontinued. The subject of the lectures is the dreams, spontaneous visions, and over one hundred pictures of them made by Christiana Morgan toward the end of and shortly after her analysis by Jung. Jung uses these to trace "the development . . . of the transcendent function out of dreams, and the actual images which ultimately serve in the synthesis of the individual, the reconciliation of the pairs of opposites, and the whole process of symbol formation" (Jung, 1976, p. 1).

The woman who created the images is described by him as being an American, about thirty, married and with a small child, who has recently come to him for help because of the psychic turbulence caused in her by some unspecified erotic problem. She is also described as a woman with an "extraordinarily one-sided development" of her thinking function, "highly educated, very intelligent" and "exceedingly rational" (p. 1). As a thinking type her feeling function is inferior. Jung describes this undeveloped feeling function as archaic and characterized by traits of participation mystique. Feelings descend upon her "in a red-hot conflict" (p. 2). In a case such as this "people often think when I speak of inferior feeling that I mean weak in intensity. That is by no means true. It is something fearfully strong but primitive, barbarous, animal-like, and you cannot control it -- it controls you" (p. 16).

Jung is interested in the universal symbols of the individuation process. What I am interested in is the way in which what Jung takes as universal may impinge both on the course of therapy of a particular woman and on the course of the seminars. Some of the "universals" suffer from the same time- and culture-bound aspects that affect his theory of the

feminine in general. I am also interested in Morgan, the visions, and Jung as another example of the strange power and outpouring of the mythopoetic function that sometimes occur in a transference-countertransference situation. This is one more example of the odd and sometimes very creative collusion between the analyst and the patient who was the object of his study and the strange worlds that they together produced (a phenomenon I referred to in Chapter Three).

Henry Murray, in a biographical postscript to the Vision Seminars , is emphatic both about Morgan's sanity and about her subsequent creative and productive life as a scientist and as a psychotherapist. He makes two tentative suggestions to explain the sudden flood of these archetypal and fantastic images:

Well then, how can one explain the conduct of a woman who, contrary to her entire previous existence, suddenly manifests such a notable degree of industry and persistence, such willingness, say, to be exploited in the service of her doctor's search for truth? Wouldn't you . . . guess that love was the key to it all? (p. 517)

[Murray also mentions Jung's probable feelings.] In passing, let us note (without exclamations) that measured in my scales of libidinous affection, the letter [from Jung] yields as high a rating as any letter written to any one of the more than 450 correspondents included in Jung's two-volume Letters .(p. 519; quoted also by me in Chapter Three)

Somehow the result was a creative collusion of patient and therapist in which Jung played both the inspirator and the interpreter. He encouraged the process to which Morgan put form. Jung was also a highly

creative healer who was both open to and interested in just this aspect of the unconscious. He mapped her visions as an example of the transformation process that can occur when the unconscious and the conscious work together.

Jung traces the visions through a woman's descent into the unconscious, her suffering, the bloody, violent and ritualistic aspects of it, the friendly, fierce and transformative animals, the aid of a number of psychopomps, the need "to know more about the inside of the mountain" (p. 235). He describes this path as a Yin way and remarks on the archetypal feminine figures encountered. The connection with earth, nature and the soil is especially emphasized as is the encounter with the terrible mother archetype. The dark, negative, and powerful aspects of the feminine are discussed and welcomed. He is also very good in encouraging the raw and vital parts of the fantasies in contrast to society's requirement for "niceness." Jung comments "therefore women often pick up tremendously when they are allowed to think all the disagreeable things which they denied themselves before" (p. 413).

Jung is also highly creative in connecting the visions to symbols from alchemy and from Kundalini yoga and then connecting these to analytical psychology. This is a yoga I practice. I find that it is particularly suitable for women because of its linkage of the earth and the sky: spirituality is seen at the same time as both chthonic and heavenly and also as centered within the body. It has an imagery which Jung points out is of both ascent and descent; it is also connected with symbols of powerful animals such as the snake, the makara, the elephant, ram and gazelle which are either powerfully feminine or androgynous. Jung elucidates and amplifies many of Morgan's visions in reference to this yoga and to its particular body chakras.

Jung traces the visions to a culmination which involves the divine feminine as well as harpies, maenads, wise women and visions of a matriarchal Egypt. Here, when he is talking about the appearance of the Self, an unidentified person objects that the Self image is not male. Jung replies: "No, just not, because our patient is a female. . . .But the divine form in a woman is a woman, as in a man it is a man" (p. 456).

But then after a descent into the unconscious and an encounter with all the figures Jung could explain, somehow things start going wrong. Jung says that "the case is getting more and more complicated" and that "things are getting reversed in a very peculiar way " (p. 438). He is vexed, he starts blaming the patient. He calls her too young, unsettled, finds fault with her ego-consciousness, with her return to the United States, the lack of contact between them. More and more of the seminar time is spent on discussions further and further away from the subject. The seminars end abruptly, the excuse given is that confidentiality has been breached.

It is at this point that Jung describes Morgan as the "strong man" (p. 440) and says that her animus "was particularly bewildered and filled with the most extraordinary and sentimental emotions, all the emotions which she did not realize" (p. 440).

It is here where both Morgan and the visions seem on the right track, in my opinion, and Jung does not. Jung requires that Morgan's animus serve as her Logos. Again and again he describes Morgan as a thinking type yet says that women's thinking is inferior to their feeling function. They function only through feeling and relationship. Jung writes:

Women take a thought and force it into feeling. (p. 413)

You see thinking is a Logos activity which discriminates

between things, while a woman who has nothing but the Eros attitude is related to the things that sting, and is stung again and again. She has absolutely no weapon against it because her Eros principle always tries to establish a relationship to it. (p. 216)

The animus statement is always peculiarly beside the mark because it is made in an absolutely unfeeling way. So this vision confirms what we have seen before, that through her contact with the animus she becomes disembodied and cold, her heart is a block of ice. (p. 217)

Yet supposedly it is Eros and feeling that Morgan lacks! Jung sees this yet insists on interpreting the visions as if she were what he defines a woman to be. He presents her animus figures and tries to force them also into the role his theory of the animus requires. I suggest that her animus figures carry her feeling for her. The figures are of a Jewish musician, a Swiss boy who will teach her music lessons, a shepherd, an Indian in touch "with the womb of the earth" (p. 47), the "face" of the animal man "eyes full of beauty and woe and light" (p. 62), a green-eyed satyr playing a reed, a beautiful dancing youth with golden cymbals, a huge Negro god of vegetation lying with fruit in his hands and "singing with a full throaty voice" (p. 136), a stream of red blood flows from his heart toward her and she follows it, a priest with a snake who gives her green eyes and grape leaves for her hair, a man sitting under a tree playing a long flute. It is only the old men, the dying white giant with the rotting flesh, the chained men, the dwarves, the soldiers in groups and the heads without bodies (all but the giant are plural) who fit into Jung's schema.

I suggest that Jung's inability to accept these animus figures

as full of feeling and as Morgan's guides to the development and reintegration of her feeling function brought the process to a stop. This, combined with his requirement that she fill the Eros role and her animus the Logos role, must have appeared an impossible task. There is such weight and oppression in being expected to be something that one is not and never can be. It would be very painful to have the expert, and the person toward whom one has such a powerfully positive transference, not be able to see what is in front of him, but instead try to change one's reality to fit his theory. Jung's ideas fitted into the expectations of the nineteenth-century, but I don't think they fitted Christiana Morgan. In any case it was here where the mythopoetic power released from the unconscious by the relationship between Morgan and Jung dried up.

The final visions of the series are interesting for they leave the animus and other male figures behind and take Morgan down to the realm of the mothers; the realm "that is alien to man and shuts him out" (Jung, 1941/1968, p. 203). Thus, the relationship between the two must have been sorely challenged.

In this section I have attempted to describe some of the ways Jung's theory and attitude toward the feminine both aided and encouraged yet may have also been detrimental in a particular woman's case. The parts of the theory that were detrimental belonged to his time and era; they are undergoing revision today.

In the next section of this chapter I will discuss Jung's study of alchemy as it contributed to his theory of the feminine. It is also singularly original and helpful in its contribution to the understanding of feminine psychology, but, again, is limited by some of the prejudices of his time.

ALCHEMY In Memories, Dreams, Reflections (1963), Jung writes that alchemy was the precursor of his own psychology:

I had very soon seen that analytical psychology coincided in a most curious way with alchemy. The experiences of the alchemists were, in a sense, my experiences, and their world was my world. This was, of course, a momentous discovery: I had stumbled upon the historical counterpart of my psychology of the unconscious. The possibility of a comparison with alchemy, and the uninterrupted intellectual chain back to Gnosticism, gave substance to my psychology. When I pored over those old texts everything fell into place: the fantasy-images, the empirical material I had gathered in my practice, and the conclusions I had drawn from it. I now began to understand what these psychic contents meant when seen in historical perspective. (p. 205)

Jung used the alchemists' symbolic formulations to elucidate his own theories about therapy and the individuation process. In the alchemical process, the alchemists, often working in solitary pairs (one male: the artifex ; one female: the soror mystica), started with a chemical substance, the prima materia . Through study, meditation, prayer, right living, and various chemical and symbolic processes, this substance was transformed to produce a "chymical marriage" of opposites within a retort. These opposites were male and female. The goal was their union in a hermaphroditic way, their death, decay, resurrection or rebirth, or the birth of a new and complete form. Much of alchemy was intentionally obscure for it dealt with the incorporation of evil, the earthly, and the feminine in a heretical way. The process is and has been open to

interpretation on many levels. Jung writes in the foreword to Mysterium Coniunctionis :

And just as the beginning of the work was not self-evident, so to an even greater degree was its end. There are countless speculations on the nature of the end-state, all of them reflected in its designation. The commonest are the ideas of its permanence (prolongation of life, immortality, incorruptibility), its androgyny, its spirituality and corporeality, its human qualities and resemblance to man (homunculus), and its divinity. (Jung, 1955-1956/1970, p. xiv)

In alchemy, the feminine was seen to be of equal importance as the masculine. It was described as many-faceted. For example:

The prima materia in its feminine aspect: it is the moon, the mother of all things, the vessel, it consists of opposites, has a thousand names, is an old woman and a whore, as Mater Alchimia it is wisdom and teaches wisdom, it contains the elixir of life in potentia and is the mother of the Saviour and of the filius Macrocosmi, it is the earth and the serpent hidden in the earth, the blackness and the dew and the miraculous water which brings together all that is divided. (Jung, 1955-1956/1970, p. 21)

Jung studied all these alchemical facets of the feminine and made use of them in his psychology. One of the most fertile of these symbols, for Jung, was the Luna figure. Within the retort, after the initial work of purifying, boiling, extracting and adding had been accomplished, and if the chemistry was right, two figures appeared, Sol and Luna, archetypal male and female. Luna, of course, refers to the moon and Sol

to the sun. Jung uses these particular figures to explore the psychology of these opposites. Luna is seen as a symbol for man's unconscious femininity as well as a symbol for woman. "The mythology of the moon is an object lesson in female psychology" (p. 175). Jung describes the cyclical quality of the moon as having the psychological aspects of the little girl, the maiden, the mother and, finally, a dark Kali-like figure. Jung tends to parcel out these various aspects of the moon symbol to separate women and type them accordingly. The texts he draws from, however, refer to their presence in the same person. Jung notes that for all women a monthly cycle occurs (though he apparently fails to note that the anima was also mutable). This cycle cannot be denied nor can the fact that

things are different with Luna: every month she is darkened and extinguished; she cannot hide this from anybody, not even from herself. She knows that this same Luna is now bright and now dark — but who has ever heard of a dark sun? We call this quality of Luna "woman's closeness to nature," and the fiery brilliance and hot air that plays round the surface of things we like to call "the masculine mind." (p. 247)

Sol and Luna prove useful metaphors for the masculine and feminine, but they become limited and biased when carried too far. Jung (who is generally considered an introverted, intuitive thinking type and perhaps true to the shortcomings of this type) pushes some very useful analogies much too far; he also attributes the wrong value judgements to them. He hooks these alchemical symbols to his a priori definitions — consciousness equals male; unconsciousness equals female — and to his adulation of the anima and dislike for the animus. Jung also asserts that alchemy applies only to masculine psychology (p. 107) and that the

feminine in alchemical work is nothing but an anima figure (Jung, 1946/1975, p. 302). He uses the Sol-Luna analogy in an attempt to describe woman's consciousness as different from man's consciousness:

Her consciousness has a lunar rather than a solar character. Its light is the "mild" light of the moon, which merges things together rather than separates them. It does not show up objects in all their pitiless discreteness and separateness, like the harsh glaring light of day, but blends in a deceptive shimmer the near and the far, magically transforming little things into big things, high into low, softening all colour into a bluish haze, and blending the nocturnal aspect into an unsuspected unity. (Jung, 1955-1956/1970, p. 179)

In statements like these Jung gives a deceptive, and therefore somehow untrustworthy, consciousness to woman rather than a real one. He goes on to describe this consciousness as darker, more nocturnal, of lower luminosity than man's consciousness: one that is especially good for blurring, harmonizing and relating (p. 180).

Apart from the value our culture puts on these two ways of seeing things, the lunar, as a mode of perception, has its own worth that is obscured by Jung's insistence that it belongs to women. This value is also obscured by the same tone of nineteenth-century romantic fascination, revulsion and attraction I have pointed out before. This same quality interferes with Jung's treatment of the soror mystica, but before I proceed to her, the relevance of alchemy to the therapeutic process needs to be discussed.

In a letter to Olga Frobe-Kapteyn in 1945, Jung wrote:

You yourself are a conflict that rages in itself and against

itself, in order to melt its incompatible substances, the male and the female, in the fire of suffering and thus create that fixed and unalterable form which is the goal of life.

(Adler, [Ed.], 1973, p. 375)

Jung expands on this idea in a passage in the "Introduction to the Religious and Psychological Problems of Alchemy":

The problem of opposites called up by the shadow plays a great — indeed, the decisive — role in alchemy, since it leads to the ultimate phase of the work to the union of opposites in the archetypal form of the hierogamos or "chymical wedding." Here the supreme opposites, male and female, (as in the Chinese yang and yin), are melted into a unity purified of all opposition and therefore incorruptible. The prerequisite for this, of course, is that the artifex should not identify himself with the figures in the work but should leave them in their objective, impersonal state. (Jung, 1944/1968, p. 37)

In "The Psychology of the Transference" (1946/1975), Jung deals most practically yet at the same time symbolically with the problems of artifex and soror mystica , and of analyst and analysand. Jung sees the work as a place where two psychic systems enter into a reciprocal reaction with each other. Besides this, both are dealing with the unconscious, which is beyond them yet affects them both. Thus the need for the container or the alchemical retort. Within this, the alchemical appearance of, struggle with, and reintegration of the opposites occurs; in analysis the same process is described as happening through the transference.

In "The Psychology of the Transference"(1946/1975), Jung chooses the

sexual symbology of one ancient alchemical text, the Rosarium Philosophorum , to illustrate the process of psychological individuation. This is also the only place in the Collected Works where Jung includes a dedication on the title page: it says "TO MY WIFE" (p. 163). The dedication combined with the choice of illustrations of wooing, marriage, copulation, incestuous merging, death and rebirth makes me hazard that the choice of these symbols perhaps may have had more to do with issues related to Jung's shadow and his problems with handling countertransference, joined with a need to justify himself to his wife, than is recognized.

Jung is not concerned with the different gender combinations possible between analyst and analysand. I am convinced, however, that the illustrations in the Rosarium are of most use when the analyst and analysand are of different gender. In my experience with my female patients the alchemical process seems markedly similar, but the form it takes calls upon different archetypes from these. Parenting, maternal, midwifing-assisting, Sophia-like wisdom-sharing, and sisterly companioning images seem to be the themes much more often constellated on my side with both male and female patients rather than the hierosgamos images of the Rosarium .

What is of great value in the book is the analogies Jung makes between the alchemical text and the therapeutic situation. Jung sees analyst and analysand, like the artifex and the soror mystica , working in an intense and problematic alliance toward the goal of individuation. The analysand brings the prima materia : wounds, depressions, neuroses, all that has been discarded and repressed. The analyst accepts these with the knowledge that they contain the gold: the possibility of healing and of the new self. Both work, often for years, at elucidating and

reprocessing this prima materia , while bringing all the opposites up from the darkness and into the light.

As I mentioned before, two people were often involved in the alchemical work, the artifex and the soror mystica . It is of relevance to Jung's theory of the feminine that Jung largely excludes the female half of the alchemical pair, and denies the relevance of alchemy to feminine experience. He writes, "I am speaking here only of masculine psychology, which alone can be compared with that of the alchemists" (Jung, 1955-1956/1970, p. 106-107).

Jung states that alchemists worked alone and were mostly solitary by choice (p. 372). He also remarks:

The alchemical texts were written exclusively by men and their statements . . . are therefore the product of masculine psychology. Nevertheless women did play a role in alchemy . . . and this makes it possible that the "symbolization" will show occasional traces of their influence. (p. 178)

Jung declares that if alchemy were to be applied to the feminine the symbolism would be different (Jung, 1946/1975, p. 302). In a letter written to C. H. Josten in 1952, Jung writes, "usually these individuation processes are accompanied by the relationship with a soror mystica . That is the reason why a number of alchemists are reported to have been related to what I call an anima figure" (Adler [Ed.], 1973, Vol. 2, p. 62).

Present-day women scholars seek to regain women's history because again and again there is evidence that this history has been suppressed in a culture that overlooked women and tended to treat their work and lives as invisible. Their religious, artistic, literary and scientific contributions have all too commonly been ignored or subsumed by men. This

seems to be the case with Jung and his treatment of the soror mystica . It is full of contradictions and omissions.

In the eleventh edition of the Encyclopedia Britannica (1910-1911), an edition of Jung's era, the source of alchemy is given as originally an area of women's knowledge, a matriarchal possession. One of the first references to alchemy, it states, was mentioned in both the Book of Enoch and by Zosimus. Both refer to the dim matriarchal past:

Zosimus of Panopolis, an alchemistical writer said to date from the third century, asserts that the fallen angels taught the [alchemical] arts to the women they married (cf. Genesis vi. 2), their instruction being recorded in a book called Chema . (p. 519)

In recorded history, alchemy still kept this feminine fourth: its emphasis was on completion rather than perfection, on good and evil, matter and spirit. This is an emphasis that has more in common with what we know of matriarchal concepts rather than patriarchal ones.

Jung also contradicts himself about the presence or absence of women in alchemy. He writes that "the alchemical texts were written exclusively by men" (Jung, 1955-1956/1970, p. 178). Yet he cites the following female authors of alchemical texts: Maria Prophetissa (Jung, 1944/1968, p. 160, and notes 75, 76 and 77, pp. 160-161), Theosebeia and Mrs. Atwood, whose father wanted to burn her book (Jung, 1946/1975, p. 296). So his statements that men exclusively wrote the books is untrue. Jung refers to the names of several sororis mysticae and their share in the work: Theosebeia, Paphnutia, Maria Prophetissa, Peronelle Flamel, Mrs. Atwood and Jane Leade (pp. 296-297). Jung also refers to a second series of pictures analagous to the Rosarium Philosophorum which he says represents "a certain concession to a feminine interpretation of the same

process" (Jung, 1946/1975, p. 303). Finally, and most interesting to me, is the question of what is said compared to what is seen. An example is the illustrations in Psychology and Alchemy (Jung, 1944/1968). The index to this book lists only five illustrations of an artifex working with a soror mystica , and these are listed only under the headings artifex and artifex-soror mystica pair ; soror mystica has no index listing. However there are not five illustrations of one or more artifex-soror mystica pairs at work but eleven. They are figures 2, 124, 132, 133, 140, 143, 152, 172, 215, 237 and 269. Three more illustrations possibly refer to the same pair: figures 161, 200 and 216. These are by far the majority of alchemists pictured, yet more than half are omitted from mention. In the index there is no textual reference to soror mystica alone nor to artifex-soror mystica apart from the illustrations; the artifex alone is listed in the text. Slight evidence for women's presence and the way it is overlooked by both Jung and his editors in a patriarchal culture, but evidence none the less.

The symbology of the union of male and female opposites in the Rosarium figures as pertaining solely to male psychology is contradicted by the symbols themselves. They are domestic and relational symbols of love, marriage, union, the birth of a child, death and renewal, symbols that seem even more relevant to a woman's life cycle and development than to a man's. They represent in fact the very sphere Jung reserves for women (Jung, 1925/1954, p. 189-201). They could just as well be feminine figures seeking individuation with the help of the animus as the other way round. Neither of these views makes as much sense as looking at them as a possible set of symbols depicting the individuation process of human beings -- male or female.

Jung's blindness to women alchemical writers, women alchemists,

sororis mysticae and the whole feminine half of the alchemical opus except as it pertains to men's psychological development and to the anima makes Jung miss an entire area of women's experience. It is a blind spot perhaps as much of Jung's time and culture as of Jung himself, but is detrimental to the acceptance of his psychology by women today.

It is also psychologically damaging to a woman to have to see herself and be seen as standing only in relationship to a man and only of use in his development. This negates woman in the same way the soror mystica was negated. It furthers the development of one sex at the cost of the other; the artifex using the soror mystica, the feminine, without granting the feminine her parallel need for individuation. Jung writes:

Just as a man brings forth his work as a complete creation out of the inner feminine nature, so the inner masculine side of a woman brings forth creative seeds which have the power to fertilize the feminine side of man. (Jung, 1928/1966, p. 209)

These hints may suffice to make clear what kind of spirit it is that the daughter needs. They are the truths which speak to the soul . . . It is the knowledge that the daughter needs, in order to pass it on to her son. (Jung, 1955-1956, p. 183)

But why should such an unpalatable diet be prescribed for the queen? Obviously because the old king lacked something If contents like these are integrated in the queen, it means that her consciousness is widened in both directions. This diet will naturally benefit the regeneration of the king by supplying what was lacking before. . .

.[without it] the king could then be neither renewed nor reborn. The conflict is manifested in the long sickness of the queen. (Jung, 1955-1956, p. 310)

CONCLUSION Do Jung's own blind spots and the distorted attitude toward women present in Jung and his era mean that his theoretical work and the practice of analytical psychology are invalid for women today? I don't think so at all. I do think that the parts which were contaminated by the prejudices of his age and by Jung's own personal affects and needs must be and are being revised. Specifically what needs to be revised or discarded is: (1) The impingement of Jung's and the nineteenth-century's culture-bound view of women into ideas about the psychology of women today. (2) All polaristic characterizations which restrict, limit and divide what is appropriate to men and what is appropriate to women. (3) Jung's propensity to equate the feminine with Eros and to limit women to Eros, feeling, related, contained and passive modes of being and to different spheres than men. (4) Jung's idea that woman's psychology is discernable through the analysis of his own anima and can be described as opposite to and complementary to man's psychology. (5) The linking of the feminine with the unconscious or with diffused consciousness. (6) The primarily negative interpretation of the animus. (7) Giving the animus, and therefore the unconscious, much that is intrinsic to woman herself, especially her more dynamic aspects. (8) Treating a woman's animus as if it were one, primarily thinking, type no matter what type the woman happens to be. (9) Jung's relative blindness to the role of women in alchemy and the tendency of both him (in this case) and his era (in general) to treat women's work and lives as invisible. (10) His occasional tendency to take his concepts and metaphors either as

absolutes or as concrete facts instead of as useful ways of organizing material and so, as perhaps in the Morgan case, trying to make the individual conform to the concept.

If Jung were alive today, I think he would be a Jungian in Yandell's (1977) second sense of the term: one who criticizes, questions and re-evaluates and thus stays closer to Jung's own original spirit and purpose. He might have revised his views either by listening to "some clever woman" (J. H. Wheelwright, in Jensen [Ed.], 1982, p. 100) or by simply being open to the change in consciousness manifested by women in contemporary culture. As his therapy developed through learning from individual women patients, it would have changed with the times and as his patients and their problems changed.

In this chapter I have tried to follow and evaluate Jung's work insofar as it is concerned with the feminine and the psychology of women. My conclusion is that there is much in this theory, system and mode of analysis that is suitable for the healing of women today, and much that can be elucidated, derived and corrected. Jung's typology, when not gender-bound, offers women eight equally valid modes of functioning in the world. Jung's reevaluation of Eros and his presentation of Yin and Yang, Eros and Logos modes, again when not gender-bound, offer women and men valuable alternative ways of perceiving and being. The archetypes of animus and anima present the fundamental androgyny in human beings and allow for the expression of the contrasexual in each person. The withdrawal of projections gives women access to the power, intelligence, assertiveness and ability to work in the world that they so often project onto men.

The reclamation of both the dark side of women and the dark shadow side of humanity as of equal value to the light remains for me one of the

most significant elements of Jung's work. It leads away from projections onto others and toward reincorporation of lost, powerful and necessary aspects of the self. The reincorporation of the dark side of the feminine has the following consequences for the psychology of women and for analytical psychology in general: (1) it admits the value of regression and a descent into the unconscious; (2) it makes possible the removal of the split between the "nice girl," virgin archetype that a woman was taught to be and the wicked temptress, the container of evil she was also taught to be; (3) it re-educates men to view women and their own inner feminine in a more humane way. Women in an analytic situation are given by this reincorporation the opportunity to confront their own personal good and personal evil as well as to make friends and allies of the archetypal monsters and saints of either sex which appear in their psyches.

Jung was the first psychiatrist and psychologist to take women's sexuality seriously and not, as Freud did, to see it as secondary to and inferior to men's. Jung, like Freud, was concerned with the damage caused by the repression of sexuality and the constant effort to be only good or nice (Jung, 1930-1934/1976, p. 378). His acceptance of the dark, of what we were taught in Judaeo-Christianity to consider evil, especially in women, reclaims parts of the psyche that the culture has denied. The acceptance of these, along with a willingness to be open to all that is within the self and to have the therapeutic encounter be a real meeting of two human beings, are the major sources of analytical psychology's healing power.

Jung's delineation of one aspect of negative projection, the way the devouring and negative mother archetype gets embodied in mothers in our culture, and the consequences of this both to her and to her children, is

of inestimable value in the psychology of women. There are seeds here for the understanding of the ways our unbalanced and one-sided culture psychologically damages its children by first damaging its mothers.

Jung's work on alchemy presents the individuation process in symbolic terms. It is more useful as an analogy of a therapeutic process than as an accurate portrayal of a woman's psychology. The Luna motif, in Jung's and the alchemists' description of the four stages of the moon (in which each stage has different psychological characteristics that recur cyclically and are mirrored in women's [or Luna's] own behavior) again frees women to accept and express all sides of themselves. Analysis is given the alchemical symbology of container and journey through which the whole volcano of 3,000 years of repression and denigration of the feminine may erupt and be dealt with without destroying either the analyst or the patient in the process. Alchemy also gives Jung a language through which he can convey some of the mystery of the analytic process. It is also a language which, in its original, always seeks to include the feminine as a basic and essential counterbalance to the masculine, both of which are of equal necessity to bring the process to completion.

Much of Jung's work that I have not dealt with here rests on a deep respect for the individual and the individual's own particular path, regardless of gender. Much is also open to change. As Jung has said:

Truth may, with more right than we realize, call itself "eternal," but its temporal garment must pay tribute to the evanescence of all earthly things and should take account of psychic changes. Eternal truth needs a human language that alters with the spirit of the times. The primordial images undergo ceaseless transformation and yet remain ever the same, but only in a new form can they be understood anew.

(Jung, 1946/1975, p. 196)

In the last analysis, the essential thing is the life of the individual. This alone makes history, here alone do the great transformations first take place, and the whole future, the whole history of the world, ultimately spring as a gigantic summation from these hidden sources in individuals. In our most private and most subjective lives we are not only the passive witnesses of our age, and its sufferers, but also its makers. We make our own epoch. (Jung, 1933/1970, p. 149)

In this chapter I have been examining Jung's work on the feminine. In the following chapters I will look at the ways these ideas have been developed, clung to, reinterpreted, changed or even discarded by analysts who have either seen Jung's theory as immutable and eternal or have altered it in keeping with both Jung's spirit and "the spirit of the times," in order to meet "the spiritual needs and troubles of a new epoch" (p. 19).

PART THREE: POST-JUNG

PART THREE

In the previous section of this dissertation I discussed what Jung wrote about the feminine. In the following four chapters I will be looking at the development of his work by his followers.

Specifically, Chapter Five contains an examination of the various authors' attitudes toward the feminine and their attempts at a definition of the feminine. The major themes I will focus on are: the issue of the Eros/Logos division along gender lines; woman and the feminine as debatably conscious, unconscious, or both; and the controversy, discussion and elaboration of the meaning of masculine and feminine. It includes the writers' views of typology, as well as the sex-role attributes they allocate to, and the gender expectations they have of, women. The conflation of women and evil is discussed. These issues are all important components of the current criticism and re-evaluation of Jungian theory of the feminine by contemporary writers.

In Chapter Six I explore the major approaches to the animus/anima archetypes. I am concerned both with the definition of each archetype and the attitude of the authors toward each one. I also consider where their approach is limiting and where freeing. Modern revaluations of the concept itself are elaborated and, in light of this, further reclamation and reinterpretation of the animus are presented.

In Chapter Seven I take a close historical and cultural look at the development and elaboration of feminine archetypes indicative of each of three time spans — roughly 1935–1955, 1955–1975, and 1975–1984. The treatment of the dark side of the feminine and the presence or absence of feminine archetypes indicative of strength and power are presented as of crucial psychological importance. They are again seen to be

socio-culturally dependent.

In Chapter Eight I look at those writers who have attempted a more or less comprehensive developmental psychology of the feminine. Various developmental theories are presented and examined within the context of their time. Implications are drawn for a psychology of the feminine that is congruent with current research (e. g., Gilligan, 1982).

Jung set forth a new paradigm and conducted new science according to Kuhn's (1970) terms, insofar as his sweeping ideas about the collective and personal unconscious, archetypes, complexes, typology and the healing potential within the psyche all make assumptions incommensurable with the competing paradigms of Freud, Adler and the other psychological theorists of his day. As Kuhn (1970) wrote,

the proponents of competing paradigms practice their trades in different worlds. One contains constrained bodies that fall slowly, the other pendulums that repeat their motions again and again. In one, solutions are compounds, in the other mixtures. One is embedded in a flat, the other in a curved, matrix of space. Practicing in different worlds, the two groups of scientists see different things when they look from the same point in the same direction. Again, that is not to say that they can see anything they please. Both are looking at the world, and what they look at has not changed. But in some areas they see different things, and they see them in different relations one to the other. That is why a law that cannot even be demonstrated to one group of scientists may occasionally seem intuitively obvious to another. (p. 150)

Jungians elaborating Jung's paradigm today are conducting what Kuhn

calls "normal science." When not simply echoing Jung, contemporary Jungians are engaged in codifying, rationalizing, clarifying, puzzle-solving and writing in more and more depth about smaller and smaller areas. Whether or not the newer ideas presented by Hillman (1972), Perera (1981), Whitmont (1982) and Wheelwright (1984) are indeed still within this body of science or are rifts which point to a new paradigm, is open to conjecture.

My feelings toward this subject need to be included here in keeping with feminist methodology and its insistence on the inclusion of the subjective. I was frankly overwhelmed by my task. I had read everything that had been written on the feminine since Jung by his followers. It had taken me over a year just to do this research and put my primary data on index cards. I had amassed two long file boxes of four by six cards on the subject, enough for a book on each topic. What to include? What to leave out? How could I organize this mass of material? I had, it is true, formulated the general outline of my chapters but still felt at a loss. There was so much material and it was all over the place! Little bits here, another there, even a passing remark in an essay on another subject. And no one had ever treated this subject comprehensively. I was overwhelmed by Jungians' ahistoricity and disregard for temporal organization. I was in despair and feeling paralyzed, when, at the beginning of my work on these chapters, I had two dreams.

The first reflected my task quite graphically. I was at Jung University on a work/study program. The main eating place was a Cronins-like place (from my Radcliffe undergraduate days) but owned by Jung U. It was jammed with old wooden eating booths, students crowding into each one; heavy discussions were going on as well as laughter, singing, beer drinking, and general chaos. But the place was a mess! The kitchen itself

was clean and the food prepared back there was very good; the dishes and silverware coming out of the kitchen were stacked and sparkling clean. But the tables and floor! There were dirty dishes and crumbs and scraps of food -- tomato chunks on the floor, bits of salad, whole wheat bread, pizza crusts. A helpful young man who was with me even picked up a leg of lamb that was on the floor; he was very anxious for me to see it. I was myself as a student needing to eat and very hungry. I was also myself as a worker. I was the one waitress for this entire shift; I had just started, the whole place was in my charge and I needed to bring some order to this chaos, and clean the floors and tables so I could get the good food to the tables. I was standing there feeling it was all too much. How to even start? I felt overwhelmed, but I was laughing as I woke up.

The second dream is far more complicated. It was the culmination of a night full of dreams, all presenting two ways, a positive and a negative, in marked contrast to each other. In the first I was doing a job myself but in one a helpful and loving man, my analyst, albeit unconsciously, aided the process while he slept (and snored). He was in marked contrast to a competitive and overactive man with a flashlight who was very busy shining it everywhere but where I needed it. In another dream I had moored my woman's boat at the dock right next to the boat and dock full of music-making men. Its opposite was a ghost dock -- a dock where ghosts can just jump inside a woman, occupy her and she doesn't even know it. My mother is on that dock as a ghost and is badly ghosted herself. She and a ghost-inhabited man are telling me about the culture of the place. The practice is to saw off girls' right arms, right at the shoulder. This way they are easier to manage: it slows them down and keeps them out of trouble. The left-handed way, they tell me, is fine for

girls since "by nature" they don't do things as well as boys -- inferior balance, hand-eye and spatial coordination (with the arm missing like that). It's only done to the brainy, troublesome, undocile ones like me. I am full of horror, shock, anger and outrage for I'm a girl child too and know it's what is in store for me. But then we pass by Jane Wheelwright sitting on the women's dock next door (where I parked my boat). She looks at me and looks at them and gives a disgusted and loud "raspberry" of derision and disbelief. I at once know she is the one whom I'll dock with, listen to and learn from!

As I wake up, tears in my eyes and longing to run to Jane W. and cling to her, my adult self re-emerges to join my child self, and with it the pattern for these chapters appears. It is to separate what the ghost-filled fathers and fathers' daughters wrote that limits, restricts and maims women, without being caught up too much in all their varied details. Instead I need to look for and concentrate on whatever appears that is nourishing for women and the feminine. I have to be alert to the tone. I need to recognize what hurts a woman's soul and needs to be changed in light of her present circumstances. I also need to recognize what is spoken from a feminine voice that is true to its own self or from a masculine voice (even, as in the dream, when it appears as a snore or a song or from the finder of the lamb) that cares about dreams and feeling and nurturing in its own masculine way. I trust that these will be my guides in the chapters that follow.

CHAPTER FIVE: INTERPRETATIONS OF THE FEMININE AND WOMEN

M. Esther Harding was one of the most important of the earliest writers on the feminine who were trained by Jung and adopted his psychological theories and method. She describes the aim of her first book, The Way of All Women, A Psychological Interpretation (1933), as "an attempt...to perform the entirely feminine task of showing how the knowledge of human nature made available through the study of the unconscious may be applied to everyday experience in a helpful way" (p.xi).

The author accepts Jung's definition of what is normal feminine behavior in woman as a first stage in women's development. Harding describes Jung's depiction of the feminine as a portrayal of an anima-woman who is psychologically undifferentiated and lives a primarily unconscious life. She prefers to hold and embody a man's projections rather than live her own life. After discussing this stage, Harding is concerned with the animus (the masculine component in women); in contrast to Jung, she emphasizes the positive and integrative aspects of the animus in a woman's psyche. In the course of describing a woman's development (which I will discuss in chapter eight), Harding includes a surprisingly modern exposition of the many problems a woman, who is developing consciousness of herself, must confront in work, marriage, relationship, maternity and old age. In the process Harding considers the integration of masculine qualities, the problems and pitfalls of being a working woman in a man's world, lesbianism, sexuality, abortion, feminism, and (in an invaluable and contemporary sounding chapter) the importance of female solidarity and friendship. Harding's emphasis

throughout is on the necessity for a woman to develop a personal and individual moral attitude accompanied by personal responsibility, the Jungian "law within" (p. 302). Harding explicitly includes women as also being, along with men, on the evolutionary quest for individuation, consciousness and the revaluation of self which Jung describes as the path of personal development. In contrast to Jung, Harding does not see women as necessarily unconscious, nor as the psychological opposite of men, nor identified with their particular role in life.

The book contains a leisurely, almost homespun psychology that is consistent with basic Jungian tenets, full of solid, commonsense advice to women living in a man's world. In contrast to many of her contemporaries' approach to the feminine, Harding writes in a remarkably up-to-date and pro-female tone. The curious absence of such traditional scholarly apparatus as bibliography and index, (added to the revised 1970 edition) plus the homey, conversational style, conceal Harding's considerable erudition and psychological insight. This form may have been appropriate for the readers of her day but leads modern scholars to take her perhaps less seriously than she merits. Her insights are remarkable for her time (for example her appreciation of the psychological importance of friendship among women as a support and aid in women's personal growth) yet remain mostly unacknowledged by contemporary writers.

Harding's Woman's Mysteries Ancient and Modern, A Psychological Interpretation of the Feminine Principle as Portrayed in Myth, Story and Dreams (1935) elaborates and adds to Jung's study of the feminine archetype of the great mother. (I will be dealing more fully with her exploration of the archetype in Chapter Seven.) Harding peruses stories of the various moon goddesses of antiquity for elements of "the feminine

principle [which] has not been adequately recognized or valued in our culture" (1976/1935, p. 105). Harding uses the symbol of the moon as a model for feminine psychology. It is a model that she notes has heretofore been unavailable to women because psychology has been written by men from a masculine standpoint that has been blind to many aspects of the feminine.

Harding's material is useful but often limited. She continues Jung's Eros/Logos dichotomy: that Eros equals feeling and is women's domain, while Logos equals spirit, thinking and rationality and belongs to men. She also follows Jung in her insistence on inner feminine development occurring almost entirely through subjectivity, feelings and relatedness to others rather than through the "masculine" path of separation and individuation. This is in marked contrast to the independent tone of her first book. However Woman's Mysteries is original and current in exploring "the ambivalent and potent character of the feminine principle" (p. 34), and in considering the dark side of the feminine, a side that had been ignored or disparaged before this book appeared. Harding is also the first of very few psychologists to consider menstruation as a positive and potent determinant in a woman's psychology. She again brings out the equality implicit in Jung's Yin/Yang, feminine/masculine poles, rather than her (and our) era's overvaluation of the masculine and its fear of and hostility to the feminine.

Harding is concerned with the difficulty inherent in studying and discussing the feminine. She writes

In facing this subject we have to disabuse ourselves of all preconceived ideas of what woman is like or of what is "truly womanly," and approach it with an open mind. Our civilization has been patriarchal for so long, the masculine element

predominating, that our conception of what feminine is, in itself, is likely to be prejudiced. (1976/1935, p. 30)

It is a truism that we have no exact knowledge of things as they are; while we all have the prejudice that they are as we see them. Even our science, product of the masculine point of view, may well be biased and one-sided. (p. 64)

In both of her major works (1933 & 1935), Harding embeds her psychology of women within traditional Jungian concepts of the feminine, while at the same time she gives clear expression to the many positive strengths of women. She focusses especially on, and encourages, a woman's capacity for independence.

Later articles, speeches and pamphlets of Harding's elaborate and amplify the major themes of her earlier books and continue her positive evaluation of feminine experience. The Value and Meaning of Depression (written in 1970 when she was past eighty) concerns the prevalence of depression in women. Harding makes the suggestion that depression in women may perhaps be a necessary counterpoint to and retreat from an over-masculinized society and, as such, contain something that could be of value in the development and preservation of a feminine self in a patriarchal world.

Toni Wolff (1934/1956, 1941) follows Harding in elaborating particular aspects of Jung's theory of the feminine. For Wolff the healthy woman is again primarily what Jung has described as a feeling type who embodies the Eros principle and is the holder and container for relationship. Woman's psychology is explored primarily in reference to the ways in which she relates to men. In "A Few Thoughts on the Process of Individuation in Women" (1941) Wolff considers the problems of contemporary women and the preponderance of women in analysis. She

concludes that contemporary "women have been more estranged and have deviated further from their real nature than men, and that they are consequently more disoriented" (p. 81). She attributes this to the Judaeo-Christian devaluation of the body and its rejection of sexuality, as well as to the absence in it of a feminine Godhead or superior principle. In analysis, Wolff finds that women generally start with more diffuse and amorphous ego-development than men and have greater trouble (culturally reinforced) in acknowledging their shadow and "evil" sides. "The uncertainty and disorientation of women with respect to themselves" (p. 85) is of paramount concern in their therapy.

Wolff (1934/1956) describes four personality types: the Mother, who nourishes and supports her husband and the family; the Hetaira, who devotes herself, often erotically, to an individual man; the Amazon, who is independent, less related, and works alongside and as a companion of men; and the Medium, who is in touch with the unconscious and is instrumental as a vehicle through whom men can gain access to the unconscious. (I will explore these types more in Chapter Seven, pp. 199-201.) Wolff collaborated with Jung in developing the ideas behind his Psychological Types (Jung, 1971/1921). She considers these psychological types important in men's psychology whereas her personality types are more important in and suitable to women's psychology. Wolff presents no evidence to back up this statement. As with Jung's description of the four function types, Wolff acknowledges that her four personality types are also a distillation and exaggeration, seldom found in their pure form. Components of each type can appear to some extent in a particular individual's character. Wolff (1941) notes that women of her generation usually were of a pronounced single type while those of the generation that followed often combined two non-opposing types (Mother

with Amazon or Medium, Hetaira with Amazon or Medium; never Mother plus Hetaira or Amazon plus Medium because, according to Wolff, the opposites are too contradictory to be part of an initial integration, closer ones needed to be integrated first). Thus later generations were seen as containing the possibility of an evolving and more "complex feminine psychology" (p. 98) than women of her generation because a single woman could manifest aspects of various types. This also left her theory open to development and expansion by later writers.

Wolff's attitude toward the feminine echoes Jung's: "In a very general way feminine psychology must be understood from the point of view of relationship between man and woman" (p. 102). Yet, like Harding, her tone is very different from Jung's in that it seems to contain a personal valuing and appreciation of woman in and of herself. This contrasts to the view which J. H. and J. B. Wheelwright hold, and which I describe in Chapter Three of this study, where they portray Wolff as a woman who disliked women. Possibly this is because in her book she is offering women a guide to the feminine and archetypal examples of their potential. Possibly, too, it could be a consequence of her character and her position. Wolff was introverted, shy and sensitive and in an ambiguous and vulnerable social position for that era of being publicly acknowledged Jung's mistress (C. G. Jung Institute of Los Angeles, 1982). Her relations with the women around him must have been far more difficult, complex and tension-filled than her private theorizing about women and the feminine. Like Harding, Wolff serves as a model of a competent analyst who, at least in her written work, clearly appreciates both women and herself, though, alas, seeing them only as circumscribed by and in relation to men.

In contrast to the respect for and liking of women and the feminine

that is so apparent in Harding and Wolff, Jolande Jacobi is much more affected by her era's misogyny. Publishing in the same year as Helene Deutsch (1944), Jacobi holds the same view about women as Deutsch. They both portray the normal condition of "healthy" women as primarily passive, masochistic and the obverse of men. Jacobi also maintains the traditional Jungian view of women as representing feeling and the unconscious. In Masks of the Soul (1944), Jacobi describes women as complementary to men; their task is to help their men rather than be "a race of wonder women" (p. 63). By attempting to be independent, women "forget that in so doing they deprive their husband of the chance to prove himself again and again as a man by conquering and supporting her" (p. 64). A modern woman who does not follow this Deutschian model of passive and masochistic sexuality shows "psycho-sexual displacement" (p. 64) and threatens herself, her husband and modern marriage. Through showing a masculine initiative, she also exerts a "deplorable effect on her sons" (p. 69). Instead, Jacobi asserts that a woman's goal should be service to the male; she should disguise the fact that she may feel equal to, and be as competent as, a male, both for her own and for the male's psychological health. Even Jacobi remarks on the changing times and the inner urge for individuation in women. She advocates, though, that women defer this urge until the second half of their lives after their family responsibilities have been met. She concludes, "of course what it really means to be a man or a woman today is a problem to which there is as yet no answer" (p. 68), and asks for an open-minded examination of the problems inherent in searching for new ways to be this new man or woman. Though Jacobi wrote much on the problems of women and marriage most of these books and papers remain untranslated from German, and contemporary writers on the feminine in analytical psychology seldom cite her work.

What she has to say on the feminine that has been translated (1944) seems dated and limiting.

Eleanor Bertine, in "Men and Women" (1948) and The Conflict of Modern Woman (1949), also considers women in traditional Jungian terms as reflecting feeling, relationship and the unconscious. She focuses on women's psychological problems which she sees as arising from the conflict between their "natural," traditional, womanly selves in relation to men and the family on the one hand and their changing status and growing consciousness on the other. Her 1952 and 1960 articles on good and evil equate evil as well as the feminine with the unconscious. She advocates the development of a higher level of consciousness as well as a search for the reconciliation of opposites and a "new and conscious unity" (1952, p. 80). She believes that such a reconciliation will be at a less judgmental and patriarchal level than heretofore.

Erich Neumann continues the Jungian method of exploring the psyche on the levels of the mythological, the personal and the developmental at the same time. Neumann's (1950, 1954, 1955, 1959, & 1962) work on the feminine archetypes and feminine psychological development is far better known and far more often referred to than the women writers I have mentioned so far. He uses much of the same material as Harding, treats the same themes and uses many of the same examples. Perhaps his greater renown was in part due to Jung's singling him out among the first generation of his followers by giving him a son's welcome. In his introduction to Neumann's The Origins and History of Consciousness (1950), Jung calls him "the second generation" and declares that Neumann "starts at the very place where, had I been granted a second life, I would start myself" (p. 1). Perhaps this greater eminence was also due to his status as a man in that patriarchal era.

The stages of consciousness as elaborated in The Origins and History of Consciousness (a book that Neumann declares is primarily concerned with masculine consciousness), are the uroboric -- merged and undifferentiated; the matriarchal -- under the archetype of the great mother; and patriarchal -- conscious, judgmental and discriminating. The possibility that the present age could be a merging of both the matriarchal and the patriarchal is alluded to but not developed. Neumann, like Jung, places women in an ahistorical, matriarchal stage.

One thing, paradoxical though it may seem, can be established at once as a basic law: even in woman, consciousness has a masculine character. The correlation "consciousness-light-day" and "unconsciousness-darkness-night" holds true regardless of sex, and is not altered by the fact that the spirit-instinct polarity is organized on a different basis in men and women. Consciousness, as such, is masculine even in woman, just as the unconscious is feminine in men. (1950, p. 42)

In "The Moon and Matriarchal Consciousness" (1954) Neumann follows Harding's development of moon mythology as a paradigm for feminine development. His particular emphasis, however, is again on the evolution of consciousness from matriarchy to patriarchy. Neumann confuses the feminine with the matriarchal. Matriarchal consciousness he says is "written into a woman's body" (p. 98). He concludes from this that men are further advanced in consciousness than women, because for men the feminine is a psychological problem, while for women it is simply a bodily one. In this book the feminine is again described as unconscious and passive; the feminine also has "no free, independent activity of its own" (p. 85), yet is necessary in combination with the masculine for

wholeness of the self.

The Great Mother: An Analysis of the Archetype (1955) is, despite the title, descriptive and historical rather than analytic. Neumann states:

The investigation of the special character of the feminine psyche is one of the most necessary and important tasks of depth psychology in its preoccupation with the creative health and development of the individual . . . This problem of the Feminine has equal importance for the psychologist of culture, who recognizes that the peril of present-day mankind springs in large part from the one-sidedly patriarchal development of the male intellectual consciousness, which is no longer kept in balance by the matriarchal world of the psyche. (p. xlii)

In Amor and Psyche. The Psychic Development of the Feminine: a Commentary on the Tale by Apuleius (1962), Neumann takes up this psychology of confrontation and individuation. In marked contrast to his earlier work on the feminine, Psyche represents the feminine as an active, transformative agent, "a feminine Hercules" (p. 93). The stages in feminine development he describes here will be discussed in Chapter Eight.

Renee Brand (1952) is an example of an analyst who accepts Jung's and Neumann's theories about the feminine as fact. She finds that Neumann describes woman's ego, animus and self in a new and clarifying way. Speaking of the "Moon and Matriarchal Consciousness" Brand comments, "I feel that he has written a psychology from the woman's point of view" (p. 1). Brand also refers to "the masculine function of thinking and discrimination" (p. 7), while calling any use of the thinking function by

women, animus thinking. "It is as emotional as the inferior anima-thinking of men and as rigid as that of a man who is still father bound" (p. 10). Brand emphasizes Neumann's elaborations of the differences and separateness of men and women and of masculine and feminine consciousness and development. She also cites Neumann's contribution of connecting archetypal mythology with contemporary psychology and development. In The Experiment (published in 1980, but written at an earlier unspecified date) Brand describes her own psychological development as analysed within the transference phenomenon of analysis. It loosely follows Neumann's stages of feminine development. The pamphlet is a deeply felt description of analysis from the point of view of a "man's woman." Regrettably, it is the only autobiographical Jungian work on this important subject. It serves to perpetuate Jung's and Neumann's depiction of this type of woman as the desirable one. It is still used as a model for women's experience in analysis.

Barbara Hannah, in Feminine Psychology in Literature (1957) and The Problem of Contact with the Animus (1962), continues the cultural limiting of women and feminine psychology to feeling, unconsciousness and relatedness. She includes and extends her 1957 and 1962 ideas on the feminine and on women without any change of attitude in her more recent book Striving Toward Wholeness (1971). In all her work, Hannah emphasizes Jung's original tendency to polarize what is appropriate to and characteristic of each sex. Though she states:

It is true that the male-female opposites are much more basic opposites than those represented by two beings of the same sex, much more totally different and therefore in a way wider apart. Yet male presupposes female and female male, and the chances of a creative solution and union between these two

opposites are therefore infinitely greater. (Hannah, 1971, p. 25)

In order to be psychologically healthy, she states, women need to develop the receptive, passive and related feminine identity that Neumann and Jung described. Apropos of the Eros/Logos question Hannah keeps them completely divided along gender lines. Logos use by women is "under the masculine principle" (1971, p. 29) no matter how necessary it is for women's economic and social progress. Women's life in the business world is seen as living out the masculine and as not without detriment to a woman's feminine nature. Most of Hannah's work on the feminine is on the animus and will be discussed in Chapter Six.

Hilde Binswanger, in "Positive Aspects of the Animus" (1963), "Ego, Animus and Persona in the Feminine Psyche" (1965) and Development in Modern Women's Self-Understanding (1975), in contrast to Hannah takes traditional Jungian theory and elaborates it in a consistent but decidedly pro-feminine way. Binswanger sees the qualities attributed to men and women and to the masculine and feminine as dependent on culture and the time, and changeable as the culture changes. In contrast to other Jungians of her time, Binswanger finds that women in her practice are neither more nor less conscious than men. She does find them often more interesting and less restricted in outlook than men. She sees both as engaged in the same process of individuation.

In contrast to Neumann, Binswanger also describes a feminine ego in women. She cites feeling type men and thinking type women as not only not aberrant but as becoming more and more prevalent in our culture. She describes both a masculine and a feminine aspect to strength, activity and creativity (1965). She also describes the women she sees as becoming both physically more vital and mentally more alert as the culture binds

them less, and as they can manifest more androgynous and individual characteristics. Like Neumann, she urges both men and women to become more aware of the feminine and of their equal yet different psychologies. Women especially, she says, become more relaxed and happy in analysis when they are allowed their own value and vitality as women, both of which have often been denied in their patriarchal upbringing. Binswanger notes that educated women have been trained as men and in masculine qualities; they need to also discover their feminine ones.

Referring to prior writers on the feminine, Binswanger attributes the confusion concerning feminine psychology to a consequence of masculine unconscious projection. Along with Harding, she also sees this confusion as a consequence of the fact that most of what has been said about feminine psychology has come from men and men's consciousness.

Marie-Louise von Franz is the last of the "second-generation" Jungians. Though a helper of Jung's since the early 1930s first as analysand then as analyst, as colleague and as Jung's collaborator in their alchemical studies, her first work on the psychology of the feminine comes relatively late in her career. It is found in a series of lectures on the shadow (1957), evil (1964) and the feminine (1958-1959) in fairy tales. Von Franz (1976, 1980) uses fairy tales as a source of exploration of the feminine and feminine development. She is also concerned with feminine development as it manifests in the male anima (1970, 1971, and 1980), again using myth and fairy tales as her source.

Following Jung, Harding, Wolff, and the better known of Neumann's work, women are seen as embodying relatedness. "The need for relatedness is of the highest value and essence of feminine nature" (1976, p. 191). Unlike Harding, Wolff, and Binswanger, the tone of her writing often stresses the negative aspects of women and of her women patients. Von

Franz's scholarship is brilliant; her writing has an icy and often devastating accuracy to it. Clearly an exceptionally intelligent and conscious, thinking type herself, it is unbalancing to read her brilliant, judging, thinking descriptions of women as being hazy, unconscious, ego-diffused, and governed by Eros and the feeling function and denied thinking and Logos. Does she not consider herself a woman? If she does, who is doing her writing and her thinking for her? I hope for her own self-esteem that she doesn't yield her strongest gift to be the result of her unconscious animus. I see this apparent confusion as a problem for her own psychology as well as for her female analysands and her readers, and our sense of a woman's self.

The analysts mentioned so far were Jung's "second-generation" -- those trained by him and whose writing dates from the nineteen-thirties. Some, like Marie-Louise von Franz, are still writing today. Their views in regard to the feminine and women, however, seem not to have evolved since they first published. They adhere to Jung's original concepts and perceptions of women in spite of the great changes in women's socio-cultural roles, their expanded horizons, access to education and employment. Nor do the views incorporate the increased knowledge about the psychology of women currently available from other disciplines.

The four transitional figures I will next discuss are Moreno (1965), Grinnell (1973), de Castillejo (1973) and Odajnyk (1976). Though they published in the nineteen-sixties and nineteen-seventies (and Odajnyk still today), they remain traditional in their interpretation of the feminine. Moreno and Grinnell are so traditional that they would have been conservative even for the 1930s, linked as their ideas are to a view of women based on the cultural and social position of women in the early twentieth century.

Moreno, in "Archetypal Foundations in the Analysis of Women" (1965), recapitulates Wolff's and Neumann's schema of women's psychological development. He places Wolff's four types of the feminine within Neumann's (1959) stages of feminine development with each stage seen in reference to the male. Moreno also attempts to incorporate Deutsch's stages of feminine development within this scheme. He concurs with Deutsch that women's types are determined by "passivity (or the normal masochism implicit in feminine sexuality) and narcissism" (p. 184). He calls our present culture typical of "the masculine existential pattern" (p. 173). In line with this he speaks of women's place and women's problems. He confuses woman and the feminine using the terms interchangeably.

In discussing the animus, Moreno brings up the question of Logos and Eros, and the possibility of women's thinking. Moreno concludes: "To us, in effect, the hypothesis of a feminine logos does not seem acceptable" (p. 182). Much of this article is unclear and open to debate and question; opinions are set forth with no substantiating evidence and no reference to clinical experience. For example, Moreno simply states that the patriarchal rules he outlines must be conformed to as a guide for gender-appropriate behavior in the present world, and that, therefore, the way toward woman's development and

the feminine existential pattern consists in turning oneself into object and in giving oneself to the world as mother, as daughter, as woman In the patriarchal world the woman becomes the other. Instinctiveness, emotivity, irrationality, passivity are projected on to her by the man. (p. 177)

Robert Grinnell (1973) rests his book Alchemy in a Modern Woman on the parts of Jung's theory of the feminine that I have tried to show are

outdated, time- and culture-bound, and peripheral to Jung's main theory. Grinnell's modern woman (generic) is described as animus-bound and -ridden. She is in flight from her "natural" femininity and psychologically damages herself by trying to usurp the male's rightful place out in the world rather than assume her more natural place contained in the home and the world of relationship. "The problem concerns the woman who has entered as a rival into the masculine professional world and the strains and distortions to which her feminine nature is subjected" (p. 5).

According to Grinnell, a healthy traditional woman (in contrast to the modern one but co-temporal) connives, belongs beside her man ("on the side where his shadow is deepest" [p. 5]), and realizes herself through accepting the projection of his anima (p. 5). She achieves differentiation through stereotypical feminine behavior. Grinnell contrasts her with the neurotic woman, who is the modern woman. This modern woman upsets both herself and the men she comes in contact with by not acting from her normal, Eros nature. She becomes possessed by the contrasexual, an aggressive animus, which is not only unrelated but given to "second-rate" thinking (p. 8). Grinnell states that modern woman loathes other women and herself, is subject to depression and is also often homosexual. Grinnell presents his book as a Jungian study of the psychology of the feminine as seen through the problems of one of his women patients whom he diagnoses as suffering from these ailments. It is also the story of how he saved her and reconciled her to his interpretation of her feminine self. It is one of the books I wish were not representative of fairly current Jungian work on the feminine. I cringe when I hear that one of my patients has unearthed it on her quest for self-discovery and asks me if this is what I believe. I wonder how

other contemporary Jungian therapists react, especially if they know only the titles of the books and that they were written by analysts and peers rather than know their specific content and views.

Irene de Castillejo first published a short article on positive aspects of the animus in 1955. Knowing Woman (1973) includes and updates this 1955 article along with a series of unpublished lectures and articles on the feminine. This book is still recommended to women by analysts as one of the best and most complete books on Jungian feminine psychology (e.g., Mattoon, 1983; Sandner, 1984). In it de Castillejo elaborates and expands Wolff's four archetypes of the feminine in the light of traditional Jungian concepts of the feminine. It is transitional in that in spite of sounding, in entirety, somewhat more dated than Wolff and repeating the tired old catechism of feeling, Eros and relatedness being feminine and womanly, it also makes several important contributions to more modern theory. These were contributions that waited until the 1980s to be taken up again.

De Castillejo noted that "woman's psyche is not just that of man the other way round" (1973, p. 165); it is something no one has sufficiently explored and needs women scientists and analysts to do the exploration. Thinking, de Castillejo states, can be a normal, healthy woman's primary function and need not be equated with the animus.

De Castillejo describes the power, depth and rage that is present in a woman's shadow side. According to her, women carry three shadows: a national shadow, a personal shadow and "darkest of all" (p. 31) the shadow of being a woman. This dark shadow she has seen in women in analysis as witch-like and full of intense rage. It is, however, through this very shadow that de Castillejo finds a woman regains her personal power, individuation and realignment with the undiscovered feminine

within herself. To reclaim this shadow a woman needs both hero and heroine within herself. De Castillejo states:

I think that a woman will also turn witch today for other reasons than personal power. The deeply buried feminine in us whose concern is the unbroken connection of all growing things is in passionate revolt against the stultifying, life-destroying, anonymous machine of civilization we have built. She is consumed by an inner rage which is buried in a layer of the unconscious often too deep for us to recognize.
(p. 42)

Finally, de Castillejo notes that woman and the feminine do not stand solely for nature, the body and earth and it is harmful to restrict them to this and limit them thereby.

Woman is not just earth. To be told, as she often is told by psychologists, that man represents the spirit and she the earth, is one of those disconcerting things a woman tries hard to believe, knowing all the time that they are not true.
(p. 77)

De Castillejo notes a strong element of spirituality in the feminine but of a sort that up until the present has not been described nor has it found its own voice. I will be concerned with her work on the animus and on the archetypes of the feminine in the following chapters.

V. N. Odajnyk, in Jung and Politics: The Political and Social Ideas of C. G. Jung (1976), applies the concept of shadow and shadow projection to the psychology of minority, colonized and subject groups. Though his primary concern was with colonial groups, what he writes is equally applicable to women. (I have inserted feminine pronouns in brackets in the following quotation to emphasize this applicability.)

Collective shadow projections . . . activate and support various local and personal shadow projections, so that the recipient of the collective projection is confronted by negative feelings whichever way [s]he turns. First the culture as a whole defines [her] him in shadow terms; then the locality in which [s]he lives adds its own particular flavor and finally, each individual with whom [s]he comes into contact contributes his own personal shadow elements. The accumulated burden is so heavy it is not surprising that members of shadow bearing groups are usually demoralized and depressed. (pp. 82-83)

Odajnyk notes that people who are members of socially "inferior" groups frequently identify personally with their socially defined status and roles. He describes the results.

The result . . . is the atrophy of the individual personality, which fails to develop beyond the limits imposed by the social role. And, deflationary roles also have their attractive aspects. They offer an easy compensation or justification for personal deficiencies and a psychologically satisfying submergence of the individual with the collective. (p. 26)

Odajnyk thus extends the traditional Jungian idea of the shadow, which is usually the same gender as its projector, to specific groups and, by implication, to the contrasexual. Jung wrote in Aion (1951) that the shadow "is always of the same sex as the subject" (p. 10), yet at the same time, and especially when discussing projection, Jung describes the shadow as containing everything that a person finds unacceptable (e.g., 1939/1969, p. 284). I see nothing in the theory either as Jung or Odajnyk

develops it that would limit the shadow to a single gender.

One focus of current criticism and re-evaluation of Jungian theory of the feminine centers around sex-roles, gender identity, the definition of masculine and feminine, the Eros/Logos dichotomy and, in light of this, further reclamation and reinterpretation of the animus. Jane Wheelwright, in her 1978 monograph Women and Men , keeps to the traditional Eros/Logos dichotomy, with Eros and relatedness described as belonging more to the feminine and Logos to the masculine; she changes this to an individual perspective though still stressing the differences between masculine and feminine in her 1982 and 1984 work. Wheelwright (1984) states that this formulation goes along with the one of the female as being and the male as doing , and is a generational one belonging to "her day." She voices openness to her daughter's (Lynda Schmidt's) different formulation. Wheelwright stresses the importance of individual experience and personal experience in creating a psychology of the feminine and a quest for female wholeness. She makes the differentiation between the view of the world and relationship to it of "mothers' daughters" and "fathers' daughters": those who are related primarily to their feminine and those who relate to themselves as daughters of the patriarchy. Her most original work is on the archetype of the maiden (1984) and the possibilities inherent in it of women being multiple personalities. (I will discuss this in Chapter Seven.) In this work she suggests that the principle of opposites may no longer apply in definitions of male and female. She also posits both male and female aspects of the unconscious in both sexes. Wheelwright differentiates between a female and a male or animus approach to knowledge and the spiritual, but she does not develop this theme.

Ann Ulanov originally seemed to keep to the traditional view also,

but in a long appendix to The Feminine (1971), she re-evaluates her position. She ultimately concludes that the Eros/Logos dichotomy limits, confuses and splits women's consciousness, is usually compounded with thinking and feeling typology, and is a duality that harms more than it clarifies. The Eros/Logos split is examined and declared suspect and ultimately invalid also by Hillman (1972), Guggenbuhl-Craig (1977) and Whitmont (1980, 1982a). Hillman cites primarily psychological grounds for this; Guggenbuhl-Craig rests his argument on socio-historical and cultural evolution; Whitmont relies on linguistic, archetypal and psychological grounds. Hillman (1972), Ulanov (1978, 1981), Colegrave (1979), Whitmont (1979, 1982a) and Bradway (1982a) point to the extensive confusion of Eros/Logos and the function types, the normality (in spite of the numerical minority) of women as thinking types and men as feeling types, and the faulty logic in the original construct.

Whitmont (1969, 1980, 1982a), Hill (1973, 1978), Ulanov (1978, 1980) and Colegrave (1979) call for a redefinition of thinking and feeling which would include the Chinese Yin/Yang idea and re-emphasize the presence of each in both sexes. Colegrave emphasizes the dynamic and active aspect of the Yin. All four extend the analysis of Yin/Yang qualities and their applicability to both men and women.

Gareth Hill (1973) remarks on the problem of Jungian jargon and unconsidered assumptions in the Jungian community about thinking/feeling, animus/anima, and Yin/Yang, and the deplorable penchant for linking them to gender. He considers them "largely culture-bound images" (p. 16) and to be mostly free of sex-linkage though affected by norms, statistical probabilities and stereotyping. He traces part of the problem to the confusion of archetype and cultural stereotype. Another aspect of the problem, Hill suggests, is that it was thinking men who did most of the

original writing on the feminine and what they were drawn to and described was their opposite -- the classical model of the feeling type woman. In his 1978 dissertation Hill describes and elaborates on the concept of dynamic and static feminine and dynamic and static masculine qualities. Again he deplures modern analysts' ignorance about the feminine and their acceptance of Jung's original formulations.

In the traditional, patriarchal culture pattern, then, the classical developmental formulation of analytical psychology is not apt for women, and this has led to a tendency toward confusion among analytical psychologists when modern women's development is described. (p. 18)

June Singer's (1972) book on the psychology of Jung, Boundaries of the Soul , contains a chapter on the masculine and feminine, as does Mattoon's (1981) book on the same subject and Stevens' (1983) book on archetypes. Singer accepts masculine and feminine as opposites, subscribes to the belief that there is a biological pattern through which female denotes being and masculine, doing . However in describing traits of the masculine (active, decisive, logical, theoretical, determined) and feminine (warm, receptive, patient and open) she puts quotation marks around the words to emphasize that she is using culture-bound terms. She refers to the time-boundedness of Jung's work on typology and describes his work on the feminine as "valid enough" (1972, p. 172) for Switzerland in his day. She describes today's women as breaking out of this mold and seeking new definitions of self. However, Singer still sees women as primarily governed by Eros and relatedness, with a consciousness dependent on these attributes. At the same time she thinks this is a period of "momentous change" (p. 232).

In her (1976) book Androgyny Singer takes a historical look at

this archetype and explores the possibility of the development and harmonious coexistence of the masculine and feminine within and without. She further explores the sexism implicit in the old assumptions and the way the feminine was suppressed by a culture which categorized, limited, and restricted both sexes. Singer describes the feminine as having active and passive components. Far more important than gender is the realization and incorporation of one's particular individual potential.

These themes are continued in Energies of Love (Singer, 1983). Though Singer develops her idea of this era being one of new consciousness, her attitude toward the feminine seems to have regressed in that it increasingly stresses the importance of feeling, eros and being for women rather than androgyny. She explains this by referring to (unspecified) studies by sociobiologists that she claims support her view that women "are the natural carriers of the eros principle as their leading function" (p. 120). She also notes that Jung's position on the difference in feminine and masculine consciousness, values and attributes arose in a "man's world" (p. 280) and derived from a male perspective. It is this view and these attitudes which remain powerful today. They constitute "the matrix from which we have entered into another level of consciousness" (p. 147). At the same time Singer places a less emphatic stress on androgyny and the development of the contrasexual in each person than in her former book. She does discuss the importance of modern gender and sex-difference studies by women scholars because "they raise questions concerning the interface between innate and instinctual aspects of development, and the institutions of culture" (1983, p. 256).

Hillman's (1972) major work on the feminine is contained in The Myth of Analysis: Three Essays in Archetypal Psychology. The purpose of the book and of his archetypal psychology is "freeing the psyche from the

curse of the analytic mind" (p. 3). Hillman approaches the feminine through a discussion of the history of misogyny and its accompanying myth of female inferiority and their connection with analysis. Hillman, using the plural voice, writes of this "mytheme of female inferiority." In it, he says:

We discover that this idea is basic to the structure of the analytical mind, basic to the kind of consciousness which we find in both neurosis and its treatment. Misogyny would seem inseparable from analysis, which in turn is but a late manifestation of the Western, Protestant, scientific, Apollonic ego. This structure of consciousness has never known what to do with the dark, material, and passionate part of itself, except to cast it off and call it Eve. What we have come to mean by the word "conscious" is "light"; this light is inconceivable for this consciousness without a distaff side of something else opposed to it that is inferior and which has been called — in Greek, Jewish, and Christian contexts — female. (p. 8)

Neurosis is seen as compensatory to the one-sidedly masculine, scientific and technological world of the patriarchy. Hillman calls for a new consciousness based on another archetypal structure, one in which the Dionysian is as inherent as the Apollonic, the feminine as the masculine. In search for this new structure, Hillman describes the lack of Eros and the erotic in men and its erroneous projection onto women. He reviews Neumann's (1962) study of Amor and Psyche and emphasizes Neumann's distinction between matriarchal (Aphrodite) and individuated feminine (Psyche). For the feminine to be individuated, a new view is required:

The transformation of our world-view necessitates the

transformation of the view of the feminine. Man's view of matter moves when his view of the feminine movesThe idea of feminine inferiority is therefore paradigmatic for a group of problems that become manifest at the same time in psychological, social, scientific and metaphysical areas. (p. 217)

Hillman calls much of psychology a fantasy:

Perhaps still more fundamental are the fantasies which afflict the male in regard to the female when male is observer and female is datum they are recurrent deprecations of the feminine phrased in the unimpeachable, objective language of the science of the period. (p. 224)

Hillman traces these fantasies and myths historically starting with the myth of Adam and Eve through Apollonic Greece, witchcraft, nineteenth-century psychology and the study of hysteria, ending with psychoanalysis. Hillman's conclusion is that they are all aspects of the same myth of feminine inferiority and that science, psychology and our culture still "know next to nothing about how feminine consciousness or a consciousness which has an integrated feminine regards the same data" (p. 249).

In opposition to the prevailing masculine definition of consciousness, Hillman proposes Dionysian and bi-sexual, androgynous consciousness, a synthesis rather than division, and an equal respect for the unconscious and the conscious. In a book that could well have been revolutionary in its re-evaluation of the feminine and that echoes some of the same historical analysis that Ehrenreich and English (1972, 1973) use in a feminist way, Hillman, even here and even at this time and contrary to the findings of his own research, still describes the

feminine as representing only the inferior, incomplete, imperfect, passive, empty, introverted, slower, sadder, cooler, the inert, depressive and non-creative "durable weakness and unheroic strength" (p. 293). He omits the feminine as positive, creative, powerful, initiating, gestating, birthing and mothering. He equates the feminine and bi-sexual consciousness with body-consciousness and an experiential somatic awareness of self. He notes, along with Whitmont, that the inclusion of the feminine in analysis would involve more body-oriented and group involvement than is current (p. 294).

Depth psychology is criticized as having an Apollonian method but a Dionysian substance. "If our aim is 'more light' [more consciousness] can we ever reach . . . the union with dark materiality and the abyss?" (p. 293). Hillman asks for the abandonment of both terms "conscious" and "unconscious," especially when, as he describes occurring in depth psychology, the use of such terms results in an emphasis on a masculine, Apollonian consciousness up to which psychology seeks to redeem the feminine unconscious. "It seems unjustifiable to give the name 'consciousness' to that dried and sunlit condition of the psyche" (p. 289).

In conclusion, Hillman proclaims that
the end of analysis coincides with the acceptance of
femininity The termination of analysis . . .
coincides with the termination of misogyny, when we take Eve
back into Adam's body, when we are no longer decided about
what is masculine and what feminine; what inferior, what
superior, what exterior, what interior. (pp. 292-293)

Ann Ulanov is a professor of psychiatry and religion as well as a Jungian analyst. Her two books, The Feminine in Jungian Psychology and

in Christian Theology (1971) and Receiving Woman, Studies in the Psychology and Theology of the Feminine (1981), seek to integrate Jungian theory with a religious and active Christianity. Ulanov follows up on the equation of women with evil and the corporeal that was noted by Jung. She points out that since women are defined thus psychologically, they therefore receive the projection of everything connected with the body and all the fears that go with sex, mortality, life, death and bodily existence. What starts with fear of the archetypal mother (Neumann, 1955; Ulanov, 1981) continues in a double displacement from fear to hate and from the anima to the feminine in general to a particular woman.

In her search for the feminine, Ulanov updates Wolff's and de Castillejo's four feminine types; she also finds each type present in every woman. Ulanov extends the range of each and adds many more feminine archetypes of both a positive and negative nature. In considering the problem of what is and is not feminine, Ulanov notes how often the definition has been both mixed with socio-historical biases and obscured by men's fear, projection and subsequent biased definitions.

Our symbol systems, along with other cultural realities -- what Cassirer calls the "spiritual organs" of culture, meaning, art, language, theology, science -- create for us a transitional space between our private inner world and the outer world we share with others It is in the space between worlds, between inner and outer, that symbols of the feminine exist and perform a mirroring function, reflecting back to us our apprehension of a major modality of human existence. (1981, pp. 74, 75)

Ulanov stresses our culture's, especially Christianity's, fear and hatred of the feminine and its desire to subjugate it and keep it

unconscious. "A deep wound [to the woman's ego] is the result of direct and indirect attacks on a woman's sexual identity" (p. 145), brought about by this attitude. "A woman who elects consciousness must fight almost indomitable sexual projections, her own and others" (p. 154).

The cure for the ills of our culture, Christian theology and ourselves is through the recovery of the feminine, the exploration of its meaning and its incorporation into full humanness. "The change in our consciousness of the feminine and our relation to it is so radical because it changes our consciousness of what it means to be human" (p. 139).

Willeford (1975, 1976 & 1977) points out that Jung's tendency to form his concepts in a dualistic and polarized way is especially evident in his treatment of the masculine and feminine. Willeford's main purpose is to trace the historical roots of Jung's polarization (1975) and to argue for a re-evaluation and reinterpretation of the feeling function (1976, 1977). Willeford criticizes Jung for the absolutism that results from this emphasis on opposites. Instead, Willeford stresses the relative differences between the masculine and the feminine, their continuity, complementarity and complexity. He points to the compatibility of these and other supposed opposites and "the gradations, transitions and coherences" (1976, p. 45) which he attributes to an outlook representative of differentiated feeling. Willeford also alludes to the differences brought about by time and culture and criticizes those writers and analysts who take Jung's intuitive formulations for law.

E. C. Whitmont (1979, 1980, 1982a and b) presents the most comprehensive and exhaustive consideration of the feminine in analytical psychology to date. Following Neumann, he sees consciousness as progressing through uroboric, matriarchal and patriarchal states.

Whitmont posits the end of patriarchy and the emergence of a new integrative era which evolves beyond, though includes and synthesizes, the matriarchy and patriarchy. Like Ulanov, Whitmont parallels these eras with developmental stages, using object-relations terminology. Whitmont insists on the necessity for both males and females to go through each stage. He concurs with Ulanov on the socio-historical causes for the changes in our view of the feminine and presents an even wider array of archetypal examples of the feminine -- types which had been overlooked, suppressed or rejected during the period of the patriarchy. Whitmont clearly differentiates the feminine from matriarchal consciousness.

Like Hillman, Whitmont traces the myth of the inferiority of women and of the feminine from antiquity to the present. He integrates this myth of feminine inferiority with three other patriarchal myths which "unbeknownst to us, . . . still underlie to a large extent our modern world view" (1982a, p. 78). These are the myth of divine kingship which supports the Christian religion and its lack of a feminine principle; the myth of the loss of paradise (loss of the feminine as represented by the natural world and the body) and the myth of the scapegoat (in which the feminine receives the projection of everything which the masculine perceives as negative). The Grail myth is seen as an antidote to these harmful myths and as a way of honoring, serving and reincorporating the feminine.

Whitmont adheres to the traditional Jungian view of seeing the earth, nature, body and matter as feminine. Like Hillman, he criticizes traditional Jungian analysis as too cerebral, linear, judgmental, interpretive, Apollonian and masculine. In contrast Whitmont recommends what he describes as archetypally feminine modes: playful experiment, gestalt work, psychodrama, nonverbal enactment, body awareness,

responsible touch and body contact, guided imagination and analysis in a group as well as a private setting. This analysis uses the feminine modalities and is involved in experiment and in creation of new myths and new rituals for the new integrative age (1982a and b).

Whitmont (1979, 1980, 1982a) presents an exhaustive list of what he considers feminine and masculine attributes. He prefers the terms Yang and Yin to masculine and feminine, but redefines them to include "the idea of exteriorization, diversification, penetration, and external action for Yang and inherence, unification, incorporation, activity and existence for Yin" (1980, p. 112). Whitmont proposes the eradication of the Eros/Logos division for feminine and masculine; he calls them "terminologically and psychologically inappropriate" (1980, p. 109). Thus both masculine and feminine are granted related and unrelated, active and passive aspects. He notes the social conditioning which encourages women to be passive and related, saying "this is but a persona gesture" (p. 111). However he keeps Logos as masculine, replacing Eros with the term "Medusa" to designate Logos' powerful, seemingly chaotic opposite. Whitmont equates this with Neumann's (1962) transformative aspect of the feminine.

Despite Whitmont's excellent discussion of feminine and masculine principles, he does not satisfactorily outline how they develop in actual men and women, nor does he consider the implications of single-gender (female) nurturing as a possible source of developmental and behavioral differences between sexes in our culture. Dinnerstein (1977), N. Chodorow (1978), Hall (1980) and Rubin (1983) have all examined this question. Because of the nuclear family, the absence of the father or other masculine presence in day-to-day nurturing and care-giving, and the dominance of the mother in infant experience, they argue that the male

who has to learn his difference from the mother is apt to experience a more traumatic development and also exhibit more fear of the feminine than females. This is a difference in experience which may inevitably reinforce patriarchal gender-typed behavior and make the integration of all aspects of the feminine more problematical for men in our culture than for women, and more difficult than Whitmont recognizes.

Kenevan (1981), in her article "Eros, Logos and Androgyny," continues Neumann's and de Castillejo's differentiation of focused and diffused consciousness. She seeks to update it and reformulate it in what she terms a pro-feminist way. She finds both Eros and Logos androgynous and separates either of them from belonging specifically to a single gender, but does give them specific attributes and ways of manifesting along gender lines. She criticizes the confusion in many Jungians between "sexual differentiation and the differentiation of psychological types" (p. 9) but calls it unavoidable given the Eros-Logos equation with feeling and thinking and women and men.

Kenevan describes feminine consciousness as having a diffused, holistic, related and circular Logos and a focused, personal, concrete, subjective Eros. She gives to masculine consciousness a focused, analytic, atomistic, linear and logical Logos and a diffuse, impersonal and abstract, objective Eros. She argues cogently for the re-evaluation of diffused consciousness as a necessary and complementary addition to focused consciousness. She deplores the devaluation of what she calls the feminine and of women's way of thinking and wants women to assert the value of their own mode of thinking:

It seems that people with strongly developed masculine logos misinterpret completely the thinking of feminine logos and call such thinking feeling. I believe they do so through a

projective mechanism. Since their own feeling is diffuse and holistic, they confuse the categories of eros and logos and assume that, as their feeling is diffuse, the diffuse thinking of feminine logos is similarly diffuse feeling instead of thinking. This is reinforced by their assimilation of thinking to the focusing capacity. (p. 17)

The value of this is to regain status for a feeling type person's thinking and clarify its processes. The problem of course is that women and the feminine are conformed to this feeling type and it is then applied to feminine consciousness. The focused thinking of a thinking type woman is not allowed except as a manifestation of masculinity. Separated from her own categorical confusion, Kenevan's theory adds a good deal to the elucidation of a feeling type person's, especially a woman's, feeling type thinking. Kenevan also adds a note of clarity to explain the so-called lack of feeling in men. She notes that what she calls feminine consciousness, and what I would call a feeling type woman, considers the diffused eros of masculine consciousness as a deficit, a manifestation of an inability to relate and as a sign of absence of feeling. Kenevan points out that it is not this, but instead is a different way of expressing feeling.

Mattoon, in her book Jungian Psychology in Perspective (1981), continues what J. B. Wheelwright has called that "odious linkage" of feminine/Eros/ feeling/related/unconscious (or /diffused consciousness) /woman. She describes Eros "as synonymous with the female principle" (p. 94). Mattoon reviews prior work on the feminine very briefly, in less than ten pages. In this review she mentions only the work of Jung, Harding, E. Jung, Wolff, Neumann, Ulanov and Guggenbuhl-Craig. She omits most of the writers who have taken a different stand from her own,

perhaps because consideration of them would complicate the clear Jungian delineations she seems to be offering. The result is a distorted and incomplete picture which presents the Jungian view of the feminine as static. Mattoon does point to the confusion of cultural stereotypes with innate qualities. She also reviews type test results that place women as generally but not preponderantly more in the feeling than the thinking type. In her two (1983a and b) lectures in San Francisco she cites feminist criticism of this static and conventional view of the feminine and talks of her own personal difficulty with this view. In her first (1983a) lecture, Mattoon presents her reinterpretation of the animus in consequence, but again without reference to contemporary Jungian work. Her second (1983b) lecture presents the original and conservative Jungian view of the feminine. She speaks of a wish for alternatives but limits them to those which derive from a positivist and empirical reworking of the concepts.

Anthony Stevens' (1983) book on archetypes is a combination of sociobiology and analytical psychology. It holds the same attitudes toward the feminine as Mattoon seems to, but makes them more categorical. Stevens sees Jung's work on the feminine as biologically grounded in genetic truth. "Indeed, both the ethological and the anthropological data tend to vindicate the Jungian position: it seems probable that significant differences between the political, social and economic roles of men and women are determined by genetics" (p.174).

Stevens describes gender as the most important aspect of personal identity (p. 174) and argues that "it is crucial that boys become men and girls become women and are clear about their roles and identity" (p. 201). He describes men as "naturally," and maybe even hormonally, thinking and sensation types while women are feeling and intuitive types

(pp. 194-195). He portrays men as superior physically, more adaptive, of superior intelligence, and more innovative, creative, persistent, motivated, powerful, aggressive, assertive, and more dominant than women (pp. 181-192). He quotes Goldberg's (1973) The Inevitability of Patriarchy to state that

male dominance is a manifestation of the "psychophysiological reality" of our species"patriarchy is universal and that there has never been a matriarchy." Patriarchy, it seems, is the natural condition of mankind. "There is not, nor has there ever been, any society that even remotely failed to associate authority and leadership in suprafamilial areas with the male." (p. 188)

Stevens continues by asserting that women, by nature, should not try to compete with men "on masculine terms and on masculine territory" (p. 174) but, instead, cultivate their genetic tendency to be contained, nurturing, affiliative, related and altruistic (p. 190).

This attitude toward women uses faulty scholarship to confuse cultural stereotypes with "scientific" truth and to maintain and perpetuate patriarchal values. What I object to is the damage it does to women. It limits both their outer and inner worlds. It confines them to patriarchal cultural patterns on specious grounds. It also hurts -- Ulanov's "deep wound . . . the result of direct and indirect attacks on a woman's sexual identity" (1981, p. 145). I worry about the effect of these views of Stevens on his female patients, of the "atrophy of the individual person, which fails to develop beyond the limits imposed by the social role" (Odajynk, 1976, p. 26).

Like the frantic man with the flashlight in my dream, I could easily lose sight of my own purpose by filling a whole chapter with necessary

and important rebuttals to Stevens' work on the feminine. Marriot, 1983, and Mattoon, 1984, in their short reviews of this book have already criticized Stevens for his sexism. I will only add here that Stevens' work is badly marred by using popularizations of ethological work, and by using biological, behavioral and anthropological data which have been superseded and invalidated (e.g., MacFarlane, 1978, and Blum [Ed.], 1980, who present recent findings contrary to Bowlby, 1958 and 1969, on neonatology; Bem, 1976, and numerous other sociologists who supersede Hutt, 1972, on sex differences; Arieti, 1976, who is far more convincing and scientific than Hutt, 1972, on creativity; Bleier, 1984, and Lewontin, Rose and Kamin, 1984, who marshal evidence to refute Wilson, 1975, Tiger and Fox, 1972, etc., on anthropology, ethology and sociobiology).

Stevens' description of his clinical evidence and his conceptualization of male and female attributes and roles, rather than enlightening and helping individuation, are an example of the "recurrent deprecations of the feminine phrased in the unimpeachable, objective language of the period" (Hillman, 1972, p. 224; quoted by me page 161 this chapter).

Bradway (1982a) reviews some of the same research on gender differences that Stevens does. She reaches different conclusions. She remarks that "linking traits to gender can perpetuate the stereotyping that women initially recognized, and that men have increasingly seen, as potentially limiting to the development of both sexes" (p. 279).

Bradway concludes that though there is an important difference between men and woman it is affected by changes in cultural standards, thus the polarity is being decreased today. She notes both the positive and negative aspects of the masculine and the feminine that are present

in all women. In a very brief reference to prior work, she cites Neumann, Whitmont, and Hill on the elaboration of the dynamic and static poles present in both the masculine and the feminine. She reviews the arguments against the Eros/feeling/Yin/feminine/woman and Logos/thinking/Yang/masculine/man equations. Yin and Yang, especially, are misused in our culture for they encompass far more than simple masculine and feminine. Her research on women who worked and those who stayed at home found that subsequently each needed to develop the undeveloped: thinking and possibly outside work for the home group, feeling and perhaps a sense of the home for the professional group. This is explored in Bradway's 1978 study of the Hestia and Athena archetypes and will be included in Chapter Seven.

In an earlier (1973) monograph, Bradway focuses on the primary importance of a woman gaining identity as a person, not as a woman.

I am particularly interested in how women experience themselves. I believe that the psychology of women is still evolving, and that it is not just the counterpart of male psychology. I wholeheartedly agree . . . [that] males and females are not opposite each other, but different from each other. (pp. 9-10)

Bradway is one of the few Jungians to note the patriarchal bias in our language and to point out that language does make a difference in the way women are perceived and see themselves. She deplores the way so-called feminine traits are being used as an argument to exclude women "from certain educational, occupational and social opportunities" (p. 8). In her later work Bradway advocates a clear separation of terminology between masculine/feminine on the one hand and men and women on the other. For both analyst and analysand, appreciation of the functioning of

the masculine and feminine in both is "essential for Jungian work" (p. 279). In a 1984 talk she stresses the new approach in therapy demanded by the increasing number of women who are in touch with, but confused by, a new dynamic and powerful feminine spirit rising within them.

CONCLUSION In Chapter Two I quoted Held (1980) who wrote that theorists cannot "escape the language, the preconceptions embedded in it, the background life-contexts, of their authors" (p. 310). I want to remind the reader of elements of critical theory and feminist methodology that I wrote about in that chapter. I summed up critical theory as useful to a study of the feminine in Jung because of:

1. Its conception of critique as a method of scientific reconstruction, and as a method of examining and taking into account the socio-cultural determinants of theory.
2. Its stress on the historicity of theories -- their time-boundedness and relativity -- theory resting on particular practical and scientific interests as well as on conditions which all change over time.
3. Its view of human nature as evolving from and subject to historical and dialectical examination.
4. Its emphasis on research as an activity which examines the past in order to identify and advocate theories and strategies that can help contemporary people's self-organizational and transformational capacities.
5. Its distinctive methodology which "stems from the critical stance from which [its] techniques are used . . . critical theory is firmly committed to providing a thorough-going critique of the distortions that characterize such

constructions [of social life]." (Morgan, 1983, pp. 32-33)

6. Evaluation is seen as an intrinsic part of research.

Critical theory examines aspects of reality such as socio-historical conditions, ideology, myths and contradictions and seeks to uncover deceptions and distortions in order to explain more completely and accurately what it means to be human. (pp. 29-30, this study)

J. Roberts (1976) suggests that "the challenging and arduous task before us [is] to rethink the concepts inherited from men -- about them, about us, and, therefore, about humanity" (p. 5). Gardiner (1983) calls for a shift away from a model of the feminine self which is viewed only in relation to the heterosexual hierarchy and toward a model based on a definition of self that rises from the mother-daughter bond. Mednick (1976) and Jehlen (1981) want women to be studied for themselves and not in relation to men, or in the service of the study of men or as men's reflections, counter-images or opposites.

The old mythologies about female psychology must be re-examined both to discard what is outdated and to save what may still be of use. The history of the feminine in psychology must be specifically re-examined with the purpose of paying attention to any writers (often women) heretofore ignored and to possible differences in women psychologists' theorizing. (Mednick, 1976, p. 767)

In this chapter I have attempted to follow these precepts in presenting post-Jung writers' attitudes toward the feminine and their attempts toward an interpretation of the feminine. I have examined their conceptions about Eros and Logos, typology, and consciousness in relation to gender, their discussions and elaborations of the meaning of masculine

and feminine, and the sex-role attributes they allocate to, and the gender expectations they have of, women.

There is no clear pattern. There could not be one in such a divided age as ours where individuals are at such different stages of evolution in identity and consciousness. What can be discerned, though, is:

1. A shift away from seeing women only as adjuncts of men and toward seeing them as independent. This started with Harding's working woman and Neumann's transformative one, was developed by Binswanger, and reached full acceptance in Hillman, Whitmont, Wheelwright and Bradway today.
2. A shift (though with marked exceptions) away from the pigeon-holing of women along stereotypical "gender-linked" lines and described as the opposite of whatever is male (Neumann [1962], Hill, Wheelwright, Bradway). This shift is accompanied by increasingly convincing arguments against the Eros-Logos and type linkages with gender (Binswanger, Hillman, Ulanov [appendix, 1978], Whitmont, Guggenbuhl-Craig, Colegrave, Hill, Bradway).
3. The continuation and expansion of Jung's emphasis on the presence of the contrasexual within each person and a growing emphasis on the exploration and incorporation of the feminine (Harding, Neumann, Binswanger, de Castillejo, Ulanov, Singer, Hillman, Whitmont, Wheelwright, Bradway).
4. A growing interest in the study of women themselves (de Castillejo, Singer, Wheelwright, Bradway).
5. An emphasis on personal experience as a basis for theory (Singer, Wheelwright, Bradway).
6. An exploration and a valuation of what may be essentially feminine: a feminine voice which has been suppressed and is just now

surfacing (Neumann, Hill, Hillman, Whitmont, Wheelwright).

7. An interest in and encouragement of power and strength in women (Harding, Neumann [1962], Whitmont, Wheelwright, Bradway).

8. Some criticism of prior work on the feminine that emphasizes the lack of attention to culture, circumstance and time (Harding, Binswanger, Hillman, Ulanov, Singer, Whitmont, Hill, Bradway).

Jungian theory on the feminine is, with few exceptions such as Hillman, Willeford and Whitmont, sadly lacking a historical outlook. Many of the writers remain oblivious of prior work and seem to be writing from within some introverted vacuum. Many more accept the term Jungian in Yandell's (1977) definition of Jungian-1: "The conservative trend would be to close down the frontiers, turn the Collected Works into a body of dogma, and build a fortress-church of Jung to be defended against deviation and heresy" (p. 3).

According to the tenets of feminist critical theory I have paid attention to many women writers on the feminine who were largely ignored. These women do not show a particular single pattern or hold a unified outlook. They could, though, be separated into mothers' daughters and fathers' daughters: those who valued women, womanliness, and the feminine in and of itself, and those who sought to mold women into what was expected of them and demanded by the patriarchy. The mothers' daughters seem to be increasing at the present time with Bradway and Wheelwright (the most contemporary) as prime examples. I find that there is warmth, passion, excitement, and personal involvement in their work. It is work that is also grounded in convincing scholarship from my point of view. I find that the combination of this type of feeling plus the scholarliness brings something very different into Jungian theory that men writing about women today simply do not have. I will be discussing this new tone

in women's scholarship in Chapter Seven, especially in relationship to Zabriskie, Perera, Meador, Bradway and Wheelwright and their archetypal studies.

In this chapter, as I have said, I have looked at interpretations of the feminine since Jung, at Jungian writers' ideas about Eros and Logos, typology, and other attributes in relation to gender, and have attempted to discern the difference (or confusion) they make between, and their definitions of, masculine and feminine and male and female. I have quoted Harding as declaring, "our civilization has been patriarchal for so long, the masculine element predominating, that our conception of what feminine is, in itself, is likely to be prejudiced" (1976/1935, p. 30), and Hillman as stating that we "know next to nothing about how feminine consciousness or a consciousness which has an integrated feminine regards the same data" (Hillman, 1972, p. 249). I referred to Wheelwright's (1984) positing a difference between male and animus approaches to knowledge and a female approach, and I quoted Bradway (1973) on the evolving psychology of women.

What is left to do in light of this review is to attempt my own theorizing. To do this I will restate what I believe can be eliminated from Jungian theory, proceed to what can be retained and then add my own sense of what needs to be added. Because there is no convincing evidence to support them, because they are representative of a historical view belonging to a specific and past era, and because they are limiting and potentially harmful to the full development of personality, I propose that the following elements of Jungian views on the feminine must be discarded in order for it to be of contemporary use:

1. The reduction of the feminine and of women's psychology to only one correct way of being: that connected with Eros, feeling, the

contained, diffused conscious or unconscious, related and passive Yin mode;

2. The idea that the feminine and that women's psychology is opposite to and complementary with the masculine and men's psychology, and can be described solely on these terms;
3. The idea that there are separate (though possibly equal) spheres for men and women;
4. The limiting (in spite of theoretical contrasexuality) of women to the feminine and men to the masculine;
5. The limiting of woman and the feminine to socio-cultural stereotypes and the description of these stereotypes as normal and necessary for woman's psychological health and as accurate depictions of her reality;
6. All the varied terminological confusions between typology, gender and the feminine and the masculine principles.

What should be kept is the assumption that there is a difference between the masculine and the feminine and also between men's and women's psychology. These are differences of kind and possibly of quantity, not of value. However, what these differences are and how they arise remains unclear and needs further investigation. Probable differences in biology and in the experience of same and different sex mothering may prove crucial. Many other differences, accepted as innate, may rest instead on socio-cultural biases and social conditioning and are transitory, dependent on the time and culture. Jungian concepts of the contrasexual in each gender, of typology (when not gender-bound), of honoring both Eros and Logos ways of perceiving and being, of exploring the masculine and feminine through symbol and myth remain forceful and generative elements which can lead towards a modern interpretation.

As an introverted thinking intuitive type any definitions I attempt will reflect my typology. The confusion of a writer's own typology with what she is describing is an ever-present hazard which has not received enough attention. Thus E. Jung and Binswanger describe their own sensation type thinking -- objective and concrete -- and then apply this to women's thinking in general, while feeling type writers like Singer explain the women in reference to their own preference for the feeling function. I do believe there is a difference between the ways men and women live in, perceive and respond to the world. I also think that gender and typology affect each other. Specific types (as I discussed in Chapter Four, pp. 92-94) tend to be generally more common and more encouraged in specific genders according to socio-cultural conditions. More important, the ways these types are influenced by gender produces a different quality to their expression.

I will end this chapter with a brief phenomenological description of one such difference which may elucidate some of the varying aspects of masculine and feminine within a single function in a single person. I will be thinking about my own thinking. There seems to me to be a difference between the way I use my primary function, thinking, and the way a man does. My thinking is logical, focused, linear but it also tends, given its own way, to use these qualities for the purpose of synthesis and completion. I prefer building things up rather than breaking them down. I love making series into patterns. Abstract thinking is often fun for me, but I can't think well in a vacuum; what I'm engaged in (as in this present study) has to have some personal sense or meaning for me. I also, alas, want to include everything when once I start! I don't think I'm invested in my thinking nor rest my self-definition in it; I can accept criticism about it easily while a criticism about my

feeling or my personal disclosure leaves me raw. I can get tremendously excited by something I'm evolving and also tend to have a somewhat personal relationship to my ideas. My thinking can be aggressive and competitive but it's almost as though my thoughts were my children and the aggression and competitiveness is used for their protection and growth rather than for my own ambition or success (which sometimes needs, but lacks, this push). I like to mull and ponder and dream. Gestating an idea slowly and giving it its own time works far better for me than deciding to meet some deadline. The negative of this is that I'd often rather read and think than express myself. I think some of the trouble I have starting to write my thoughts comes from cultural conditioning: I'm doing something I've been told again and again is masculine and, as a woman doing it, I'm not supposed to and/or it is considered second rate (this is the voice of a negative animus speaking.)

My thinking doesn't feel masculine to me; it seems to emerge from my feminine consciousness. Where it does use the masculine is to get my thoughts up and out and down onto the paper and then stick with the project until it's done, which includes a certain rigorousness and limit-setting (both of which are an effort for me).

Finally, I have a strange suspicion that the masculine helps me most in self-disclosure, in the more personal, evocative, even poetic aspects of my writing. It's not that these come from a masculine consciousness, but it is here I need an animus, a go-between to bring up my feeling function from the unconscious as well as to give me a feeling for self-assertion. It adds a different sort of strength that at least my own feminine consciousness lacks. It occupies space and time firmly and firmly acknowledges that I have the right to be standing here like this and telling you about myself.

This union of masculine and feminine is necessary for good thinking as is some feeling. The poet Robert Bly once wrote: "The danger that language will trap us in opposites, of right and wrong, man and woman, is tremendous, but language when loved and entered contains also the healing of opposites" (Colegrave, 1979, foreword, p. x). This is the way I like to think I think.

This is a brief example of some of the kind of differentiating and synthesis that needs to be done by women looking at and into themselves in the exploration of woman's different ways of knowing. In its brief consideration of the animus it jumps ahead a bit. In the next chapter I will trace what has been written about the animus and anima archetypes, again going chronologically from the nineteen-thirties to the present.

CHAPTER SIX: ANIMUS AND ANIMA

An archetype, as Jung has characterized it, is not representable but is a primordial, unchanging pattern, "instinct" or motif that rests in the collective unconscious behind its images. It is a predisposition, propensity and readiness toward a certain expression in image, affect and action rather than the concrete form itself. Images of the archetypes have appeared in differing socio-cultural forms throughout history in myths, religions, dreams, art, visions, legends, fairy tales, and certain basic behavioral patterns. Jung specifies the animus and anima as the archetypes of the masculine in women and the feminine in men. (I have discussed Jung's presentation of the animus and anima in Chapter Four, pp. 90-96. Readers unfamiliar with Jung's ideas may want to briefly review this section of my study.) The outward form of these archetypes, attitudes toward them and descriptions of them have probably been the subject of more change during the past forty years, and have been elaborated on and described more, than any other part of Jung's theory. It is important to note that though the archetype itself does not change, its manifestations can be expected to conform to changing customs, attitudes and circumstances and be modified accordingly. Those who adhere strictly to Jung's definitions of the animus and anima archetypes make a concretistic mistake that departs from the spirit of his work. This chapter will concentrate on those who have added to, elaborated on or modified the initial development of the idea.

The writers I will be discussing portray the animus and anima as archetypes, as structures of the psyche, as dynamic processes and as important factors to be dealt with in the process of individuation and in

treatment. Often they do not make a distinction of which aspect they are delineating. This results in some confusion and makes a clear, chronological picture of the development of these concepts particularly difficult. I will attempt to point to the differences between content and process issues as I go along.

Emma Jung (1941/1981) first elaborates and expands on C. G. Jung's descriptions of the animus in a paper On the Nature of the Animus read before the Psychological Club of Zurich in November of 1941. In it, and "The Anima as an Elemental Being" (1955/1981), she portrays the development within the psyche of both positive and negative animus and anima figures. In contrast to C. G. Jung, who described the animus with great distaste, Emma Jung's book appears as a counterpoint and corrective to this attitude. As I mentioned in Chapter Four, Jung in later editions of his work (1953, p. 90n.; 1956, p. 183n.; 1958, p. 30n.; 1959, pp. 124n., 247n.; 1980, p. 768n.) refers to and recommends her book as a valuable amplification and addition to the concept.

Emma Jung emphasizes the way the three factors behind the manifestation of the animus and anima -- latent contrasexual characteristics, the individual's experience of representatives of the opposite sex and the socio-cultural image of man or woman, all coalesce into a psychic entity which affects process. It

behaves as if it were a law unto itself, interfering with the life of the individual as if it were an alien element; sometimes the interference is helpful, sometimes disturbing, if not actually destructive. (1981, p. 2)

Her purpose, she says, is to understand the ways in which the archetype "appears in relation to the individual and to consciousness" (p. 2). She defines the animus as representing Logos, "the quintessence

of the masculine principle" (p. 3). This Logos, she suggests, progresses dynamically in a sequence that is dependent on the psychological development of the woman and on her natural talents. The animus first appears as representative of primitive physical power, then is involved with deeds, proceeds to represent words and ideas; in its most developed state it portrays and is involved in questions of spiritual meaning. Emma Jung delineates each stage. She stresses the usefulness and power of each stage without neglecting the difficulty that arises because of the manifestation of its negative sides. She thinks that the earlier two phases of animus development have been integrated by most women in the culture of her day; it is the latter two that prove troublesome because of women's relatively new extension of consciousness. The new consciousness in women, she avers, is due to the loss of the power of the archetype of the patriarchal church, to the fund of psychic energy released that was once tied up in child bearing and in manual labor. Women's rise in consciousness joins with the general widening of consciousness of what she describes as kairos , the spirit of the time-moment. The interaction of animus and consciousness is that

if woman does not meet adequately the demand for consciousness or intellectual activity, the animus becomes autonomous and negative, and works destructively on the individual herself and in her relation to other people. This fact can be explained as follows: if the possibility of spiritual functioning is not taken up by the conscious mind, the psychic energy intended for it falls into the unconscious and there activates the archetype of the animus. Possessed of the energy that has flowed back into the unconscious, the animus figure becomes autonomous, so powerful, indeed, that

it can overwhelm the conscious ego, and thus finally dominate the whole personality. (p. 6)

Emma Jung states that in psychological work, the integration of the animus requires that women withdraw the projection of its attributes onto men. Next it requires women's useful and creative work; then a strong sense of the feminine within them in order to separate from their identification with the animus and to limit its power. Two intertwined problems make all of this a very difficult task. The first she calls "this now superannuated veneration of men, this overvaluation of the masculine" (p. 24), which makes a woman give over to men, or to her animus, power and aspects of herself that should be her own. The second is a woman of her generation's relative inexperience in thinking and acting for herself. The search for and reclamation of the feminine reclaims also her masculine.

What is really necessary is that feminine intellectuality, logos in woman, should be so fitted into the nature and life of woman that a harmonious cooperation between the feminine and masculine factors ensues and no part is condemned to a shadowy existence. (p. 13)

Other points she makes are the animus's ability to overwhelm the feminine and thus cause depression, its quality of separating woman from relationship, its capacity for wishful or magical thinking rather than real thinking and its compulsive mulling over and reworking of past events in a brooding and nagging form of self-torture. When differentiated and discriminated and given a subservient place, however, it can act as a familiar, a servant, a teacher, a guide who "initiates and guides the soul's transformation" (p. 33). Finally, Emma Jung states that integrating the animus within the psyche has an unexpected positive

effect in the relationship of a woman to other women.

I have had occasion to observe that as the animus problem became acute, many women began to show an increased interest in other women, the relationship to women being felt as an ever-growing need, even a necessity. Perhaps this may be the beginning of a feminine solidarity, heretofore wanting, which becomes possible now only through our growing awareness of a danger threatening us all. Learning to cherish and emphasize feminine values is the primary condition of our holding our own against the masculine principle which is mighty in a double sense -- both within the psyche and without. (pp. 41-42)

In her work on the anima, Emma Jung doesn't so much extend Jung's findings but elaborates a particular manifestation of the anima: the nature spirits of nixies, fairies, swan maidens, mermaids and nymphs of legends, myths and fairy tales. In the process she describes these as being multiple figures in a man's unconscious rather than Jung's idea that they were a single figure. What she finds in these manifestations are the qualities of Eros, irrationality, receptivity yet elusiveness, a gift for magic, prophecy and second sight, closeness to the unconscious and closeness to nature. They are qualities that can manifest within a man in a positive or negative way depending on the man's attitude and actions in response to their demands. They are often in need of redemption, capture or saving by him. Emma Jung states that the task of integration of the anima is different from the integration of the animus because it is a step down for a man toward what he considers the inferior since the feminine was considered inferior to the masculine in her time. This integration requires humility, service and even, perhaps, a lowering

of consciousness. Emma Jung ends her book with a statement that sounds contemporary:

When the anima is recognized and integrated a change of attitude occurs toward the feminine generally. This new evaluation of the feminine principle brings with it a due reverence for nature, too; whereas the intellectual viewpoint dominant in an era of science and technology leads to utilizing and even exploiting nature, rather than honoring her In our time, when such threatening forces of cleavage are at work, splitting peoples, individuals and atoms, it is doubly necessary that those which unite and hold together should become effective; for life is founded upon the harmonious interplay of masculine and feminine forces, within the individual human being as well as without. Bringing these opposites into union is one of the most important tasks of present-day psychotherapy. (p. 87)

Esther Harding in two articles in Spring, "She: A Portrait of the Anima" (1947) and "Anima and Animus" (1952), further develops these concepts, both in their manifestations and in their process. The first article is one of the first examples after Jung of what was to become a common form in Jungian studies. This is the retelling and amplification of a single story or dream for its analogies and relevance to one or more aspects of analytical psychology. It may have derived from the Zurich seminars which were often given on this sort of theme (e.g., Jung's Zarathustra Seminars, 1934-1939). Harding sums up the novel She by Rider Haggard as a case of a man possessed by his anima and of the failure of anima differentiation by a man with a markedly undeveloped feeling side. The novel depicts a negative, powerful, alluring and

despotic anima figure who is ultimately destructive and is herself destroyed. Harding examines the story for its characters' attempts at differentiation and union and for all the ways this process can go astray. "The ever-recurrent problem," Harding concludes, "is, how can man so relate himself to life that this energy shall be reviving and reinvigorating, instead of destroying?" (1947, p. 73).

Harding draws attention to one of the typical mistakes of men in her time. She notes that the males in the book have lost all contact with the Eros principle which therefore remains in the unconscious. The type of relationship between the sexes that results from this attitude is described somewhat acerbically by Harding as a process in which

no commitment is made, no interchange on a human level or in the realm of ideas is possible, and no sharing of life is expected of the man; the woman does all the adapting; she gives up her former way of life without expecting or receiving any guarantee of his faithfulness or of receiving a place in his future plans. This represents the Victorian man's idea of love! (p. 78)

Harding (1952) incorporates anima and animus stages in a developmental theory which will be discussed in Chapter Eight. Harding describes the process as starting with the first stage in women's development. This is the appearance of the anima-woman who is psychologically undifferentiated and lives a primarily unconscious life. In this stage a woman prefers to hold and embody a man's projections rather than living her own life. After discussing this stage, Harding is concerned with the development of the animus. In contrast to Jung, she, like Emma Jung, emphasizes the positive and integrative aspects of the animus in a woman's psyche. What she adds besides further elaboration of

positive animus figures is the separation of animus and anima identification into two types: active and passive. Harding depicts the passive type as present in people who have not yet developed a satisfactory ego and persona. She describes them as a sort of animus-man and anima-woman. They both exist, however unconsciously, in reference to another: the animus-man by relating to women or to the feminine in men and the anima-woman acting in order to attract men. Active identification with the animus produces in women "mannish" activity, opinions and mannerisms, but also some good, hard and creative work in the business and professional world. Active identification with the anima in men produces "effeminacy," moods, and a type of sensitivity and artistic creativity which rests on aesthetic and emotional value judgments. People progressing from the passive to the active stage do not necessarily show much growth of personality. In both stages, Harding explores the contamination of animus/anima with shadow qualities. Differentiation of the shadow and the animus/anima and integration of this shadow aspect of the unconscious is portrayed as a moral problem. With better integration and the proper relation to the animus/anima archetypes, she describes a change in their manifestations. Images appear that depict increasingly wiser and more helpful figures. Harding concludes that a developed anima or animus mediates, interprets and differentiates experience dynamically within the psyche.

Linda Fierz-David follows Harding in exploring masculine anima development through the amplification of an ancient story. Her Dream of Poliphilo (1950) is a carefully worked out description of the process of individuation and of the development of the anima in mythological terms. This uniting of modern analytical developmental psychology with ancient myth has played an ever increasing part in the Jungian elaboration of

psychological motifs from Jung's time to the present. Fierz-David makes use of it here to bring out the psychological importance of a man's proper and balanced attitude toward the feminine within himself, which then allows the anima to develop in a positive and helpful way. Like Emma Jung, she traces this development through stages that show increasing sophistication.

Barbara Hannah's (1957, 1951/1962, 1971) views of the animus are traditional, remain close to Jung's, and do not change over time. In The Problem of Contact with the Animus (1951/1962), Hannah describes the animus as neither good nor bad but potentially double -- capable of both. She states that the positive and negative attributes of the animus derive mainly from shadow contamination. The first step in "having it out with the animus" (1971, pp. 24-25) is work on differentiating the animus from the shadow. Hannah stresses the manifestations of the negative animus and calls it "the blamer."

Although there are exceptions, most women -- when they have experienced the reality of the animus beyond all doubt -- feel exceedingly negatively towards him. He is apparently forever thwarting our intentions, spoiling our relationships, replacing our sound instincts and feelings by a mere collection of opinions and altogether preventing us from living our lives naturally as women. (1951/1962, p. 21)

Hannah makes several suggestions to women in order for them to develop a more helpful animus. First, Hannah proposes active imagination as the best method for the differentiation of animus from shadow, for coming to terms with the animus and as a way to listen to the animus and to inform it about one's own needs. The second is to use feeling and love (and tears). Without this work, she describes the animus as acting within

a woman in order to fill the vacuum left by the woman's own lack of consciousness. In Hannah's 1957 article and 1971 book, she explores the depiction of positive and negative animus figures in fiction. She uses the work of R. L. Stevenson, Mary Webb and the Bronte sisters for examples of a great number of positive and negative animus figures. The Brontes' lives and work are also examined. Hannah looks at their lives as case studies which are concerned with the problems of feminine identity and of rapprochement with the animus.

Renee Brand (1952), in an article on Neumann's "The Moon and Matriarchal Consciousness," suggests that all of a woman's thinking is done by her animus. She follows Jung's interpretation of the animus except that she states that negative animus manifestations are "not a natural feminine function, but a misdirected . . . attempt at survival, a cultural achievement" (p. 42).

Irene de Castillejo first published a short article on positive aspects of the animus in 1955 entitled "The Animus: Friend or Foe?" She credits Hannah's 1951 article as helping to turn the tide toward a better understanding of the negative animus through Hannah's stressing of the animus's collective and impersonal nature. In this way, de Castillejo avers, the undifferentiated negative animus stopped being looked upon as a woman's personal disgrace. It became: "Not your devil, not my devil, but the Devil" (p. 1).

She argues that the animus is not as Jung described it. Instead, she lists three essential manifestations of the animus: The aggressive animus; the belittling imp animus; and the helpful animus. The characteristics of the animus "can and should be changed" (p. 16) and enlightened actively by a woman through honest and sincere dialogue. This serves to inform the animus about the woman's feminine perception and

individual stance. The animus is thereby given the necessary data it needs in order to be helpful. In this way it can become an inner force which helps a woman clarify and stand up for her own values and feelings. De Castillejo calls the helpful animus "a torchbearer" who can focus, analyze, and discriminate, providing the focused consciousness to balance what de Castillejo, following Jung, describes as women's diffuse consciousness. She is one of the few Jungians to believe, and the first to state that thinking can be a normal, healthy woman's primary function and need not be equated with the animus nor with masculine focused consciousness.

The negative animus's most pernicious and subtle voice, she states in Knowing Woman (1973), is one which derives from men's attitudes toward the feminine.

In the unconscious of men, the appearance of the amazon is still both feared and hated. I can find no other explanation for the persistence of the inner voice in every woman I have ever met which dings into her ears the words, "You are no good!" I believe this is her negative animus picking up man's collective unconscious fear of woman's rivalry, and his passionate desire to keep her in her place. If men could become more conscious of their inner disdain, women might become less aggressive in self-defence against this insidious unconscious erosion. (p. 66)

De Castillejo states that through the process of integration, the animus can help women live more independently and become more conscious. De Castillejo finds that this poses a difficult and perhaps insurmountable paradox. This is because she defines woman as needing an essential contact with the unconscious not only for herself but for the

benefit of men. "Woman knows her role to be, as it always has been, mediator of the unconscious to man. Through her he finds his soul" (1955, p. 11). This is the sort of statement of de Castillejo's which makes her such a transitional figure. She goes far in her understanding of women, argues decisively to free women from some aspects of Jungian lore and yet restricts them to others, such as being the embodiment of relatedness and as mediators for men's advancement. She states that the soul-image for a woman is a woman, not her animus, and argues for the withdrawal of a woman's projections of the animus onto men. Yet she doesn't take the next step: that men could withdraw their projections from women and search for their unconscious and their soul within themselves too.

Florida Scott-Maxwell (1957) portrays the animus and anima as reflections of the cultural moment. Woman's animus mirrors woman's own confusion as to whether or not she has the right to exist in and of herself. She finds that modern women are split in two because of their new roles and new demands. "The less a woman recognizes and honors her masculine side the more primitive it is" (p. 38) but when it is more developed the animus then tends to take over and women tend to copy masculine nature. Scott-Maxwell finds women ahead of men in this differentiation, no longer wanting "men to live their masculinity for them" (p. 33) while men still expect women to live men's femininity. This causes the average man's anima to be less developed than the woman's animus and often to appear infantile and mother-bound. Women's incorporation of the animus causes a positive and unsettling movement while men's anima projection is often regressive and limiting.

[Women's] craving for differentiation is both creative and destructive, and will take a long time to satisfy, for the

masculine side of women has the passion of unlived life, and it has the numinous quality of the unknown. It fascinates . . . The change that is taking place in women naturally disturbs everyone. At present men are almost as much at sea about it as women are. Men can feel they have a natural right to something that is being taken from them. (p. 73)

Von Franz investigated aspects of the animus and anima as part of her series of lectures on the feminine in fairy tales (given in 1958-1959 but not published until much later). Her (1958-1959/1972, 1958-1959/1980) work uses fairy tales as a source of exploration of the feminine and feminine development in the psychology of the women. In these books and in her (1971) volume on The Little Prince , von Franz is also concerned with feminine development as it manifests in male anima development.

Von Franz states, "feminine figures in fairy tales are neither the pattern of the anima nor of the real woman, but of both, because sometimes it is one, and sometimes another" (1972, p. 3). Von Franz (1972) uses eight of Grimm's stories, some as familiar as Snow White and Cinderella, others as little known as the Beautiful Wassilessa, to show aspects of the process of feminine psychological development. In all her books von Franz stresses what she calls "the nastiness" of animus/anima manifestations. She also brings out the role hurt feelings may have as the predecessors of "animus attacks" (where the woman is taken over by the animus and it speaks through her in an unintegrated and unmediated way), as well as "animus attacks" as disguised appeals for love. Von Franz elucidates especially cogently and gives many examples of the process through which a father passes his anima problem onto a daughter.

In her chapter in Man and his Symbols (Jung, 1964) von Franz

reviews Jung's ideas about the animus and anima. On the negative animus, she elaborates its power complex acting within the ego to produce: "brutality, recklessness, empty talk, [and] silent, obstinate, evil ideas" (p. 203); endless ruminations "a web of calculating thoughts, filled with malice and intrigue" (p. 202), as well as its serving as a dreamy cocoon to fill the ego with desire and judgments. She also adopts Emma Jung's four process stages of animus development (physical power, initiative, word, and spirit/meaning). For von Franz, the positive animus provides within women's psyches "the masculine qualities of initiative, courage, objectivity, and spiritual wisdom" (p. 206). It serves as a bridge to the unconscious, helps creative activity and is redeemable through love and attention. However, she like Jung finds all this of more help to men than to women because "the creative boldness of the positive animus at times expresses thoughts and ideas that stimulate men to new experience" (p. 207). The animus and women's thinking are equated, as are the anima and men's feeling.

The anima is the personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and -- last but not least -- his relation to the unconscious.

(p. 186)

Von Franz describes the form in which the individual anima manifests itself as dependent to a great extent on the character of the man's mother. If she is a negative figure for him, the anima may produce a negative voice which repeats, "I am nothing. Nothing makes any sense. With others it's different, but for me . . . I enjoy nothing" (p. 187). Von Franz says a negative experience of the mother also can cause a man's

anima moods, dullness, fear of disease, impotence, accidents and oppression and be bitchy, waspish, venomous, and devaluing. If the man has a positive experience of his mother the anima isn't much improved. According to von Franz the anima then will be "effeminate," touchy, sentimental, sensitive and may trick the man into arid intellectualism. The anima is most often discernable in man's erotic fantasies and through his experience of love, both of which von Franz gives to the man's anima (and thus to his unconscious) rather than to the man himself. Von Franz follows E. Jung in describing the positive anima as it progresses through E. Jung's four stages, ultimately developing into a mediator and guide. The best way to achieve this development, von Franz concurs with Hannah and de Castillejo, is through therapy, the use of active imagination and through a man taking his feelings and fantasies seriously.

Binswanger (1963, 1965 and 1975), in contrast to Hannah and von Franz, takes traditional Jungian theory and elaborates it in a consistent but decidedly pro-feminine way. Her 1963 article "Positive Aspects of the Animus" contains several new ideas both about women and about the animus. Binswanger is most interested in what the animus means "subjectively, in the inner experience of a woman" (1963, p. 83), and what its manifestation was before its transformation into its negative cultural form. Part of what concerns her is how the animus became a negative manifestation in the first place. Binswanger remarks on the generally extremely negative animus figures that appear in dreams in the initial stages of a woman's analysis and the gradual change that ensues as the analysis progresses, the destructive figures loosening into positive and helpful ones.

Binswanger concludes that there are two different components of the masculine within a woman: one is the animus that is a manifestation of

the woman's inner images of men; the other is a woman's own masculine side which includes both her understanding and her consciousness. Binswanger sees both components as linked to Eros. She proposes that these two aspects may work in a process way to oppose and counteract each other. A woman seeks at first to resolve the contradiction of the two aspects by projecting either her inner images of men or her masculine side onto someone in the outside world or else one or the other of the aspects tends to turn negative and oppressive within the woman's psyche. Binswanger sees the goal of therapy as involving the integration of both aspects together within the psyche. She says this is required for a woman's own interior growth and development. Binswanger reviews Emma Jung's process stages of animus vigor, action, word and meaning as adequate representations of masculinity, but she then questions:

are they exclusively and fundamentally linked to it? Are these not really common or central human qualities which have been attributed (or projected) to the masculine because men were the first to differentiate them in their own minds and so give them a typical masculine slant? Could it not be that . . . as women also develop their minds and become conscious of their own special qualities, there might develop a specifically masculine and specifically feminine vigor, a masculine and feminine word, masculine and feminine action and masculine and feminine meaning? (p. 87)

Binswanger answers her questions in the positive. She argues for a re-evaluation of the animus based on a better understanding of the masculine and feminine. She explains negative animus manifestations to be the result of the devaluation of self and the feminine and an over-valuation of the masculine by individual women and by their culture.

The animus within the psyche of individual women acts to echo and ape male values and to devalue the feminine. This action is done within the ego in a tyrannical and annoyingly superior way which consistently puts a woman down. In contrast to this, Binswanger calls for a woman to integrate so-called masculine values within her own psyche while maintaining the supremacy of her feminine qualities. To do this a woman needs to develop a strong, friendly animus who can help uphold and assist a woman's own creativity, activity, strength and vigor as well as give her a more disinterested perspective. With this accomplished a woman will be more integrated and human, both more feminine and more masculine; her animus will provide her with both moral and spiritual support.

Along with Emma Jung and de Castillejo, Binswanger sees many qualities attributed to men and women and to the masculine and feminine as culture-bound and changeable. Other qualities, though, she finds more constant. These she examines at length for their biological antecedents, primarily in analogy to the different characteristics of sperm and ovum. In her 1965 article, "Ego, Animus and Persona," Binswanger continues her positive evaluation of the animus but is also concerned with the animus's contamination with the shadow and with the persona, "the animus climbing the steps of the persona" (1965, p. 5) to take over the personality and block growth. In contrast to this she again stresses the development of a friendly animus and the stress on a woman's own value as woman. The development of the feminine and the aid of an integrated animus is the subject of her 1975 address. In this she recapitulates her earlier work but stresses that the era of over-valuation of the masculine is over and the feminine is once again coming into its own. With this she says that the animus is appearing in less and less negative forms.

I include Vera Von Der Heydt's (1964) pamphlet On the Animus here

because although it follows Binswanger's initial work on the subject by two years, however, in most of its attitudes it could have been written during Jung's time. It reiterates Jung's statements, but includes Emma Jung's qualification about the animus as spirit. Von Der Heydt recapitulates Binswanger's biological analogies (without giving her credit) but makes these absolute. Without mentioning Binswanger, the subject of the pamphlet seems to be a systematic refutation of many of Binswanger's ideas. Von Der Heydt finds that the outer and inner masculine and feminine exist as fixed, complementary or warring opposites, always in tension with each other. She emphasizes the singularity of the anima and the plurality of animus manifestations, especially in dreams. Von Der Heydt does note some changes in the status and condition of women in the outside world since Jung's day but she says that they have not and will not reach the more conservative psyche. "Essentially the animus problem is bound to remain the same at all times though it may appear in different forms" (p. 17).

Whitmont (1969) describes his book The Symbolic Quest as an "attempt to present a systematic survey of the theory and practice of analytical psychology" (p. ix). He gives about forty-five pages, roughly fifteen percent of his book, to the subject of the psychological differences between the masculine and the feminine. He has three chapters on this, one on the male and female, one on the animus and the third on the anima. Thus he can present a comprehensive view of this subject. His chapters on the animus and anima are based on definitions of masculinity and femininity explored in my previous chapter. The view of them that I present here is from his 1969 book. He radically re-evaluates aspects of this in his 1980 and 1982 work, but I will discuss these with other work of the nineteen-eighties. Whitmont's initial definition is that

anima and animus are the archetypes of what for either sex is the totally other . Each represents a world that is at first quite incomprehensible to its opposite, a world which never can be directly known. Even though we carry within us elements of the opposite sex, their field of expression is precisely that area which is most obscure, strange, irrational and fear-inspiring to us; it can best be intuited and "felt-out" but never completely understood. (p. 185)

Whitmont equates the animus with Yang qualities and the anima with Yin. He differentiates both from the shadow, which he calls the repressed personal characteristics, while the animus and anima "personify the general human a priori unconscious instinct patterns upon which many of these personal characteristics are based" (p. 185). Each individual manifests a different form of the animus and anima which acts like a different, individual sub-personality.

In discussing the two archetypes of animus and anima, Whitmont makes a useful distinction between the world of each, its numinous image, its behavioral pattern or manifestation, and its pattern of emotion. He explores many varying archetypes of the masculine and feminine as essential for the understanding of the animus and anima. Identity with, inflation from and projection of the animus and anima are all discussed as problems in the process of their incorporation. Relationship to the opposite sex is seen as almost invariably at least at the beginning to be a case of animus or anima projection.

The animus at first tends to appear negatively as rigid and dogmatic. Whitmont describes its statements and actions as based upon an error in the judging process itself. He quotes Jung regarding all its negative manifestations, then traces its dependence on the various

influential men in a woman's life. Whitmont considers the integration of the animus the major task in a woman's individuation process (p. 213). This integration requires "consciously active initiative" (p. 213), and the development of discrimination, clarity, independence, responsibility, rationality and the capacity to endure tension. As with Jung, Hannah, Von Franz and de Castillejo, the objectification of the animus through active imagination is stressed. Concretizing this image into an actual figure within the psyche with whom a woman can hold a dialogue is advocated and taught. Whitmont considers the ability to actively question the animus as if it were a real person and the ability to ask the right questions of it as key elements in a woman's integration of the animus.

Whitmont portrays the anima as well as the animus as present in the psyche in multiple manifestations, the anima most often split between virgin and whore archetypes, though also in combinations of Wolff's type configurations. By including so many aspects of the feminine archetype and the varying behavior produced, he adds to the clarity of the differing possibilities inherent in each. Whitmont describes the need men have to project their anima qualities. He tends to be harder on the "anima-woman" who receives these projections than on the projector; he describes her as acting through a drive for power and a need for security and persona identification. Whitmont emphasizes the need to withdraw these projections, confront the anima and establish a relationship with it. A man's acceptance of his anima's autonomy within himself and his service to her changes her into an ally. Active dialogue with the personified anima within the psyche is again stressed.

By paying attention to her unpredictable reactions one can discover what one's real emotions happen to be, regardless of will and intent. Such awareness transforms blind emotions

into genuine feelings, opens the doors to the soul, to the integration of spontaneity, sensitivity, receptivity, adaptability and warmth, but also to the assimilation of aggressiveness and the inferior functions, hence of the ability to direct one's temper constructively. (p. 199)

Whitmont looks at aspects of the anima from outside the individual. Like Emma Jung he is concerned with the socio-cultural and political ramifications of psychology.

The anima constitutes a problem for the world at large no less than for the individual. Fear of the anima historically and collectively led to the degradation of women. Today this fear expresses itself in the masculinization of the world and the attending disparagement of femininity which is defined exclusively in terms of mothering and homemaking, hence the low ebb of woman's true self-regard as a woman, rather than as an imitator of male functioning. Failure to integrate the Yin world culturally has led to the widespread rigidity of abstract mental attitudes, resulting in the sterile, instinct- and feeling-dissociated, overrationalistic society of our day. Compulsive anima invasions occur collectively in all expressions of mob psychology, mass psychoses and hate psychoses, which inexplicably erupt ever and again in our "enlightened" and "sensible" modern world. (pp. 199-200)

Robert Stein in "The Animus and Impersonal Sexuality" (1970, later expanded as a chapter of his 1973 book Incest and Human Love) concurs with Whitmont that the animus and anima are both split in the modern psyche. He distinguishes a sensual and a spiritual component of each. This basic split he explains through analogy to the Apollonian and

Dionysian aspects present in them. Stein thinks that the negative animus will remain so, and will cut a woman off from her feminine side until and unless this split is healed.

The spiritual side of the animus is represented by aspects of the Father, the Brother and Son archetypes. He describes the Father archetype as conservative and contemplative. It provides an urge to understand and formulate meaning, an urge to create order and form and to be concerned with love -- both in order to humanize culture and further spiritual development -- and, finally, an urge to care for the dignity and freedom of the individual soul. The Son archetype is spontaneous, curious, imaginative, playful, daring and explosive; it represents the principle of renewal for the Father. Stein describes the Brother archetype as carrying the Eros principle and as inseparable from the Sister archetype. Together Stein says that they form the Brother-Sister archetype, the Incest archetype, which he describes in glowing terms as governing soul-connection with another, romantic love and marriage. "A woman's connection to this aspect of her animus is therefore central; it makes it possible for her to experience her totality in a loving soul-to-soul meeting with a man" (1973, p. 100).

Stein names the psychic effects of this archetype the "incest-wound." He says the incest-wound is caused symbolically by the lost connection with the Brother archetype and also by the lack of a woman's incestuous inner connection with her spiritual animus. This makes little theoretical sense to me and I fail to see how it bears on the actuality of what really goes on within a woman in reference to her perception of incest. In fact it seems alien to a woman's inner experience of herself as revealed in therapy and in woman's writing and theorizing. It also seems a potentially damaging conflation of the animus

with an ill-defined idea of incest. This is especially so for patients who have experienced actual incest. The concepts of the animus and the problem of incest are important subjects in the psychology of women. Stein confounds an abstract and theoretical construction concerning self-connection through the animus with the fact of incest and all its concrete horrors and traumatic psychic sequelae. This mixing of categories may serve to alienate a victim of real incest from facing and dealing with her own often denied, rejected and repressed sense of what happened to her in actuality. It may further shield her from herself and her reality by covering it over with some fuzzy and saccharine approval of incest disguised as archetype and by the designation of a necessary developmental process as required incest with the animus. It also may lead to a therapist's failure to take the fact of actual incest and its psychic wounds seriously in the therapist's effort to promote an abstract process of connection with the animus. This indiscriminate confusion of the symbolical and the concrete ways in which the word incest is used by Jungians deserves serious re-evaluation.

Stein specifies the sensual aspect of the animus as its phallic, priapic and aggressive side. He describes this side as impersonal, inhuman, ruthless and vital. Both the spiritual and the sensual aspects of the animus require connection, "obedience" and service from a woman (p. 101). Neither, he says, can be realized without the other, while both help connect to the other. Stein conceives the idea that masculine creative imagination in a woman is derived from her sensual animus. Without union of the two, both the sensual animus and the spiritual animus can make a woman feel guilty and cheap about her sexuality. The sensual animus alone, Stein says, appears as impersonal and unconnected raw drive, the spiritual animus alone makes prudish or puritanical

comments about a woman's sexuality. Stein advocates personification of these animus figures and urges inner discourse with the images. He proposes that women stand up to the evocations of the sensual animus through "being on the same familiar terms with her phallic sexuality as he is" (1970, p. 132). Being free of guilt and allowing active imagination and sexual imagery as part of her own psyche,

once she can accept this type of mental sexuality as belonging to her nature, the attitude of the animus will also change: he will no longer demand that she always be open, related and loving; he will begin to accept the fact that she can be imaginatively creative in areas other than human relationship and still be womanly. (1970, p. 132)

A woman can never realize her creative potential and her individuality if she allows only related sexuality to enter her consciousness. (1973, p. 105)

Why this vital, unrelated and active sexuality comes from the sensual-phallic animus and not from the dark, sensual and unrelated aspects of the feminine is not explained. I would guess that it is because even when arguing for a woman's unrelatedness, Stein still expects the feminine to denote relatedness and feeling.

Ulanov (1971, 1981) also explores the animus as an aid to balance and completion of the relatedness and feeling of the feminine psyche. She emphasizes the helpful and positive aspects of the animus. Ulanov writes that these positive aspects are encouraged through the development of a personalized and conscious relation to the animus through active personification and inner dialogue with animus images. Most of her work on the animus updates that of Emma Jung, Harding and de Castillejo in that she sees animus development as occurring in and through the same

stages as they do (though Ulanov credits these stages not to them but to Neumann, whose theory I will be discussing in Chapter Eight). The fourth and final stage of development she envisions as emerging out of the patriarchy into a new consciousness. It is marked by integration of the animus at the highest level.

Ulanov extends the work of E. Jung, Fierz-David, Brand, and von Franz in her interpretation of the anima. Like them she stresses the importance of a man's proper and balanced attitude to the feminine within him, which then allows the anima to develop in a positive and helpful way. Ulanov (1981) makes a useful differentiation between the anima and actual women. She describes the anima manifestations as more passive, sentimental, vain, softheaded and less tough than real women; the anima also appears as more exaggeratedly good or evil than actual women. Ulanov (1981) elaborates Jung's noting of the effects on the anima and on women of the Judaeo-Christian equation of the feminine with evil and the corporeal. She points out that since women are defined thus, they therefore receive as anima projections from men everything connected with the body and all the fears that go with sex, morality, life, death and bodily existence. What starts with fear of the archetypal mother continues in a double displacement from fear to hate and from the anima to the feminine in general to a particular woman. Ulanov, in the same work, describes the damage done to both males and females by men's fear and hatred of their own repressed anima.

From the dread may come a need to see the feminine as entirely secondary, inferior, less stable than the masculine.

If a man remains unconscious of his fear of the feminine element in his own being he may compulsively act it out by projecting its threat onto actual females. From such

projected fears spring some of the most hostile attitudes and prejudicial acts against women. (p. 81)

Problems arise when men think women duplicate and therefore deserve the same mistreatment given to their anima. (p. 126)

Though Ulanov does not add anything theoretically new to the concept of the animus and anima, her clear and thoughtful delineation of their development as part of the development of the psyche in general emphasizes their dynamic, progressive and process aspects. Her recapitulation of former work updates it with examples from her own practice and from a contemporary perspective. Ulanov's emphasis on the socio-cultural determinants, especially Christianity's, on animus and anima projections is especially valuable.

June Singer's (1972) book Boundaries of the Soul is an attempt to show "the Jungian analytic process and how it works" (p. xiii). In her chapter on the animus and anima she presents the archetypal, biological and sociological components of these two archetypes. Along with Binswanger (though not citing her), Singer stresses biological differences as an important source of animus and anima variances. She uses the same biological metaphors as Binswanger to elucidate masculine and feminine behavioral differences. Perhaps more than other writers, Singer stresses the conjunction of opposites, the inner marriage. She also emphasizes the compensatory function of the animus and anima in the unconscious for the way it balances conscious masculine and feminine attitudes. Like Ulanov, but to an even greater degree, Singer's chapter is full of examples, dreams, anecdotes and personal experience. She uses them to embody Jung's theory and give it contemporary relevance. The theory incorporated in the chapter derives from Jung's and shows little influence of others who have written on the animus and anima since his

time. However, Singer does note that,

"what Jung stated in this connection nearly half a century ago is still basically true, although I believe that we are now standing on the brink of momentous change" (p. 232).

In Androgyny (1976), Singer focusses on part of that great change. In her preface to the book she states that it rose from the unfinished business of her (1972) chapter on the animus and anima. The present book traces a theory of human sexuality which is based on androgyny. This continues Singer's interest in the inner marriage, "the harmonious coexistence of masculinity and femininity within a single individual" (1976, p. x), but has little to do with the animus/anima concepts as such. (In fact there are only fifteen references to them in the index.)

What is helpful is Singer's brief feminist critique of the original theory. In this she acknowledges that Jung's formulation of the anima and animus is "where Jung has received so much criticism from those who have been striving for an equalization of opportunity and status " (p. 258). She then attempts to separate these in reference to Jung's description of his "number one" and "number two" characters: the "number one" competent, practical and worldly; the "number two" interested in the mystical and unearthly. Singer allocates Jung's tradition- and time-bound statements to what he wrote out of his "number one" character. She thinks Jung's alchemical and transpersonal work derived from his "number two" character. Singer describes the concept behind the contrasexual animus and anima to be from Jung's "number two" but the concrete working out of the theory and the examples given to be his "number one" accurately portraying the conditions of his era.

Jung's descriptions of the annoying and irritating qualities of the anima and animus , which evoke so much resistance

from those who read them today, are those very personal qualities that are bound to emerge in a raw and unrefined state in an individual because they have been so long repressed and denied their natural development. (p. 257)

Singer concludes that Jung's exploration of alchemical symbolism as an example of the differentiation and then integration of the masculine and feminine remains the most important part of his work. In it, she states, he laid the spiritual foundations for androgyny. "If the problem of the opposites is solved within the individual, a step will be made toward the better understanding of all warring opposites -- between individuals, and between the wider systems to which they belong" (p. 262).

In her 1983 book Energies of Love, the references to anima and animus are down to three. They do show a further development, though, in the direction Singer suggested in 1972. One of the few Jungians who ever incorporates a historical outlook, Singer traces the development of the animus in herself and her peers in Zurich and then in the United States. Though Harding is not cited, Singer uses Harding's stages of animus development as a model for this. Singer traces her own and her contemporaries growth from expressing a negative internal animus and projection of its positive qualities, through a struggle with it, to living and expressing the animus and masculinity, to a search for both the feminine and the spiritual and culminating with an inner unity of both the masculine and feminine. In the world at large, Singer finds a change in consciousness:

What has been happening, it seems to me, is that the archetype of the contrasexual that Jung saw as a deeply unconscious psychic factor is no longer as unconscious as it

once was. The shift began with the emergence of a more dynamic consciousness in women, but it has been swiftly followed by reciprocal changes in the consciousness of men.

(p.236)

Hillman, true to his usual style, gives the concepts of animus and anima a good shaking. This is particularly true of his two part-essay "Anima" in Spring 1973 and 1974. In his 1971 work on the feeling function, Hillman starts to separate the anima from feeling and the animus from thinking. He states that the anima's only special relationship to feeling is that it is often responsible for feeling disorders. He describes anima-feeling as too sensitive, sincere, polite, light, charming, vacillating, auto-erotic, aesthetic, materialistic, personal, undirected and irrelevant. It distorts sexuality by suppressing negative feelings. Animus-feeling shares this capacity to be off-the-mark in many of the same ways.

Where the anima-feeling does help the feeling function, however, is precisely through these difficulties, for the anima brings conflict, disorder and falsification, providing the feeling function a place to exercise its main activity: the discrimination of values and the elaboration of relationship. (1971, p.129)

The purpose of the essay in Spring, Hillman states, is to look at the "phenomenology of the notion of anima" (1973, p.97) as opposed to the experience of the anima. He avers that prior work on the anima does nothing but reiterate and elaborate Jung's work. Hillman makes ten major points in exploring this "notion." (1) The anima is not the contrasexual side of man nor is it present only within the psyche of men. This idea came from Jung's "fantasy of opposites" (p. 99). It was relative to his

time and culture and can now be discarded as obsolete. (2) The anima is an archetypal structure of consciousness that reflects the soul, not Eros. Much confusion has resulted in putting Eros in place of the soul and in placing "anima events upon the altar of Aphrodite" (p. 108). This has resulted in the sexualization of the anima concept, the error of mistaking Aphrodite-images for anima-images, the erotic conceptualization of transference phenomena, and further confusions of the thinking caused by the anima's affect. (3) The anima is not the archetype of the feeling function and should not be equated with feeling. It tends to lead away from human feeling not toward it. (4) The animus and anima are both archetypes that are present within the psyche of both men and women and may be neither singly masculine or feminine. Woman's psychological development is through the cultivation of the feminine and her neglected anima, not through animus development, nor is anima a shadow manifestation in a woman. "The per definitionem absence of anima in women is a deprivation of a cosmic principle with no less consequence in the practice of analytical psychology than has been the theory of penis deprivation in the practice of psychoanalysis" (p. 117). (5) The concept of anima leads toward psyche and away from the personal. It, the anima, is the base of consciousness, not the ego. The ego's and analytical efforts to integrate the anima to an ego's idea of consciousness are misguided.

Instead of regarding anima from the viewpoint of ego where she becomes a poisonous mood, an inspiring weakness, or a contrasexual compensation, we might regard ego from soul where ego becomes the instrument for day-to-day coping, nothing more grandiose than a trusty janitor of the planetary houses, a servant of soul-making. (pp.127-128)

(6) Positive depersonalization of the anima is accomplished through the return to the archetype and through relinquishing personal identification with both outer and inner events as being under the aegis of the ego's control. Negative depersonalization, both internal and external, is caused by loss of soul, loss of contact with the anima. The anima acts through images and gives a sense of personal reality and can be called upon therapeutically for this. (7) The integration of the anima is not a hero task nor an ego one. Her individualization is the more important concept. "The recognition of the anima as a personified numen" (1974, p. 121) leads to integration with her and on her terms. It is accomplished through internalization and sacrifice, not through suppression nor through greater ego-consciousness.

Integrating the anima, which means becoming an integer or one with her, could only take place by our remembrance that we are already in her. Human being is being-in-soul (esse in anima) from the beginning. Integration is thus a shift of viewpoint from her in me to me in her. (1974, p.124)

(8.) The anima is mediatrix to the unknown, the unconscious. She mediates through images, not words or dialogue. As such she is the archetype of psychology and soul-making.

The deeper we follow her, the more fantastic consciousness becomes. Then in dreams she reveals herself as psychotic, a wraith with queer eyes, an "inmate" of my nightly asylum. Union with anima also means union with my psychosis, my fear of madness, my suicide. This conjunction is purged by her salt and her sweet sentimentalities, for it is a conjunction with the craziness of life that is at the same time my own craziness, mediated and personalized through her, bringing

home a "me" that is an oddity, peculiar and mine, or what Jung calls self. (1974, p. 126)

(9) Neither the anima nor animus is specifically single or plural; both can occur as either. However the notion of anima unity is a helpful one because it keeps to one numinous soul-image and prevents sloppy usage which calls anything feminine an anima-figure. "We may call 'anima' only that particular gestalt which precisely, continually, and specifically signifies the core quality of my soul" (p. 134). (10) The anima is always paired with the animus. This pair is called the divine pair, the syzygy. "To be engaged with the anima is to be engaged simultaneously with animus in some way or another" (p. 139). Each is the vantage point for the other, thus it is through the animus that the anima has been investigated. Within this internal syzygy projections can also occur, so that each anima figure constellates a particular animus figure and vice versa. The incursion of soul into spirit and spirit into soul in the interior and exterior worlds through the animus and anima is what Hillman calls the syzygy in action -- the coniunctio.

I find this close examination and re-evaluation of Jung's work on the anima and animus brilliant. Besides, or maybe because of, turning various concepts inside out and questioning what others have accepted at face value, Hillman provides an invaluable critique of the animus and anima concepts. It would be the task of several dissertations to explore each point he raises. He is the first writer to bring the delineation of these archetypes, for better or worse, firmly into the present age. It has been ten years since these essays and no one has addressed the problems these essays raise. Nor has anyone built much upon them, though a few writers on the same subject are starting to refer to them. Points six, seven and eight are not worked out by Hillman with enough clarity;

acceptance of their premises would, I believe, require a radical shift in both the practice and form of analytical psychology. (A possibility that I don't believe Hillman would deny and which he is perhaps developing in his "archetypal" rather than "analytical" psychology.) Point ten, on the syzygy of animus and anima is especially unconvincing, where Hillman avers that by speaking of the anima the animus is also included and taken care of. As the feminine can not be included as a simple reverse of the masculine neither can the animus be described in reference to the anima, but the other way around. The concept of the animus merits its own reappraisal.

Gareth Hill builds on Hillman's work in his speech "Men, Anima and Feminine" (1975) which he further develops in his 1978 doctoral dissertation on archetypal patterns in development. Like Hillman, he reviews Jung's delineation of the anima and finds it descriptive of the anima of a particular thinking type man, Jung, living in that particular socio-cultural era. In contrast to Hillman, who found the archetype of psyche as perhaps the best picture of the anima, Hill finds it in the archetypal predisposition toward the experience of otherness. In setting out this argument Hill starts with what he calls the archetypal patterns of masculine and feminine, the Yang and Yin, and gives a long list of attributes for each. He then attempts to make a clear distinction between the anima and the feminine. In this he explores the anima in reference to Jung's basic work, to its behavioral manifestations and to its psychological development.

Hill deplores the confusion of anima with feeling, Eros and relatedness and refers to Hillman's (1974) distinctions of these. He describes differences in typology and anima interaction, using the negative anima manifestations of each type as an example. Hill criticizes

Jung for making a categorical error which confuses the socio-cultural with the archetypal. In contrast, Hill suggests that personal, historical, cultural and biological aspects of the anima and animus -- the other -- all need to be considered separately.

Hill concludes with a plea that the feminine and masculine both need redefinition today in light of changing times, though he does not consider the possibility of animus and anima both being present within a single gender. He adheres to Jung's ideas about the contrasexual as the basic polarity from which all else can be deduced. Yet, like Singer, he advocates androgyny as a term or concept which allows men and women to explore their own feminine and masculine in keeping with our own evolving culture. He does not address the logical error in androgyny within polarity. Because of Hill's adherence to the polarity of animus and anima he also applies his theory of the anima to the animus in reverse. In spite of these incongruities, Hill's work is a strong step toward freeing men and women from many of the restrictions imposed by the original construct.

Whitmont is one of the few analysts since Hillman and Hill who has also rethought the anima and animus concepts. In The Symbolic Quest (1969), Whitmont portrays the anima as generally equatable with Eros, feeling and emotion, and the animus with Logos, thinking and judgment. In "Reassessing Femininity and Masculinity: A Critique of Some Traditional Assumptions" (1980) and The Return of the Goddess (1982a) Whitmont refutes this equation. Instead he stresses the cultural relativity of these concepts and argues for their change. Like Hillman, he describes relatedness as present in both sexes, with both also having their unrelated aspects. He differentiates archetypes of the masculine present in men and in the animus into Eros, Ares, Mars and Hephaistos types, all

with differing Logos qualities. He differentiates archetypes of the feminine present in women and the anima into Lila, Pallas Athena, Luna and Medusa types (see the next chapter for a further discussion of these). Moreover, he states that all of these archetypes can appear in varying constellations in both men and women. He reexamines the basic idea of the animus and anima in relation to consciousness and gender. Whitmont joins Hillman in making the following important reassessments of the Jungian theory of the animus and anima:

On the strength of clinical experience accumulated since the time of their early formulation by Jung, their limitation to the unconscious dynamics of one sex or the other no longer appears quite practical. . . . It was during the dominance of the patriarchal, androlatric culture and only in terms of the patriarchy that masculine values, patterns of perception, feeling and behaviour shaped the structure of consciousness because they were given supreme value. In the patriarchy feminine standards were devalued and rejected hence repressed and reduced to unconscious determinants. Masculinity then represented consciousness.

In our time we witness a re-emergence of feminine Yin and anima qualities in the collective value system. They are becoming cultural determinants again and coshapers of a new consciousness for both sexes. Psychopompic figures appear in unconscious productions as frequently if not more so in feminine shapes as in masculine ones. (1980, p. 119)

Masculine traits can also be part of the nonpersonal unconscious potential in men and be obsessive, animus fashion; so can feminine traits in women. Instinct, soul and

spirit, anima and animus are archetypal principles that pertain to both sexes equally. Men are not necessarily more spirit oriented than women. Neither do women have a monopoly on soul and instinct. Spirituality as a predominant male characteristic and woman as the embodiment of soul are heirlooms of 19th century romanticism, still dominant in Jung's day but no longer valid in our generation. Women can be and always could be deeply involved with and psychologically determined in their conscious outlook by Logos and out of touch with their affects; men can be immensely sensitive to instinct, feeling, and affect and quite at loss in respect to Logos or for that matter to any other of the masculine archetypes.

Either sex may partake in any of the masculine or feminine determinants in various constellations or degrees, comparable to a zodiacal wheel in which any of its sections can be accentuated to different degrees in different people.
(1980 pp. 120-121)

Whitmont, together with Hillman and Hill, provide a modern reworking of Jung's thought on the anima and animus that holds promise for future development. Other analysts who having been writing on this subject since then have elaborated some parts of the idea but, by and large, write as if these three analysts' important work had not appeared.

Ujhely (1973), Kluger (1974) and Hubback (1978) continue the work of Emma Jung, Binswanger and de Castellejo in exploring characteristics of the positive animus. Ujhely notes that the positive evaluation is a cultural phenomenon concomitant with increasing acceptance of the feminine and of women. Zabriskie (1974) accepts the multiplicity of anima

figures.

Wesley (1977) and Alex (1977), writing in their encyclopedia articles on animus and anima, keep to the old interpretations though Alex mentions Hillman's questioning of them. Sanford's The Invisible Partners (1980) also mentions Hillman's work and accepts the possibility that the psychological makeup of both men and women contain manifestations of animus and anima. He refers to Hillman's distinction between Eros, feeling and anima, and Logos, thinking and animus. However I find that when not concerned with Hillman he reverts to the general idea that the anima and feelings and relatedness go together. He also falls into what Hillman calls the Aphroditic error by including as anima-figures many confusing images which Hillman would designate as Eros or Aphrodite images. Sanford's book follows in the line of Harding's The Way of All Women and Scott-Maxwell's Women -- and Sometimes Men in that it is a book more for the common reader than for experts. It is also blessed with their same type of humor, down-to-earthness, deep feelings, and common sense. They all seem among those blessed analysts and writers who like the people about and with whom they are concerned. On the new ideas about the animus and anima, Sanford concludes:

These issues cannot be decided here and now, and that is as it should be, for anima and animus remain somewhat borderline concepts, verifiable in experience, useful in therapy, practical when we apply them to ourselves, but at the same time not capable of being precisely defined . . . For practical purposes, it is perhaps better to stick with Jung's original definition and reserve the anima as a term for masculine psychology, but it would be a mistake to cast this into the form of a dogma and insist that this be so. For in

dealing with the anima and the animus we are dealing with figures that are largely unconscious to us. (1980, p. 111)

Mattoon (1981) briefly restates Jung's ideas about the animus and anima. She finds his work typical of his time, but too negative in its delineation of the animus and not appreciative of women's capabilities. She suggests that opinionatedness belongs to both sexes and may be undifferentiated thinking rather than animus thinking. Mattoon very briefly reviews Harding, E. Jung and Wolff on their extensions of Jung's ideas. She misapprehends Bradway's (1978) study comparing women patients who worked with those who stayed at home, calling it a study of animus-women and anima-women. Mattoon sees the confusion prevalent in Jungian circles in which cultural stereotypes are often described as innate qualities. She notes the Eros-feeling-anima-woman linkage and its opposite, but adds that the animus/anima concept is under challenge both for this and for its contrasexuality.

In her lecture, Is the Animus Obsolete ? (1983a), Mattoon reviews Jung's work on the animus. She calls it a marked advance over other contemporary theorizing on the feminine but she also deplores Jung's negativity toward the animus. She says that most writing since his time and most usage of the term in practice uses the animus as a pejorative term. This aspect is a socio-cultural limitation of Jung's era and she describes it as obsolete. She cites feminist objections to the term and agrees that its effect is often to limit women to socio-cultural gender-specific "feminine" behavior.

Mattoon cites evidence for the presence of the animus in anecdotal, clinical, subjective, anthropological and biological examples. However, as a model and a concept she criticizes its usage. She cites some former work on the re-evaluation of the animus, notably Emma Jung's work, and

notes most Jungians' neglect of this reappraisal. Mattoon herself neglects contemporary work on this reappraisal; she mentions only Sanford and Ulanov and their more traditional approaches.

In contrast to her 1981 book, in this lecture Mattoon makes a strong plea for modification of the concept and for its separation from thinking. She elaborates her 1981 idea about the confusion of so-called animus thinking with its reality: inferior thinking which can be done by both men and women. She also briefly explores the confusion of masculine and feminine with thinking and feeling. This differs from her textbook on Jungian psychology (1981), where she echoed the more traditional premise and is a marked evolution of her position.

Geer chooses an quality of animus manifestation, humility, as the subject for her dissertation in analytical psychology The Humble Animus (1981) for the New York C. G. Jung Institute. This aspect is based on E. Jung's and de Castillejo's description of the helpful worker and servant animus. Geer traces this aspect in her own psyche and in the dreams of her patients as well as in fairy tales, myths and fiction. She says it is an aspect of the animus that has been overlooked by men because of the "distaste that the modern western attitude has toward unheroic masculinity" (p. 46). Women tend to overlook it, undervalue it or take it for granted, paying more attention to the heroes and villains. Geer states that the integration of this aspect reconnects women to lost feelings and to concrete everyday life. It helps relationships through guarding against projection and unrealistic expectations. It also leads to the acceptance of new non-patriarchal values of both masculine and feminine roles and behavior.

Geer briefly refers to the major points in Whitmont's (1980) article but does not criticize or evaluate them other than to state that "it

appears to me difficult to solve the dilemma created by such a radically divergent view from Jung's own theories" (p. 5). She accepts the idea that thinking and feeling belong to both sexes but prefers the animus in its simpler and more traditional form. She does criticize Whitmont for not paying enough attention to the personal animus.

Bradway, in her article "Gender Identity and Gender Roles" (1982a), finds Hillman and Whitmont responsive to changes in cultural conditions in their conception that each gender contains both an anima and an animus in the unconscious. Bradway reviews research on gender differences in support of the distinction between men and women and their commonality. She cites evidence of biological gender-differences in chromosomes, hormones, and brain connections as well as some neonatal differences in behavior between the sexes. Bradway finds these indicative of some inborn differences but warns strongly about their confusion with socio-culturally induced patterns and expectations.

In reviewing the work of Jung, Neumann, Hillman and Whitmont on the contrasexual -- the animus and anima -- Bradway focuses on some of the differences which echo these findings. She criticizes work that limits men and women to the definition of behavior appropriate to Jung's socio-cultural time and advocates more awareness of the difference between the socio-cultural and the innate. In the process she advocates a clear separation of analytical terminology between the words masculine/feminine and animus/anima and men and women. For both analyst and analysand appreciation of the functioning of the masculine and feminine in both is "essential for Jungian work" (p. 279).

Joseph Wheelwright has a chapter on the animus and anima in his Saint George and the Dandelion (1982). I'm not sure how I can include what he says here other than to say it is delightful and I wish there were more

books like it. The book purports to derive from a series of training seminars on analytical psychology, but sounds much more in tune with the books by Harding, Scott-Maxwell, and Sanford I mentioned above. Elsewhere (Schmidt, 1984) he is heard interjecting a comment about "that odious linkage" of Eros/feeling/feminine/anima/woman and its opposite. Here he neatly dispatchs the linkage, I hope, once and for all. He cites Hillman's efforts in the same direction and calls for further work on the differentiation of anima and the feeling function. As a feeling type himself, Wheelwright points to but does not elaborate on the difference between his feeling which relates and evaluates and his anima which does not (p. 75).

Wheelwright calls the animus/anima phenomenon "one of the gravest American problems" (p. 42). He focuses on the patriarchal legacy of valuing the masculine over the feminine and the contribution of this preference to the pathological development of the anima and animus. The lack of a strong or clear or valued feminine principle he cites as the cause behind much abnormal animus development. Wheelwright points to the way in which typology, undeveloped functions and the shadow all impinge on and affect the way the animus and anima function.

The value of the chapter lies mostly in its personal tone. He focuses on actual problems between the sexes and delineates the ways in which the unintegrated animus/anima impinges on and affects personal relationships, especially familial and love relationships. Much personal material is used as the source of what Bateson in his foreword to this book has called "Jungian theory at work . . . a solvent for all the nonsense of daily life that inhibits the communication of love" (p. xii).

Three analysts, Te Paske, Beebe and Woodman, writing in 1983, have

focused on particular aspects of either anima or animus problems. Te Paske, in Rape and Ritual: a Psychological Study (1983), describes the anima as

the first crucial factor in rape. Without a fundamental recognition of this archetype, rape as a problem within men will never be grasped. As has already become quite clear, the male fantasy of woman is the primary factor. As the bearer of the anima in projection, woman appears as the highest and lowest which man stands existentially over against. (p. 79)

Te Paske characterizes the male attitude toward the feminine as dependent on the degree to which his ego has emerged from matriarchal consciousness and advanced through the patriarchy. The former consciousness results in unconsciousness and mammoth fear projections, while the latter can lead to loss of soul. Anima identification with shadow phenomena is traced to both of these consciousnesses as is "the fierce ambivalence toward women" (p. 118) prevalent in the culture today. Equality and union of the inner and outer masculine and feminine, withdrawal of projections, development of the ego and the soul, and socio-cultural change toward a more integral era are his solutions to the problem. He does not think they will come about easily.

Beebe's paper, The Father's Anima as a Clinical and Symbolic Problem (1983), is concerned with the difficulties produced by one particular type of anima -- the patriarchal anima. He gives four examples of the problem of "anima-fathering" in the patriarchy. In different ways each impedes the son's Eros or Logos growth. Beebe describes the dilemmas that ensue as problems caused as much by the father's anima as by the son. They are successfully solved only through the son's development of a more differentiated external or internal anima. The task in each of the four

examples was for the son to relate to the problem in such a way that he could reclaim the energy held by the father's anima. Beebe's view of the patriarchal anima is that it is generally what Hillman calls the Aphrodite type, personifying Eros qualities. For Beebe, this anima is the one that fits into classical Jungian terminology. Beebe writes of this type of anima, "I find it helpful to think of the anima as the emotional attitude a man takes toward anything he reflects upon" (p. 10). Beebe also deals with the importance of the mercurial, trickster aspect of the anima which has not often been mentioned in the literature on the anima (Jung, Hillman, Hill and Beebe are exceptions).

Woodman (1980 and 1983) like Beebe sticks to the traditional interpretation of animus and anima. She discusses these concepts insofar as they affect her central focus: the relation of eating problems to the repressed and devalued feminine. Women with eating problems, she writes, often have animus-possessed mothers, witch mothers, who inculcate predominantly male values in her and disparage or neglect the feminine. Their fathers tend to follow patriarchal values, denigrate older women and prefer the younger. The fathers tend to project their anima upon the daughter as a representative or image of it rather than see her for her own self (1980, pp. 39-40). Woodman describes eating disorders as a variety of animus possession through which the woman is driven and hounded by perfectionism and during which the power-witch-animus rapes the creative spiritual one. "The image of perfection in the culture and the internalized idealization of masculine principles in a woman create a desperate split in her nature and her perceptions of the feminine principle itself" (1983, cassette recording).

CONCLUSION

In this chapter I have presented and examined the major

work on the animus and anima since Jung's time. I have traced work that has developed the initial concept in the light of changing customs and attitudes and women's own perception of themselves. Important extensions of Jung's initial work are as follows. Emma Jung reinterprets the animus positively; she adds the idea of animus development, developing from one of physical power, to deed, to word and finally to meaning. She bases this development on levels of cultural and personal consciousness. Harding continues this developmental approach and adds both a passive and active component to it. De Castillejo separates types of animus into three: the aggressive masculine, the belittling masculine and the helpful masculine. She links the negative aspects with men's often unconscious fear and disdain of women. Scott-Maxwell furthers the linking of animus and anima with socio-cultural conditions and adds comments on the difficulties of particular times and circumstances. Binswanger differentiates the inner image of men from a woman's own masculine side and then suggests that the attributes given to the masculine and feminine are, in fact, human qualities each with a masculine and feminine component. Whitmont first brings up the essential aspect of the archetype of the animus and anima as that of otherness . He uses Yin and Yang as terms to clarify each. He further elaborates the concepts into archetype, its images, its cultural and behavioral manifestations and its emotional patterns. He and Hillman suggest the animus and anima are both present in each gender. Whitmont also notes that animus and anima both appear as multiple figures. He emphasizes the link between disparagement of women, Yin and the anima with world problems caused by the over-valuation of a one-sided masculinity. Ulanov makes a valuable distinction between anima qualities and those of women; she points out the confusion that results when men describe their own anima and then apply this to women's

psychology. She emphasizes the dynamic and progressive quality of animus and anima development. Singer gives personal examples of this developmental progression in modern women. Hillman separates anima from feeling and equates it with psyche, with the unconscious and with extension, rather than integration, of personality. He sees both animus and anima as neither single nor plural, masculine nor feminine and as a pair, each needed in order to define or see the other. Bradway makes the first attempt to link these Jungian concepts to contemporary biological and sociological gender research. J. B. Wheelwright further correlates the interrelationships among typology, undeveloped functions, shadow and socio-cultural circumstances in the expression and functioning of animus and anima.

Much elaboration of the initial concept has occurred while some reinterpretation has taken place. Most of the reconceptualization of Jung's ideas has been in the effort to make them more fitting to the culture and time and less specific to his time and age. Positive aspects of the animus have been increasingly stressed. The role the culture and the patriarchy plays in the rise of negative aspects of the two archetypes has been clearly delineated. An attempt has been made to free the archetypes from their link to one specific gender and exclusion from the other. Efforts to free the animus and anima from their linkage to types and to Eros and Logos remains tentative. Hillman has offered a radical reassessment of the anima; no such work has been done on the animus. One is overdue.

Further work that is needed in this reassessment would consider the animus as separate from thinking and Logos and would define the difference. The anima/ woman/feeling/Eros/Yin/relating/feminine linkage is no longer applicable if it ever was. These concepts must be separated

from each other as must the animus/man/thinking/Logos/Yang/creating/masculine linkage. Different manifestations of the animus in relation to typology need to be dealt with. An area of great interest to me as a thinking type would be the role of the animus as a mediator to the feeling function. Aspects of the animus that would be consistent with this but remain unexplored would be the animus as earth father, nature spirit, peace bringer, gardener, nurturer, poet, story teller, music maker, dancer and playful, committed lover. As the masculine changes in its outward manifestation in our culture, I expect the inward forms of it would also be in the process of change. Possibly by cultivating these new images of inner masculine their appearance in the outer world may increase.

The archetype of Mercurius, the trickster, is suggested by Hillman, Hill and Beebe as an element in the anima. I believe it is an archetype that is applicable to both animus and anima. Its application to the animus remains unexplored; consideration of it in relation to the anima remains rudimentary. I suggest it contains much that would clarify and add to both concepts and their interrelationship without bringing in the confusion of gender-specific attributes. This would afford an archetypal approach to a contemporary treatment of animus and anima that holds the potential for including all the elaborations listed above.

The usage of animus and anima as pejorative terms and as limitations on the range of behavior allowable to women and men must stop as must any consideration of the feminine as inferior to the masculine. Jung's descriptions of the animus and anima need to be seen as specific to his personality, his era and their attitude toward the sexes. Adoption of his ideas en masse as theory serves to ignore socio-cultural relativity, to maintain and perpetuate sex-roles current in the early twentieth-century,

limit the psychological development of patients and make Jungian theory retrogressive and unacceptable to feminists of either sex. The classical usage of writers limiting themselves to what Jung wrote is too strict, too tidy and too simple; it is not apt for real people leading complex lives.

However, the use of the concepts of animus and anima as a model remains of value. It is a particularly valuable model for the exploration and expression of the other , one of which is the contrasexual. It remains useful as a way of talking about the contrasexual and as a way of exploring the impingement of culture on self-development. For example, through exploration of the animus I, as a woman in this culture, regain access to some of what I have repressed. This must be defined individually. Each manifestation of animus and anima -- its strengths and weaknesses -- are as idiosyncratic as each individual personality. The archetype of animus and anima remains unconscious and incapable of full delineation. Examination of its images that change with culture, with the growth and development of consciousness and with individual needs, enriches and deepens our understanding of ourselves.

CHAPTER SEVEN: ARCHETYPES OF THE FEMININE IN ANALYTICAL PSYCHOLOGY

In this chapter I will trace the major treatments of the archetypes of the feminine in analytical psychology from Jung's time to the present. The archetype itself remains primordial and unchanging but aspects of its manifestation do change. Through a delineation of the archetypes chosen and the ideas these writers have about the archetype of the feminine I hope to show how the images of the feminine reflect the period, the nature and stage of consciousness of the culture and even the psychological state of the person who is drawn to study it. Some images are chosen by a culture, others remain hidden or latent and have to wait until the culture becomes more receptive in order for them to appear. Even though the time span I am covering is only about fifty years, a relatively short time historically, I hope to show that there has been both change and a pattern to that change. It is a pattern which reflects and possibly abets a marked growth in the appreciation of the feminine. Treatment of the archetypal forms of the feminine need to include and distinguish between the feminine, the anima, cultural attitudes toward women, their status and role, and the psychology of women. This is seldom done and the subsequent lack of clarity results in much confusion.

Initial work by Jung and his early followers explores the idea of archetype itself and proposes examples. Jung wrote of the Great Mother, the maiden, the anima, the wise woman, and of the alchemical archetypal symbols of the feminine, especially its lunar motif. His material is based largely on Graeco-Roman myths, or, in the case of alchemy, on medieval texts. Harding and Neumann elaborate on Jung's initial work and add an enormous amount of detail. Harding includes elements that are of

particular interest to people writing and thinking of the feminine today. Wolff creates a theory about feminine psychology which is based on archetypal forms of the feminine. Later writers build from, amend or expand particular areas first developed by Jung, Harding, Neumann and Wolff. Material from cultures antedating the Graeco-Roman era has become increasingly available; these sources have considerably expanded the variety of examples of the feminine archetype. Today they are often preferred to the more patriarchal myths because they seem less limiting in their ideas of the feminine and perhaps more indicative of the psychology of women.

In his introduction to Harding's Woman's Mysteries: Ancient and Modern (1935), Jung describes the book as "an attempt to present certain archetypal foundations of feminine psychology" (Harding, 1935/1971, p. x). Harding explores the varying aspects of the moon goddess in order to present sides of the feminine that she considers ignored or devalued by her culture. It is a conscious compensation on Harding's part that serves to balance the one-sided view of the feminine of her era. The initiatory quality of the ancient women's religions she sees as analogous to the experience of analysis. Harding's purpose is to help "to reinstate the goddess in the individual life, through psychological experience" (p. xv) and to present the lunar goddess in all her varying aspects so that this archetype can serve as a model for feminine psychological development. She makes the analogy between ancient times and ours and describes the need of both for initiation into the feminine mysteries. These she says we need in order to redeem an external or internal wasteland through restoring a fertilizing spirit. The symbol of the moon is the unifying link in the work.

The ancient religions of the moon goddess represent the

education of the emotional life as taking place, not through a course of study, not even as the result of a system of discipline, but through an initiation. The interpretation of the moon mysteries . . . links our modern life problems to those of the ancient people. (p. xiv)

Harding examines and describes archetypes of the feminine in the early lunar religions ranging from Graeco-Roman examples to the far earlier ones of Babylon, Assyria and Phoenicia. Her chapters on Ishtar and Isis are important as depictions of aspects of the feminine generally unrecognized in Harding's day. Elements of this aspect which Harding stresses are its cyclical nature, its mutability, its multiple nature and its strength as a symbol independent of the masculine. The virgin archetype present in these goddesses, in the feminine and in an individual woman who is one-in-herself while being both sexual and creative, is especially well delineated by Harding.

The Moon Goddess belongs to a matriarchal, not a patriarchal, system. She is not related to any god as wife or "counterpart." She is her own mistress, virgin, one-in-herself. The characteristics of these great and powerful goddesses do not mirror those of any of the male gods, nor do they represent the feminine counterpart of characteristics originally male. (p. 105)

Harding examines the relevance of this archetype to the psychology of women and the anima. She also uses it as a symbol of inner psychological change. The dark aspects of the goddess and her capacity for what our culture excludes or terms "evil" -- the unrelated, magical, underworld qualities -- are not overlooked. Harding emphasizes that these aspects are needed by both men and women but may be harder for men to

assimilate. She makes an analogy between women's knowledge of the darker side through what Harding calls woman's relatively easier access to the unconscious and through her biological knowledge of the changes wrought in her through menstruation, pregnancy and birth.

The contradictory character of the Moon Goddess is thus resolved. For her good and evil aspects are seen to be not absolute but relative. Her power works evil under certain circumstances but good under others. To men whose nature is in opposition to her cyclic character she is apt to be particularly dangerous. To women who have within them this same peculiar quality which the Moon Goddess epitomizes, the power she wields is far less likely to be destructive and indeed if the woman is in right relation to this principle of her own nature, the goddess blesses her with fertility and with magic power. (p.116)

Harding characterizes the cultural and psychological loss of these excluded aspects of the feminine as a loss of contact with the deeper levels of humanity. The regaining of them, she concludes, produces a revolutionary and revitalizing inner change. She says that this is both an individual and a collective problem. On the individual side a woman needs access to the excluded aspects as the source for her inner sense of her own feminine strength, a man needs it to have a proper relation to his anima and to regain a lost access to what Harding calls Eros. The son, she says, needs to have a mother who knows both her negative side as well as her positive side so that she can say "no" to him as well as "yes," and give him a push toward independence as well as nurturance. I believe that this is crucial for daughters as well as sons.

Harding, I feel, is mistaken in her use of the term Eros to cover

the huge realm of the feminine she is exploring. Eros is considered the archetype of love and often of relatedness. The archetypes she describes embody far more than this single archetype can. This, however, seems to be an unexamined convention of her day. Hardings's depiction of the psychological and collective problems consequent on the loss of contact with the feminine remains valid and applicable today. If one replaces the term "Eros" with "archetype of the feminine," Harding's conclusion remains contemporary:

Today the goddess is no longer worshipped. Her shrines are lost in the dust of ages while her statues line the walls of museums. But the law or power of which she was but the personification is unabated in its strength and lifegiving potency. It is we who have changed. We have given our allegiance too exclusively to masculine forces. Today, however, the ancient feminine principle is reasserting its power. Forced on by suffering and unhappiness incurred through disregard of the Eros values, men and women are turning again towards the Moon Mother, not, however, through a religious cult, not even with a conscious knowledge of what they are doing, but through a change in psychological attitude. For that principle, which in ancient and more naive days was projected into the form of a goddess, is no longer seen in the guise of a religious tenet but is now sensed as a psychological force arising from the unconscious, having, as had the Magna Dea of old, power to mold the destinies of mankind. (p. 241)

Toni Wolff (1934/1956, 1941) describes a woman and the forms of the anima as fitting within four archetypal personalities -- the Mother, the

Hetaira, the Amazon and the Medium -- which she calls representative of feminine psychology. She adds these as basic "structural forms of the psyche" to Jung's psychological types of thinking, feeling, intuition and sensation. Wolff proposes that they are more relevant to women than the types. Her reasons are that women are less differentiated than men, are governed by soul rather than spirit and need a more comprehensive and tangible form rather than the abstractness of the articulated function. In Wolff's model woman's psychology is explored primarily in reference to the ways in which she relates to men. The four archetypes are the Mother who nurtures men; the Hetaira who relates to them as a lover or mistress; the Amazon who works alongside them and is more a companion and a sister; and the Medium who serves as a pathway to the unconscious for men. These four types are also present within a man's anima, one predominating and the others more or less developed. Though these archetypes are crucial, Wolff writes that they may not suit a woman's situation or the culture she lives in; if this fit is missing it can give rise to psychological problems. Before Wolff delineates her structural forms, she talks of the loss of the sacred aspect of the feminine in Christian and Judaic cultures.

Both positive and negative aspects of each archetype are portrayed. The Mother nourishes, guides and protects, helping growth in her positive aspect. In her negative one she can overprotect, restrict differentiation and separation, and infect those in her care with unaccepted parts of her own personality. The Mother relates to the institution of marriage and family rather than the particular. The Hetaira, in contrast, relates to the individual man and the individuality of her children. "The function of the Hetaira is to awaken the individual psychic life in the male and to lead him through and beyond his male responsibilities toward the

formation of a total personality" (1941, p. 6).

The Hetaira does this positively through emphasizing the individual, negatively by overemphasizing individuality and uniqueness and thus causing the man to lose his persona and his contact with outer life. Another negative possibility Wolff cites is a woman not realizing her Hetaira power and unconsciously making lovers out of her children. Wolff states that in marriage the Mother type acts as the "contained," the Hetaira as the "container." Both embody the relationship side of the union for the male.

The Amazon is independent, holds many of the same values as men and works in relationship to the culture rather than to an individual. Wolff depicts her as having a strong ego and best realizing herself in work in the world and as a comrade to men in order to incite and inspire them. Negatively, Wolff describes the Amazon as having many of the same characteristics Jung gave to an animus-possessed and power hungry woman.

The Medium "is immersed in the psychic atmosphere of her environment and the spirit of her period, but above all in the collective (impersonal) unconscious" (p. 9). On the positive side she helps put a man in touch with these aspects; on the negative she can be overwhelmed and possessed by them and embody their darker, evil aspects even to insanity. Wolff states that a medial woman's ego tends to be weakened by the force of the unconscious.

Wolff thinks that all aspects of these archetypes are available to women, but that women tend to be one type outwardly and have a second type as a possibility within. The developed form and the less developed are companions, not opposites. The Hetaira is never paired with Mother; the Medium never paired with Amazon. If completely one-sided, the form tends to be manifested in an especially negative way. In her 1941 article

Wolff concedes that modern women are manifesting more aspects of these psychic forms and are less one-sided than women of her generation; she applauds this development and integration.

The outer Hetaira, inner Medium combination is portrayed more clearly and convincingly than the others. I suggest this is because it was descriptive of Wolff's own psyche. Perhaps the intensity of the descriptions arose because they meant something personal to Wolff. Her article may well have been an intellectual and psychological working out of her own particular problem as Jung's acknowledged mistress. Wolff's insistence that a woman could not be both Hetaira and Mother and that each type played an essential but different role in a man's life, legitimized her own equivocal role. Certainly Emma Jung fitted the role of the Mother/Amazon almost as if it was based on her.

As I will show later in this chapter, analysts writing about the feminine have been taken with these representations and elaborations and reworkings of them continue today. I find these concepts seriously flawed. First they leave out the thinking function and Logos; second, they are depictions of a woman only in relation to something outside herself and only as she relates to this. Finally they constitute a model more restrictive than Jung's typology but not much different from it. For instance, the Mother is a graphic illustration of the extraverted feeling type; the Hetaira of the introverted feeling type. The Medium is an extraverted or introverted intuitive; the Amazon a sensation type. All are restricted and confined to and by their socio-cultural position as women of their time, imprisoned in relationship and subservient to men's interests. However, as a personal confession and as an effort to make sense out of the world in which a woman is immersed I find this work extremely moving. This is how Wolff and women of her generation must have

had to live if they wanted to relate to men at all. As concrete examples and personalized embodiments of some of the functional types the Mother, Hetaira, Amazon and Medium archetypes would probably be more appealing and understandable to predominantly feeling types. As a thinking type who values my own identity and my own Logos, I much prefer Jung's typology.

Erich Neumann's (1950/1954, 1954, 1955) work on the feminine archetypes is much better known than Harding's but goes over much of the same ground. His tone, though, is much less positive toward the feminine as emblematic of psychological progress. In The Origins and History of Consciousness (1950/1954), (a book that Neumann declares is primarily concerned with masculine consciousness) he delineates three stages of consciousness. The first stage is the uroboric. It is primordial, unconscious, thoughtless and wordless. In it everything is merged and undifferentiated. The second stage is the matriarchal which values the feminine over the masculine, is again mostly unconscious and expresses itself in a timeless round of experience. It is under the archetype of the great mother. The patriarchal is the third stage. In it a person or a society splits off and differentiates from the mother toward increasingly individual, personal, rational and linear experience; in the process the matriarchal and the feminine are devalued. In his article "The Moon and Matriarchal Consciousness" (1954), Neumann builds on Jung's idea of lunar consciousness as diffused and unfocused and applies it to women. It also examines the matriarchal stage of consciousness symbolized by the moon archetype first delineated by Harding.

The Great Mother: An Analysis of the Archetype (1955) continues this quasi-historical approach. Neumann's purpose is a structural analysis of the Great Mother archetype as an example of what analytical psychology means by archetype. It is also an investigation of the

feminine and the female psyche for the purpose of a "contribution to a future therapy of culture" (1955, p. xlii). This therapy, the inclusion of the feminine, Neumann thinks crucial in order to balance "the one-sidedly patriarchal development of the male intellectual consciousness" (p. xlii). This book is far longer than Harding's with examples pinned to the Primordial Goddess. He splits her into two characters, the elementary and the transformative. The elementary has two sides: a positive and a negative, each of which is manifested within a woman's psychology in a sort of unconscious participation mystique. The transformative element also has its positive and negative sides. Positively it aids growth and renewal and leads away from the elementary. Negatively it can be hostile and provocative, yet even so, causes tension and change. Other than this notation of tension and change, Neumann, unlike Harding, does not re-evaluate the dark side of the feminine archetype.

Neumann describes men's and women's experience of the feminine within them and in projection as different from each other. For the woman he says, "the transformation character -- even her own transformation -- is from the beginning connected with the problem of the thou relationship," but occurs naturally and unreflectingly (p.31). For the man "the anima is the vehicle par excellence of the transformative character" (p. 33). Like Harding, Neumann focuses on woman's mystery religions and their connection with her biological experience.

The instinctual mysteries revolve around the central elements in the life of a woman -- birth, menstruation, conception, pregnancy, sexuality, climacteric, and death -- the primordial mysteries project a psychic symbolism upon the real world and so transform it. The mysteries of the Feminine

may be divided into mysteries of preservation, formation, nourishment, and transformation. (p. 282)

Neumann thus seems to conclude that women are both less evolved and less conscious than men. In a dualistic mode, he places closeness to nature and bodily experience below the spiritual. This results in women appearing inferior and more primitive than men in their psychic evolution. However Neumann sees this very instinctuality as holding power, magic and "mana" that men can use for their own evolution.

He describes the Eleusinian mysteries as women's mysteries that are midway between the matriarchal and the patriarchal; they are "predominantly emotional and unconscious" (p. 323). Neumann gives them as an example of a way for women to reach an understanding of herself. It is a mystery that Neumann describes as one in which the daughter separates from and then is reconnected to the mother, and has a brief and aberrant contact with the masculine world that results in the birth of a son. In fairness to Neumann he does say in a note that he is describing archetypes; their relevance to women would "require a 'psychology of the Feminine' to consider in full" (p. 305 n.).

The value of the book is its wealth of detail and its many examples of the archetype of the Great Mother from prehistory and across many divergent cultures. There are 185 pages of illustrations of the archetype. As proof of the prevalence and power of a single archetype in the human world it is a conclusive work. Aside from its tendency to mix an exploration of an archetype with a theory of consciousness that results in the confusion of an actual conscious woman with matriarchal consciousness, the book remains an excellent depiction of the archetype.

The Archetypal Feminine in man unfolds like mankind itself.

At the beginning stands the primeval goddess, resting in the

materiality of her elementary character, knowing nothing but the secret of her womb; at the end is Tara, in her left hand the opening lotus blossom of psychic flowering, her right hand held out toward the world in a gesture of giving. Her eyes are half closed and in her meditation she turns toward the outward as well as the inner world: an eternal image of the redeeming female spirit. Both together form the unity of the Great Goddess who, in the totality of her unfolding, fills the world from its lowest elementary phase to its supreme spiritual transformation. (pp. 334-335)

Neumann's dualistic mode of seeing a linear evolution of consciousness from the primitive, earthy and predominantly womanly to the spiritual, heavenly and predominantly manly seems very patriarchal. In Amor and Psyche (1962), however, Neumann has evolved from this early twentieth-century outlook. In this book he describes a developmental psychology of women marked by confrontation and individuation. In marked contrast to his earlier work on the feminine, he presents Psyche as an archetype of the feminine that is an active, transformative agent, "a feminine Hercules" (p. 93), who creates her own redemption rather than waiting for it and passively receiving it. She separates from the Great Mother, engages in tasks of individuation and evolves along conventionally masculine lines toward greater consciousness but, unlike masculine individuation, she manages to accomplish this and still reunite with the Great Mother. This book mainly involves a developmental theory which I will discuss in Chapter Eight as I will the work of Fierz-David (1957).

Fierz-David is perhaps the most consistently overlooked writer who has examined the psychology of the feminine. It is only thanks to her

sons that her work on the frescoes at Pompeii was saved and privately published in its original typewritten form. She uses the frescoes of the Villa of Mysteries at Pompeii as an archetypal representation of woman's psychological development. She presents the fresco images of Dionysus, Ariadne, Pasiphae, Phaedra, Medea, the Kore, Sophia and the Roman matron, Livia, as different archetypal aspects of feminine stages of consciousness of use to both the anima and women. In this development of consciousness she sticks very close to Jung's ideas about the feminine, relatedness and the need for spirit. However, her choice of a woman's mystery that was solely for and by women uses a very different set of archetypes and a different form from the alchemical marriage symbols Jung used for the same purpose in his article "The Psychology of the Transference" (1946). The fresco symbols emphasize the uniting of the earthly with the spiritual, the higher with the lower, the sexual with the divine in a way peculiarly suited to women's psychology. It is also a set of symbols mediated by the feminine and seems more appropriate than Jung's images when applied to an analytical relationship where both analysand and analyst are female.

Fierz-David contrasts the archetypes of the feminine she is discussing with those presented by Toni Wolff. She criticizes Wolff's for being one-sided in that they are related only to men and to society. Fierz-David suggests that because of this one-sidedness they all carry an unrecognized and powerful shadow in which the unrelated feminine becomes solely negative: Freud's terrible mother is the shadow of the Mother; the prostitute the shadow of the Hetaira; mediums who engage in destructive black magic are the shadow of the Medium; the power-driven matriarchal despot is the shadow of the Amazon.

None of these types can give us an impression of how it looks

when the woman rests purely and solidly upon her femininity; none can give us an indication of what this can mean. In our Pompeian mystery cult, however, we have an archetypal image of the deepest significance for just this femininity resting entirely upon itself . . . the forsaken Ariadne-Persephone on Naxos . (p. 157)

In Knowing Woman (1954/1973) de Castillejo elaborates and expands Wolff's four types of the feminine in the light of traditional Jungian concepts of the feminine. She looks at the types as archetypal roles possible to women and amplifies their positive and negative manifestations in the contemporary world. They are always seen in relation to man (though in a note to the 1973 edition, the editor adds that de Castillejo planned to add a section on relationships between women, but died before she could). In contrast to Wolff who focuses more on the Hetaira, de Castillejo writes most about the mediator role, especially in the Medium. She also picks up on Wolff's idea of the gradual growth of consciousness in women as the century progressed:

It is not enough today for any woman to be limited to one personality type any more than it is enough for a man to have only one psychological function at his disposal. The inner process which demands wholeness is as vividly at work in women as in men. When stuck in one personality type something forces a woman to develop a second, then a third and finally a fourth. (1973/1958, p. 70)

De Castillejo explores the witch archetype as the negative of this mediator and as a product of our culture. She notes and tries to explain the anger she sees in women patients:

I think that a woman will also turn witch today for other

reasons than personal power. The deeply buried feminine in us whose concern is the unbroken connection of all growing things is in passionate revolt against the stultifying, life-destroying, anonymous machine of civilization we have built. She is consumed by an inner rage which is buried in a layer of the unconscious often too deep for us to recognize.
(p. 42)

The feminine is one of the major interests in the field of analytical psychology today, with hardly a journal or book list appearing which does not contain one or more presentations, elaborations and extensions of archetypes of the feminine. Guggenbuhl-Craig (1977) states, "there are dozens, if not hundreds, of feminine and masculine archetypes" (p. 48). He adds that there are many more than can be imagined, many also which only emerge in and are appropriate to particular socio-historical times.

Among works that have emerged during the past two decades several themes are of special interest. These are the updating and re-working of Wolff's feminine types, an interest in and re-evaluation of the dark side of the feminine, the application of a particular archetype to a particular psychological problem, and the growing use of pre-patriarchal mythology. I will follow the first three of these themes in chronological order while noting the increasing use of pre-patriarchal examples.

In "The Amazon Problem" (1971), Rene Malamud updates Wolff's Amazon type as an example of self-sufficiency and independence. She thinks this archetype particularly suitable for this era for both men and women. Malamud amplifies the archetypal images connected with her, especially the Goddess Artemis. The problem connected with her integration, Malamud cites as the confusion of enmity toward men with a perhaps necessary

detachment from them. She feels that the conflict between the archetypes of Aphrodite and Artemis, the mother and daughter, is especially marked today by misunderstanding, hatred and a refusal of each to examine her own shadow side.

In The Feminine in Jungian Psychology and in Christian Theology (1971) Ann Ulanov uses Wolff's four feminine types as illustrative of women's psychology. She does not refer to de Castillejo's work on the same subject, but does make extensive use of Moreno's (1965) theory of feminine development which combines Wolff's types with Neumann's developmental theory, Jungian animus/anima development and Deutschian views on feminine narcissistic-masochistic "adult" sexuality (see Chapter Eight for further discussion of this).

Ulanov is specifically concerned with Wolff's types in women rather than in the anima. She divides the types into active and static poles and into their positive and negative manifestations. She follows Moreno in discussing these in relation to a woman's attitude toward men and toward her animus. Ulanov, again following Moreno, lists the dominant archetype behind each type as the Great Mother for the Mother; The Great Father for the Hetaira; The Virgin for the Amazon and the Wise Woman for the Medial Woman. Like de Castillejo, Ulanov finds positive and negative aspects for each type and the presence of each type in every woman. "Her wholeness requires the fullest integration and exercise of all four modalities" (1980/1971, p. 195). Ulanov, referring to Deutschian theory, remarks on the masochistic, highly feminine female of the Mother type. Ulanov ascribes to the maternal a passive, reactive role that often extends into the unconscious while she ignores the dynamic, active, initiating, heroic aspect. Ulanov's description of the Hetaira follows Wolff's. Ulanov equates her with the puella aeterna, the father's

daughter, and links her to masculine rather than feminine archetypes. Ulanov adds little to the positive aspects of the Amazon and the Medium but expands on their negative possibilities. She describes the Medium in particularly negative terms. She writes of the serious problems the Medium can cause through stifling the potentialities of those around her. Ulanov prefers Wolff's archetypal types to Jung's function types as more descriptive of women's psychology. She states that they are also more useful because of their shifting of expression in varying cultural contexts. The cultural context she seems to be delineating is that of the stereotypical view of the feminine in the United States of the nineteen-fifties. However, at the same time that she is portraying this, Ulanov also sees beyond it.

If a woman is aware of the archetypal dynamism underlying her own femininity, she knows more of herself. If she knows herself, she can avoid developing her own stereotypes of women and avoid having those of others foisted upon her. She falls neither into the trap of thinking and acting as "just a housewife," or "only a career woman," etc., nor into the opposite horror of being unable to accept the pluralism of the contending forces within her that might lead her to be more than one kind of woman. If she responds to the archetypes underlying her nature, then she can respond to the deep motivations that the archetypes provide, which can only enrich her life, her relation to others, and her contributions to her society. (1980/1971, pp. 210-211)

Linda Leonard (1973, 1978, 1979) includes the Amazon and the puella under the archetype of the daughter in her work on the father/daughter relationship. This culminates in her 1982 book, The Wounded Woman:

Healing the Father Daughter Relationship . Leonard examines the Iphigenia legend as an archetypal symbol for the continual sacrifice of the daughter in and by our culture. She then writes of the puella, the eternal girl, and the Amazon, both descriptive of two archetypal poles present in women in a patriarchy. Clinically, she describes these women as having a low self-image. This comes from their being wounded through a damaged relation with the personal father or the patriarchy or both. Leonard sees the puella archetype as the consequence of a positive father complex. The puella gains acceptance through adopting her father's and the culture's idea of women and accepts and lives male projections rather than developing any sense of strength or of her own individuality. Leonard divides the puella archetype into four patterns of puella existence: the darling doll, the fragile girl of glass, the Donna Juana and the misfit. Each is dependent; each lacks a balanced relationship to limits and boundaries; each avoids commitment. The transformation of the archetype involves seeing the pattern, overcoming despair and self-loathing, gaining strength, and ultimately valuing oneself, not the projections.

Leonard also explores three types of the Amazon as consequences of negative father complexes. They are the Armored Amazon who unconsciously lives the masculine; she dons it as a persona in order to shut out a passive, ineffective father. The Dutiful Daughter expunges feeling and passion and replaces them with a rigid sense of duty imposed by someone else, often the father. The Martyr "petrifies" in an armor of long-suffering, limitation and resentment; she is often the daughter of a fascistic, authoritarian father. The Warrior Queen, a Psyche figure, is a strong and determined fighter but is often trapped in the fighting, raging aspect of the archetype. Her father is often weak and

irresponsible. Leonard portrays all these Amazon types as ultimately rejecting and devaluing the feminine through their imitation of what they deem the superior masculine.

Both aspects of the wounded woman can be healed through what Leonard describes as a woman's full expression of rage and grief at the feminine condition today, both personally and culturally, and then through a search to discover her own feminine. Leonard concludes with the image of Psyche searching for the feminine spirit.

Leonard's work is an invaluable contemporary study of the wounded feminine in archetypal and clinical form. It is stronger, often searingly strong, in its delineation of the problem rather than in its resolution. It offers a clear description of the first necessary steps toward reclaiming the feminine. What the feminine spirit is is not articulated. Nevertheless, this book stands as a clear statement in archetypal form of the condition of the feminine in women and in the male anima today.

In "The Witch Archetype" (1977) Ulanov amends and extends her (1971) examination of the Medium through looking at one aspect of its manifestation -- the witch. She again explores the positive and negative aspects of the archetype. Her discussion is organized around presenting the witch in relation to her voracious appetite, her distance from the human community and her aggressive and sexual aspects; Ulanov then submits these to psychological interpretation for their relevance to modern women. In contrast to her 1971 work, Ulanov now sees the witch archetype as serving a constructive and compensating function in a woman's psychology. It is emblematic of the "negative" and rejected aspects of the feminine which Ulanov (one of the first writers to note this) depicts as in need of redemption. Some of these positive aspects of

the negative Ulanov specifies as a woman nourishing herself rather than others, her learning to say no to outward demands, her isolation from the crowd and its varied holds on her and her retreat into a dark, introspective, solitary place of renewal, and her subsequent recovery of her own ecstatic and powerful sexuality and of her full self.

Ulanov also describes the negative manifestations of the witch that grow in potency in our rejecting culture. Eating disorders belong with the witch's voraciousness (Ulanov also writes of this in a 1979 article "Fatness and the Female"). Coldness and rejection constellate the negative aspects of the distancing, while a power complex and animus possession are the negative parts of her assertion and sexuality. Acknowledging the witch's power and incorporating it with other attributes of the feminine is the key for Ulanov. Instead of integrating the witch, the danger is being possessed by this remote, archaic and primitive archetype.

This re-evaluation of the dark and "negative" side of the feminine is one of the most recent and interesting developments in analytical psychology. There is much contemporary interest in and re-evaluation of the dark side of the feminine and of archetypes that represent the often unrelated, inward and downward-turning, dark moon side of feminine nature. This is often depicted as a black side and has most often, even among Jungians, been considered negative and evil. Leopold Stein continues the re-evaluation (first started by Harding) in his 1955 article on the loathsome woman archetype. Hosmer (1968) follows with a long descriptive study of the Kali archetype. Devon Miller (1976) studies the Celtic goddess, Blodenwedd, and her relation to Lilith.

Shuttle's and Redgrove's (1978) study of menstruation is one of the most original and far-reaching of these re-evaluations. It connects the

dark archetype with the premenstrual and menstrual phases of a woman's hormonal cycle. It includes the varying aspects of the feminine (which former theorists parceled out to different women) as representative of normal cyclical hormonal patterns present, to a greater or lesser degree, in all women. The dark lunar phase is described as the premenstrual and menstrual stage whose psychological value lies in the very inward-turning, unconnected and often depressive aspects which can give a woman (or demand from her) a time for contemplation and retreat. Shuttle and Redgrove are among the very few psychologists who include menstruation as of importance and value in the psychology of women. They note Jungians such as Emma Jung (1957), Harding (1955), Hannah (1963), Ulanov (1971) and von Franz (1972) as their predecessors in this.

Philip Zabriskie (1979) extends Stein's study of the loathly woman archetype. Ann Ulanov, with her husband Barry Ulanov (1979), expands on her earlier work on the positive and negative aspects of the witch archetype. In this presentation the influence of the witch archetype in masculine psychology is also developed. (The Ulanovs' book on the clown and the witch is in progress.)

Gustafson (1979) traces the worship of the dark archetype in Christianity through its Black Madonnas, focusing mainly on the one at Einsiedeln in Switzerland. He points to the world wide equation, among black people as well as white and in all cultures and at all levels of sophistication, of the color black and of the dark with night, the earth, the underworld, the uncanny and with power and magic. (It is only in Christianity, though, that this darkness is branded evil.) He connects Christianity to more ancient forms of goddess worship through these black and powerful virgins, who often display magical healing, protective and spiritually constellating forces.

Koltuv (1980, 1983) analyzes and traces historically the archetype of the rejected, powerful feminine represented by Lilith. She describes Lilith as opposite, but equal to and counter-balancing, the Judaeo-Christian, masculine, all-good god, and calls her "the feminine transpersonal shadow" (1980, p. xi). This archetype she depicts as dark, wounded, bitter, fiery, hurt and raging because she has been neglected and rejected in the patriarchy. Koltuv links Lilith with Hecate as a crossroads goddess whose power is needed by all women at the instinctual crossroads of their puberty, menstruation, orgasms, conceiving, giving birth, motherhood and menopause. Koltuv describes this archetype, especially when it is suppressed or unintegrated, as emblematic of "the sense of irredeemable loss and betrayal in the deepest places of feminine psyche" (1980, p. 13). Colonna (1980) connects Lilith with images of the darkened moon; she does not refer to Koltuv's work on the same subject, perhaps developing the same theme independently as so often happens when one is just coming into collective consciousness.

The cross-cultural scope of this dark archetype is shown in Knipe's (1982) article on Pele, the Hawaiian goddess of volcanoes, and in Gleason's (1982a, 1982b) studies of the dark feminine archetype as a force for psychological healing in African witch religions and menstrual cults and in the Haitian voodoo witch cults.

Woodman (1980, 1982, 1983) describes many of these same dark aspects of the feminine. Like Koltuv, she portrays them as manifestations of an archetype of devalued feminine energy which is evoked when the power of the feminine is repressed and suppressed. Woodman sees this feminine as having been subjected to generations of rape by the patriarchal culture outside and by its manifestation as a negative demon-lover animus internally. Like Ulanov, she calls the negative feminine aspect that

arises from this the witch archetype. Woodman sees this witch as all negative and relates its effects to the clinical problems of anorexia and bulimia. She presents much clinical evidence as well as moving case histories to back her conclusions.

In The Owl Was a Baker's Daughter (1980), Woodman focuses on the negative mother complex that she believes is behind many eating disorders. Woodman describes how a girl comes to blame herself when her primal relationship with her mother has been disturbed. Woodman pictures the child's Self as then becoming a voracious example of the Terrible Mother archetype who rejects the child internally when she has been rejected by her mother in the outside world. The father complex builds on this as does the rejection of the feminine by society as a whole. In order for women to regain access to the feminine, Woodman finds the archetypal images of Dionysus, the Eleusinian mysteries and the Mysteries at Pompeii of great psychological use. (She cites Fierz-David's prior work on Pompeii, but is apparently unaware of its English translation.)

In Addiction to Perfection (1982) and in her 1983 workshop on the same subject, Woodman concentrates more on the father complex. She sees the witch archetype as the typical manifestation of the rejected feminine in our culture today. She describes this manifestation as Medusa-like, driving and possessing women in many different and compulsive ways. Eating disorders are just the most obvious of these compulsions. The archetypes of Sophia and the Black Madonna are proposed as counterforces emerging in contemporary consciousness. Sophia is representative of wisdom and balance, the Black Madonna of the synthesis of the "dark" carnal, the earthly and the spiritual. The Great Mother, mothering and being mothered, as in da Vinci's portrait of Saint Anne, has been especially important in Woodman's own therapeutic work. Woodman describes

this therapy as a vigorous combination of analysis with dance, massage and much body-work. "Extraordinary changes take place once the Goddess is accepted. Whereas the body was a bulwark against the feminine, it now becomes the instrument through which the feminine plays" (1983, p. 168).

Woodman also makes use of the Demeter-Persephone myth and cites Perera's (1982) work on the Sumerian myth that predated it. She differentiates her analytic work from Perera's:

My work with obese and anorexic women, especially if they are fathers' daughters, has made me very aware that women contending with an inner Medusa/demon lover have a different psychology from those contending with an Ereshkigal, the dark side of the Sumerian Goddess, whom Sylvia Perera so clearly describes in Descent to the Goddess. Their paths of healing are quite different. It becomes increasingly important to recognize which archetypal pattern is at the center of the neurosis, because if a woman is trying to contact her instincts through Ereshkigal, when in fact she should be trying to take the head off Medusa, she can find herself in paralyzing despair. (1982, p.174)

I find these paths possibly indicative of Woodman's and Perera's differing personal psychologies, function type, personal experience and analytic approach. Certainly Woodman focuses more on the concrete fight, the pathology and the bodily battle; Perera on a slower, darker, intuitive and introverted, subterranean journey. Perhaps because of a type similarity with Perera, I find her Descent to the Goddess (1982) more useful than Woodman in my own therapeutic work even with women with eating disorders. The book is a comprehensive and deeply moving study of the psychological value in and the healing quality of the dark,

depressive archetype. Perera uses the Sumerian myth of Inanna and her descent to an underworld belonging to her shadow and sister, Ereshkigal, in order to elucidate the need, both in therapy and in our culture, for recognizing and regaining the potency of all the dark, repressed sides of the feminine.

Ereshkigal represents this archetypal feminine potency. Perera describes it as timeless, abysmal, messy, full of affect, ugly and impersonal; she uses terms similar to Shuttle and Redgrove when they describe their menstrual archetype. It is only in the patriarchy, Perera concludes, that this aspect has been split off from the upper feminine and thus manifests as terrible mother, dragon and witch. Perera stresses the psychological necessity of withdrawal, descent into the unconscious and even a possibly severe depression in a woman's individuation process. She notes that it is in this realm of the disdained and repressed that psychological healing, empowerment and creativity may lie. She equates our suppression of woman's dark side with contemporary shadow projection onto anything feminine that reminds us of it, and with our society's fear of death, birth and the body. Perera joins Woodman in emphasizing that in her analytic practice the recognition of this archetype seems to demand more body-oriented or body-involving modes of therapy in addition to traditional verbal analysis.

Perera delineates the initiatory process of analysis in the terms of Inanna's descent, her ritual revival and rebirth with its sprinkling of food and water as libation.

In analysis we see this feeding in the necessity to offer validation over and over to the untrusting analysand in small, immunizing doses, until she or he can bear the experience of acceptance. It means guarding against haste,

staying with the endless affects and events of daily life in all their detail until the flow of life energies returns to the stricken soul.

Inanna is restored to active life and rises from the underworld reborn. But she returns demonic . . . She has met Ereshkigal and knows the abysmal reality: that all changes and life demand sacrifice. That is exactly the knowledge that patriarchal morality and the fathers' eternally maiden daughters have fled from, wanting to do things right in order to avoid the pain of their own renewal, their own separate being and uniqueness. Inanna comes up loathesome and claiming her right to survive. She is not a beautiful maid, daughter of the fathers, but ugly, selfish, ruthless, willing to be very negative, willing not to care. (p. 78)

Betty Meador (1984) presented a weekend workshop for the San Francisco Jung Institute on her work on the same Sumerian archetype. She describes the conflict between the Inanna and Ereshkigal in each woman. She sees these two as shadow and sister archetypes. Meador describes their reuniting as the inner search for the neglected, suppressed, wounded little girl, her growing up and union in womanliness with the more accepted feminine. Meador sees this reunion and re-evaluation of the dark side of the feminine (which our culture has erroneously called "negative") with the light (which our culture has, again erroneously, depicted as "positive") as the great task in consciousness today. She describes it as a hazardous task carried by women in our society, and one denoting a huge movement of the psyche out of and away from the patriarchy. In her delineation of the archetype, Meador also draws on the Demeter-Persephone myth, women's mysteries of initiation, and the black

goddess. To these she adds the red goddess, the Tantric Dakini of sexuality.

Meador describes a three-fold archetype of the feminine all aspects of which can be found in and through a woman's own body consciousness and "a passionate bodily connection to the divine female ground." The white goddess, whose animals are the white sow and the white mare, is the goddess of birth and growth. Christianity and the patriarchy have accepted part of her in the image of Mary. The black goddess is the underworld goddess of prophecy, divining and fate which the patriarchy banished as a witch. The red goddess is the potent yin aspect of the erotic and of women's sexual power. Meador describes this aspect as being suppressed and denigrated by our culture more than any of the others; it is an essential archetype which combines the erotic, the sexual and the spiritual in an significant and feminine way. Making a free translation of the Sumerian myth, Meador has enacted the poems with a group of women in a modern form of the mystery religions. The most powerful of these poems are in praise of female genitals, of earthy, feminine sexuality and of woman's desire for and sexual meeting with the masculine on equal terms.

Besides a re-evaluation of the powerful, dark and suppressed sides of the feminine much contemporary interest has been shown in depicting the archetypal patterns behind women's various psychological problems. Rivkah Kluger (1974, 1978) examines female characters in the Old Testament for the presence and absence of feminine archetypes and makes a connection between this presence or absence with contemporary women's spiritual problems. Kotschnig (1974, 1978) extends this examination of spiritual problems to myths. P. Zabriskie (1974) describes a variety of Graeco-Roman archetypes of the goddess which he considers of relevance to

modern women and to the way to healthy action in the present world. Berry (1975) re-analyzes the Demeter/Persephone myth for its connection to neurosis and to rape. In Echo's Subtle Body (1982) she uses the archetype of Gaia, the Great Mother, as a validation for honoring and waiting on the formlessness, chaos, matter, and darkness within therapy rather than their too quick abreaction or interpretation. Echo is seen as an archetype of longing for introspection, self-reflection and nuance, the meaning behind and in contrast to worldly Hera-type chatter. B. Smith imaginatively elaborates the Ariadne (1975) and Aphrodite (1977) myths as sources for women's experience of themselves. Koltuv (1975) describes the housewifely Hestia/Vestia archetype as a counter to the trivialization of the housewife role. She stresses the dignity and worth inherent in a much maligned, often invisible role. Bradway (1976, 1977) extends this portrayal of the archetype in her studies of Hestia and Athena modes. She compares two groups of women, housewives and career women, using these archetypes for their positive implications. Bradway concludes that each develops a need to integrate the qualities implicit in the other archetype; she sees her role as an analyst to aid this integration. Bradway's (1982b) work elaborates on Fierz-David's monograph on the Mysteries at Pompeii as an archetypal pattern for women's individuation. Bradway thinks these mysteries manifest an archetype for woman's psychological development (which I will discuss in Chapter Eight).

Fowles (1978) elaborates on one of Wolff's types and criticizes and reinterprets Neumann (1959) in an article about the psychological problems of tomgirls in our society (she rejects the word "tomboy" as sexist, limiting and inaccurate). She looks to the Amazon archetype as a potentially healing symbol which provides active, vigorous and adventurous girls with an active feminine model for these qualities.

Black (1978) analyzes Jung's comments on the priestess archetype for their relevance to modern woman's spirituality, especially noting the absence of appropriate female archetypes in Judaeo-Christianity. Hart (1978) extends von Franz's studies of the feminine in fairy tales from an evolutionary and developmental perspective. Martinez (1979) discusses archetypes relevant to women artists and their problems.

Several studies are concerned with a broad range of archetypes. Downing (1979, 1981) looks within Graeco-Roman myths to an older matriarchal tradition of goddesses behind their patriarchal descriptions. Her purpose is to search for stronger and more powerful images of these same goddesses in order to add strength to women's self-concepts. Whitmont (1980, 1982) portrays a vast array of possible feminine archetypes for the purpose of extending knowledge of the feminine and what is considered appropriate and possible to her. Hall (1980) popularizes and modernizes Harding, Wolff and de Castellejo in a book on the archetypal feminine.

Bolen (1982 and 1984) depicts Greek goddess archetypes active in women today. In Goddesses in Everywoman (1984) she briefly examines the underlying archetype of the goddess, often, along with Downing, stressing its pre-Greek origin. Bolen then explores the archetype's relevance to women's lives and to women's psychological problems. Bolen divides the seven goddesses she discusses into three major categories: the virgin goddesses, Artemis, Athena and Hestia; the vulnerable goddesses, Persephone, Demeter and Hera; and the one alchemical goddess, Aphrodite. Bolen sees Aphrodite as a model for a more complete and independent feminine than the others. Her book is well researched and contains valuable examples of the applicability of her concepts to her clinical practice. The book concentrates on the more positive aspects of each

archetype rather than on the negative side, though this side is not denied. Bolen, like Hall, is writing for a general audience and her book serves as a popularization of the idea of feminine archetypes.

Sources for many of the contemporary studies extend far beyond the Graeco-Roman and patriarchal cultures cited by Downing and Bolen and most often referred to in Jung's time. B. Zabriskie (1983) cites knowledge of these other cultures as both newly available and as inevitably broadening our own concepts. This cross-cultural exploration has interested many contemporary Jungians such as Perera and Meador (above).

Androgynous archetypes are heralded by Rupprecht (1974) and Singer (1975, 1976) as an antidote to the limitations imposed by these gender expectations. Singer focuses on the healing potential of the archetype. Kleinman (1973) explores its relevance to healthy lesbian psychology. Ulanov (1971), Hillman (1974), Black (1978), Bradway (1982), and Whitmont (1982a) briefly consider the androgyne archetype as a counter to the psychological damage caused by the split and repression resulting from our stereotypical gender-linked patterns of behavior.

P. L. Bernstein (1980a, 1980b, 1981) studies the archetype of the moon goddess, medium and earth mother for their healing potential. She describes their incorporation in dance and movement therapy; she also describes the union of gestalt technique and active imagination in Jungian movement therapy.

Hillman's (1972) major work on the feminine is contained in The Myth of Analysis: Three Essays in Archetypal Psychology. The purpose of the book and of his archetypal psychology is "freeing the psyche from the curse of the analytic mind" (p. 3). Hillman approaches the feminine through a discussion of the history of misogyny and its accompanying myth of female inferiority. He reviews Neumann's (1962) study of Amor and

Psyche and emphasizes Neumann's distinction between the matriarchal archetype (Aphrodite) and individuated feminine archetype (Psyche). For the feminine to be individuated, Hillman thinks that a new archetypal consciousness is required. In opposition to the prevailing masculine definition of consciousness, Hillman proposes two archetypal symbols: Dionysus and the bisexual androgyne. He depicts these as portraying synthesis rather than division, and as bearing an equal respect for the unconscious and the conscious, the masculine and the feminine.

Following Wolff, de Castillejo, and Ulanov, Whitmont (1979, 1980, 1982a) uses four types of the feminine. However, he sees them in a broader context than did any of the earlier authors. Whitmont describes the types as autonomous to the individual rather than in relation to the masculine. Rather than limiting women to one or two types, he presents them as aspects manifested by and possible to all women and to men's anima-natures. Luna is the empathic supporter of concrete life and feeling, of measure, rhythm and the claims and needs of the body. He describes Lila as the "dance of the senses;" she dances and plays with the world of opposites and is full of lightness, charm and poetry; she is also as changeable as Maya. Pallas works, creates and strives in the world; she holds well-considered convictions and concerns herself with new patterns of being and relationship. Whitmont credits Perera for the first comprehensive exposition of his final type, Medusa. She represents the healer and medium, yet is also the abyss of transformation, annihilation, emptiness and depression; unconnected and unrelated, she typifies the descent into the underworld. She also symbolizes a capacity for letting go and surrender which, he says, women recognize though they may repress, but which for men represents "a death-like threat . . . a temporary loss of soul" (1982a, p. 141). All these types are described as

having an active and a passive side to them as well as containing positive and negative aspects.

In Return to the Goddess (1982a), Whitmont uses the Grail myth as an archetypal example of a way to honor, serve and re-incorporate the feminine. Along with Hillman, he focuses on Dionysus as a healing archetype of the masculine that is closely allied with the feminine and serves to counter the patriarchal Apollonic masculine. The Sumerian trickster figure Enki is also depicted as an example of a positive and helpful masculine archetype that serves the feminine. Whitmont (1982a) considers the integration of the feminine, especially the dark Medusa side and the ecstatic Dionysian, side to be both an essential individual psychotherapeutic task and one for the culture at large.

Bradway, Meador and J. H. Wheelwright, all in lectures or workshops given in 1984, remark on the new sense of power in the archetypes of the feminine emerging in studies and in women's dreams, as well as the acknowledgment of that sense of power by many women whom they see as patients. Bradway (1984) puts this succinctly:

In the past year there has been a new phenomenon in my analytic work: one woman after another has come to my office with the statement that she is aware of a feeling of power. It seemed to just suddenly start happening. They say, "I feel a kind of power I never felt before." They are both excited by and afraid of this power. What may happen? They have trouble identifying what kind of power this is. It feels like something personal. Perhaps it is sexual, but it doesn't feel like that. It feels like something more extensive. It has energy. These women don't want to get rid of the feeling, but they want to become more conscious of what it is. They want

to use the energy and passion that comes with it without being afraid that it is dangerous. It doesn't sound as if there is a desire to wrest power from another person, or that it is connected more with destroying than with creating. It seems like a special type of woman power that has been waiting in the wings and is now being cued in by our evolving culture. I think it is connected with a freeing from inhibitions, -- a kind of freedom to be themselves -- to feel anger and hate as well as caring and love. Women are finally feeling permitted to experience and claim the full range of their affects, even the demonic affects of the dark feminine as described in Descent to the Goddess by Sylvia Perera. Such experiencing brings with it a feeling of strength, -- a feeling of power, -- a feeling of effectiveness. (pp. 3-4)

Wheelwright examines the archetype of the Maiden, the Kore, for elements of this power. She sees the archetype as returning the power of complexity and wholeness to women. She finds it to be essentially a mother-daughter archetype rather than just a daughter one. Wheelwright traces this Kore, mother-daughter archetype back to Paleolithic times before it was split into two. She describes it as a pre-patriarchal symbol of the Self for both men and women. She uses the pairs Demeter-Persephone, Ariadne-Dionysus, Inanna-Ereshkigal, Psyche-Amor, and Adam-Eve (plus the positive serpent), along with the Orphic Mysteries, the Eleusinian Mysteries, and her own personal experience with her daughter and as a daughter, to explore this archetype.

The importance of the Kore archetype, Wheelwright proposes, is that it is a totality, inclusive of all feminine deities. Facets of it were split off by the patriarchy into all sorts of fragments. The Maiden

archetype appears as daughter, sister, young mother, virgin, goddess, prostitute, psychopomp, priestess and much more. She adds timelessness, continuity, growth, achievement, progress and evolution to the mother archetype and thus completes her. Wheelwright believes that it is the realization of this archetype which will lead to woman's understanding of what her real nature is and to a stage beyond patriarchy — the "missing ingredient needed to balance a lopsided world."

Wheelwright describes this archetype as now re-emerging in its composite form. Psychologically it is the archetype behind what Wheelwright calls "the multiple whole personalities" within women. She credits Wolff's delineation of the four structural types which, though limited and restrictive, were a first attempt to explain the multiple facets in a woman's personality. She also credits Harding for her depiction through moon imagery of the normality inherent in the mutability of the feminine. Wheelwright briefly suggests the Navajo goddess Changing Woman as an unexplored example of this archetype. Changing Woman is complete in herself though also intensely related. She is maiden, mother, middle aged and old, over and over again. (In 1982 I also started exploring the image of Changing Woman. I saw her as the archetype behind this dissertation, wishing at first just to present her as emblematic of the psychology of women. The form of the dissertation has changed radically since then, but its subject remains the same and the same image still stands behind it.)

Wheelwright considers the ideal of change, incubation, descent to the underworld, the reuniting of upper and lower, younger and older, mother and daughter to be the way to women's wholeness. In therapy she says that this means replacing the splintering and destructive aspects of the male analytical attitude she was taught with a new holistic approach

to the women she sees. The image Wheelwright discloses is of validating the complicated and democratic natures of women's psyches through treating women as heroines in a full length novel rather than as cases to be analyzed.

A final element in Wheelwright's presentation of this archetype is the inclusion of personal experience. She and her daughter, Lynda Schmidt, presented the workshop together. In it they both explore their relationship and their working out of their particular mother-daughter reunion and give a concrete example of it in action. (Schmidt's contribution is personal rather than archetypal; her mother's is theoretical as well.) The theory and its personal elements and the way they affect practice are thus united in an example of feminist methodology in action. When this important contribution to theory is published, I believe it will help bring about a much needed re-evaluation of the feminine and of the treatment of women in analytical psychology.

CONCLUSION In this chapter I have traced the archetypes of the feminine in analytical psychology from Harding's depiction of the lunar Great Mother archetype to Wheelwright's Maiden, mother-daughter, archetype. The historical pattern of Jungian work on archetypes of the feminine can be seen as a progression that first examined a single archetype (Harding's and Neumann's work on the Great Mother), then looked at all the many split aspects of the feminine that were polarized by the patriarchy, and applied these to particular women and particular problems, and now is engaged in a current attempt, as Wheelwright's work, to unite the single and the complex at a higher level of integration. The tendency at first was restrictive. With exceptions such as Harding, it designated only one particular aspect or pattern of the feminine as the

prevailing one in a particular woman's psyche, and limited a woman to a particular form of consciousness and a particular mode of functioning. Since Jung's time, writers have portrayed increasingly diverse possibilities for the feminine and for women culminating in Wheelwright's theory of multiple personalities under a single, complex archetype.

As with Whitmont's theory of consciousness that depicts a matriarchy followed by patriarchy followed by an integral era, the pattern of archetypes presented during the past fifty years starts with a depiction of the unconscious, primordial unity of the matriarchal feminine. It then reflects differentiated facets of the patriarchal feminine. Current theorists are now attempting to reintegrate both matriarchal and patriarchal images at a higher level of consciousness in order to regain a feminine whole that includes the individuated feminine.

In the studies of feminine archetypes, the following elements seem particularly valuable to modern psychology. First is the demonstration of many varieties of the diverse expression of the feminine in contrast to the earlier limited deliniation. Archetypes provide models of a profusion of types and patterns which open the possibility of many ways of being feminine. These models take the abstract behavioral patterns feminist psychologists such as Bem (1976), Bernard (1976) and Gilligan (1982) are studying and present them in concrete form. The exploration of the pluralism and the multifaceted aspects of the feminine in an individual woman provide women with access to aspects of themselves which were denied in the early twentieth-century. This denial limited women to elaborations of the peculiar roles I examined in Chapter Three: angel, whore, mother, temptress, invalid, eternal child or lunatic. The replacement of these with a composite, multi-faceted, and well-rounded view is particularly well developed in the work of Harding, de

Castillejo, Ulanov, Meador and Wheelwright.

Second is the recovery of lost aspects of the feminine and the reclamation of the dark side of the feminine. These aspects provide a source of healing and power; they also release energy which had until recently been bound up with repression, disparagement and condemnation. Jungians' re-evaluation of what was until recently considered negative, offers substantiation and validation for women struggling out from under the myths that have been developed about them. It also gives them access to a depth of self-understanding missing from much contemporary feminist psychology. Harding, de Castillejo, Ulanov (post 1971), Whitmont, Woodman, Perera, Bradway, Meador and Wheelwright are important sources of this re-evaluation.

Third, the increasing use by Jungians of pre-patriarchal feminine images and of images from diverse cultures expand the range of the feminine and of woman's psychological possibilities. Fourth, Jungian use of archetypal patterns to explore and elucidate specific psychological problems provides a clarity and depth that adds greatly to the understanding of these problems and of the archetypes themselves. Woodman's work on eating disorders, Leonard's on the negative, sometimes devastating, consequences that result from fathers' (and our culture's) anima projections onto young girls, Shuttle and Redgrove's work on menstrual problems, Perera's on depression, all are examples of the value in this approach.

It seems particularly significant to me that it is women analysts who are doing by far the most work on the feminine in contemporary Jungian circles. Along with creating new theory, they are increasingly exploring their own psychology and experience as well as that of their patients and then applying both of these to their practice and to their

written work. As Jung once wrote, "every psychology . . . has the character of a subjective confession" (1970/1929, p. 336). It is this very confession on the part of women which is starting to produce a needed reconsideration of Jungian approaches to the feminine. What men write about the feminine derives in part from, and is colored by, their experience of the anima. This seemed to be the basis of much early writing on the feminine, with women often defining themselves according to its tenets. Women writing about women come from a different perspective. It is a perspective which elucidates and corrects much former theory. Studying the feminine from the point of view of a woman's psyche is different from studying the feminine from a man's viewpoint. The influence of individual personality, gender, and socio-cultural conditions all contribute to both the choice of subject and the way it is dealt with. These exploratory studies on the archetypes of the feminine by women extend, enrich, deepen and clarify what we know about the psychology of women and provide their own perception of the feminine.

CHAPTER EIGHT: TOWARD A PSYCHOLOGY OF WOMEN

In previous chapters I have discussed Jungian writing on both the feminine and women. In this chapter I will be concerned with the psychology of women and those writers who have focused on this subject. Jung gave no detailed and orderly description of either women's psychology or women's process of development. Since his time, few analysts have attempted this task. When they do they often fail to present a picture of women that is different from their pronouncements about the feminine in general, or they confuse the two. Few examine the nature of women themselves and how it may differ from that of men; fewer still consider how social and cultural factors may underlie their descriptions.

In this chapter I will present theories that have been suggested by those attempting to deal with this subject. In them three elements reoccur. One is an archetypal treatment of the process of development in which there is a progression from a relatively unconscious and undifferentiated state toward one of greater individuality and consciousness. The second is the theme of integration and the discovery of the Self in the individuation process. The third is individuation and development through initiation. In each of these, the path for women is described as a different one from men's. I will also briefly consider some changes in the traditional modes of Jungian therapy that are a consequence of a renewed interest in and study of the psychology of the feminine and of the particular needs of women.

In The Way of all Women (1933) Harding pictures women's development as occurring in relation to the anima and animus, as aiming toward wholeness and as rising through the discovery and integration of both her

feminine and her masculine qualities. Harding takes Jung's definition of what is normal feminine behavior in women as typical only of the first two stages in women's development. Harding describes these stages as symbolized by the naive and the sophisticated anima-woman. She portrays the naive anima-woman as at first psychologically undifferentiated and living a primarily unconscious life. At this stage she is "a nature product" (1933/1970, p. 10), instinctive, unconscious, primitive, and unaware of herself and of men's projections onto her. In the second, sophisticated stage, Harding delineates an anima-woman whose ego has awakened. This woman often consciously chooses to hold and embody a man's projections in order to attract a man's attention and gain power. She prefers to live through him and his idea of her, often making him a good home in the process, rather than discovering and living her own life. "To sacrifice this power requires real devotion to a purpose or value which is superior to her own ego" (p. 11). Harding describes such a sacrifice as a major step toward consciousness in a woman's individuation process, requiring a deep exploration of a woman's own nature, of the feminine principle and of feminine spirituality.

Harding warns that the new interest in the suprapersonal often involves a transitional stage in which a woman functions not through a man but through identification with her own inner masculine, the animus. In this stage Harding finds that many women repress their feeling function and become over-rational, over-frank and outspoken. This stage she describes as often true of the animus-identified or animus-possessed professional women of her time. Harding pays particular attention to the positive and negative aspects of this stage and notes in passing the cultural restraints and prejudices that have made a professional woman's career and personal life so difficult. The stage beyond this is not well

elaborated, though Harding's emphasis is on the integration of the masculine rather than identification with it. She also stresses the necessity for a woman to develop a personal and individual moral attitude accompanied by personal responsibility. This enables her to look within herself for access to her own strength and her own sense of values.

In Woman's Mysteries (1935), Harding considers women's psychological development as differing from men's. The sequence she suggests is one of withdrawal, initiation, suffering and endurance, rather than development through action in and with the world. She buttresses her argument with examples of this pattern in a vast range of mythological examples and symbols and through the dream imagery of her patients.

Part of the lack of clarity of the final stage of women's development is that Harding follows Jung in her insistence on feminine development occurring almost entirely through subjectivity, feelings and relatedness with others, rather than through what they both designate as a more masculine path of separation and individuation. The consequence is that Harding can only see women as representing Eros and the unconscious. The conclusions she reaches seem to limit women's development accordingly and prohibit the higher stage of individuation she describes above. It also does not allow for the existence of women like herself. By denying them and herself, at least theoretically, Harding obscures herself as a role model of an individuated woman at a higher level of consciousness than the one she describes. Harding also confuses a woman's real nature, whatever that may be, with her culture's definition of the feminine.

For the woman to achieve anything of value and permanence in the masculine world, she must develop on both sides of her nature, but even when this has been done and she feels

herself ready to put forth in a creative work the wisdom she has gained she will probably meet another barrier within herself. For in order to speak openly about a woman's secret knowledge, she must overcome her fundamental instincts of modesty, passivity and reserve. To most women this seems well-nigh impossible. For it is in a woman's nature to hold herself in the background, to maintain a passive attitude, and, psychologically speaking, to veil herself and her reactions and to seek her goal only by a devious and largely unconscious route. For a woman to show herself clearly as an individual, to come into the open and say what she has to say, demands that she go contrary to this natural tendency. To do such a thing with real integrity involves a complete sacrifice to her ego and she can bring herself to make this sacrifice only for some very potent reason. (1933/1970, pp. 81-82)

Woman . . . is unconscious of her true aim. She thought she wanted independence and a career. This was a subsidiary though a very necessary phase in the movement toward her real goal, namely the creation of the possibility of psychic, or psychological, relation to man. (p. 87)

In The Value and Meaning of Depression (1970), Harding focuses on the prevalence of depression in women and considers depression as perhaps a necessary counterpoint to and retreat from an over-masculinized society. As such, she sees depression as valuable in the development and preservation of a feminine self that then can act in a way compensatory to masculine society. Depression is also seen as a possible crisis through which a woman can turn toward her own inner needs and a possible

new path.

Harding, like Jung, stresses that the process of individuation is a life-long task. The final chapter of her (1933) book is on women and old age. Harding describes women as being very busy with children, family, inner and outer adaptations to their multiple tasks, and making their way in the world for the first half of their adult lives; after this she says comes "the time of the beginning of wisdom" (p. 241). She finds this is only true for women who have passed through the three prior stages of psychological development and are thus ready for a period of internal achievement and what she calls "downgoing." Harding criticizes our culture for its adolescent valuation of youth above old age. She cites other cultures and Jung himself for their more enlightened views. Harding depicts the necessity for many women in our culture who have not met their own psychological needs to pass through a period of mid-life crisis that may be full of anguish.

To many a woman, coming to consciousness of her dual nature only at the age of fifty or more, it seems utterly impossible to create anything of value from the years that remain. The sense of having come to the end of the road, the sense of irreparable failure, may be so terrifying and obsessing, so intense and immanent that she can give her attention to nothing else. Depression and insomnia fall upon her. Nothing holds value or significance. It is as though she drops into a bottomless pit She has come to the period of downgoing and she does not know how to meet it. (p.249)

Harding describes many women as remaining stuck at one of the earlier psychological stages, while still others develop all sides and phases. The mother, for instance, starts to develop her Logos side, the

professional woman her Eros side. Harding focuses on the necessity for inward-turning and introspection in some form of spiritual encounter similar to the analytic process. She describes this as a way of making sense out of life and as a preparation for the journey toward death. A woman's own integration work, Harding concludes, relieves her offspring, family and friends from bearing the negative consequences of the woman's unexamined and unfulfilled life.

In "A Few Thoughts on the Process of Individuation in Women"(1941), Wolff considers the problems of contemporary women and the preponderance of women in analysis. She concludes that contemporary "women have been more estranged and have deviated further from their real nature than men, and that they are consequently more disoriented"(p. 81). She attributes this to the Judaeo-Christian devaluation of the body and its rejection of sexuality, as well as to the absence in the culture of a feminine Godhead or superior principle. In analysis, Wolff finds that women generally start with more diffuse and amorphous ego-development than men and have greater trouble (culturally reinforced) in acknowledging their shadow and evil sides. "The uncertainty and disorientation of women with respect to themselves" (p. 85) is of paramount concern in their therapy.

In my previous chapter I described Wolff's (1934/1956) work on the structural types in feminine psychology. She portrays these personality types (the Mother, Hetaira, Amazon and Medium) as more important in women's psychology and to women's development than the psychological functions of thinking, feeling, intuition and sensation described by Jung. As with Jung's description of the four function types, the development and integration of all four dimensions would seem to be necessary for psychological wholeness. However, Wolff does not develop the idea of transformation, development and growth in her representation

of these types in women. Perhaps this is because, as with Harding, neither of these writers had access to a theoretical model of an adult, complex and differentiated female person. The socio-cultural attitudes that produced this situation still prevail to a certain extent. For instance, research done in the nineteen-seventies on parameters of mental health echo Wolff and Harding. The researchers (e.g. Broverman, Broverman, Clarkson, Rosenkrantz & Vogel, 1970) find that psychological health and adulthood is equated with maleness while femaleness is seen as incongruent with both. Such attitudes prevent the theoretical construct or description of a healthy adult woman. Wolff (1941), as I have mentioned, did note cultural changes which allowed some progression for women. She remarks that women of her generation usually were of a pronounced single type while those of the generation that followed often combined two types. Thus she saw that later generations of women could possibly manifest a more "complex feminine psychology" (1941, p. 98) than women of her own generation. This observation also allowed later writers to develop and expand Wolff's original ideas into a more complex theory of the psychology of women.

Neumann has formulated perhaps the most comprehensive developmental psychology of both men and women in analytical psychology. His theory involves both stages of consciousness and archetypal images. The stages of consciousness as elaborated in The Origins and History of Consciousness (1954), (a book that Neumann declares is primarily concerned with masculine consciousness) are the uroboric, the matriarchal, and the patriarchal. The possibility that the present age could be a merging of both the matriarchal and the patriarchal is alluded to but not developed. Neumann, like Jung, places women in an ahistorical, matriarchal stage of development: "consciousness, as such, is masculine

even in woman" (1954, p. 42).

In "The Moon and Matriarchal Consciousness" (1954), Neumann follows Harding's development of moon mythology as a paradigm for feminine development. His particular emphasis, however, is again, as in his 1950 work, on the evolution of consciousness from matriarchy to patriarchy. Neumann confuses the feminine with the matriarchal and both with women. Matriarchal consciousness he says is "written into a woman's body" (p.98). He concludes from this that men are further advanced in consciousness, and therefore developmentally, than women. As a result, the feminine becomes a psychological problem for men, while for women it is simply a bodily one. In this article the feminine is again described as unconscious and passive; it also has "no free, independent activity of its own" (p. 85), yet is necessary in combination with the masculine for wholeness of the person.

In "The Psychological Stages of Feminine Development" (1959), Neumann presents the masculine and the feminine as prototypes of the psychology of opposites in general. A female infant is described as confronted with a primary relationship with a similar (same gender) object as caregiver rather than a dissimilar one. Because of this the "bio-psychic difference between the two sexes" (p. 65) is emphasized which, he avers, leads to a woman's greater unconsciousness and less extensive ego development than a man's. A man, on the other hand, develops his ego as a result of confronting the dissimilar; he does so at the cost of isolation and "estrangement from himself" (p. 66) with consequent severe relationship anxiety in later life. The result of early childhood experience is that "ego and consciousness always appear archetypally as symbolized by the masculine" (p. 66) who has to confront and overcome the mother. Because a woman does not have to confront the

same task, she can remain for her entire life "childish and immature . . . but not estranged from herself" (p. 67). She can be undifferentiated and unconscious but, in Neumann's view, still be psychologically healthy, harmonious and complete within the pre-matriarchal uroboros.

In Neumann's developmental scheme a woman can, but does not have to, progress from this first uroboric stage to a woman-identified, male-excluding, Demeter-Kore phase which is the matriarchal stage. Neumann describes many positive aspects of this "unthought life" (p. 69), but he also catalogs its negative aspects: a lack of relation to the masculine, an unrelated, Amazonian sexuality and/or frigidity and/or masochism, all of which he says lead to disturbances within marriage and contribute to the neurosis of the children.

Neumann defines the third stage as the first male-identified one. It involves a numinous, transpersonal, animus "invasion of the paternal uroboros" (p. 70) which appears as an impersonal "overpowering intoxication" by a "ravishing penetrator" (p. 71). As a result of this encounter, a woman is separated from the matriarchal but also comes to equate marriage with being killed and with the experience of the death of her former self. In examining this stage Neumann proceeds with an increasingly strange mixture of phallogentric fantasy and exaggeration concerning the feminine and women which sounds to me suspiciously like anima projection. It is reminiscent of Jung on the feminine and equally unfamiliar to my own experience and to my women clients' experience of themselves. For example he writes: "The woman meets this overpowering and super-dimensional maleness with a transpersonal feeling of insufficiency, with a sense of inferiority which has an impersonal and archetypal basis here. She feels herself too small in the face of the masculine" (p. 72).

Neumann concludes that by self-surrender and acceptance of what she

may even perceive as a violent rape, a woman is "led subjectively to the development, enrichment, and extension of consciousness" (p. 70). Without this violent development, Neumann states that a woman can remain at the early part of the patriarchal stage either identified with the masculine and her own animus or as a father's daughter. He describes this sort of woman as without a shadow, possessed by the animus, and estranged both from herself and from the archetype of the feminine, the Great Mother. Neumann's final developmental stage for a woman in the patriarchy is her redemption by either an outer or an inner hero. In this Neumann states that she is redeemed to consciousness by the masculine, who "becomes for the woman the representation of consciousness and of its development" (p.78). He says that this is what is behind the superior position of males in our society and is what leads to the imbalance inherent in patriarchal marriage. This stage is accompanied by a necessary "depreciation of the feminine" (p. 78).

Neumann avers that in the patriarchy a woman has to develop in secret (p. 78). Neumann calls this patriarchal developmental process a necessary "catastrophe for the girl child who, under these patriarchal values has to grow up in self-deprecation" (p. 81). He also notes that the feminine in its entirety is jeopardized in a patriarchy. Neumann calls the negative consequences of the patriarchy a vicious circle that threatens women's psychological health. In it "women experience a shrinking, and even stunting of femininity" (p. 81), become scapegoated as a carrier of evil for the male (p. 83), and are liable to invasion by the archetype of the terrible mother (p. 87). The consequences of this attitude toward the feminine for men are loss of soul, spiritual childishness, dependence on women for feeling values, and, for both men and women, "the deadly battle of the sexes" (p. 86).

Thus, Neumann, in statements that are often overlooked today, does not regard this situation as static, normal or healthy. He sees the psychology of his day and the personality development within it as pathological. He also declares that this unbalanced situation is now changing and that a large number of people are progressing beyond it to a union of the masculine and feminine. Neumann sees them as hampered, however, by lack of knowledge of the feminine half and of the psychology of women. He describes women who seek individuation during this time of flux as perhaps even having to withdraw from all relationship in order to find themselves. "The psychology of confrontation and individuation" is the next step in the development of consciousness; a step that, for both men and women, will result "in psychic conflict and can only be accomplished with the investment of the entire personality" (p. 90).

In Amor and Psyche. The Psychic Development of the Feminine: A Commentary on the Tale by Apuleius (1962), Neumann takes up this psychology of confrontation and individuation within women and the anima. In marked contrast to his earlier work on the feminine, Psyche represents the feminine as an active, transformative agent, "a feminine Hercules" (1962, p. 93). She separates from the Great Mother through sacrifice and a marriage with death in a "marriage situation [that is] an archetype and central figure of feminine psychic reality " (p. 65). In the process of individuation Neumann describes Psyche as progressing through a confrontation with her shadow (her sisters), active redemption of both herself and her conventional, patriarchal marriage, and the saving and transfiguration of her mother-bound husband. Psyche accomplishes this through what Neumann describes as a feminine combination of the body and the spirit through the action of love.

"Psyche's subsequent development is nothing other than an attempt to

transcend, through suffering and struggle, the separation accomplished by her act" (p. 83), in order to achieve a new and conscious union of the opposites. The tasks Psyche is set by the Great Mother in the process of this development are taken by Neumann as representative of the psychological tasks through which a woman gains personal individuation. Neumann describes these six tasks as: (1) One in which Psyche (along with the individual woman who follows this path) orders, discriminates and selects. It is a task in which "masculine" animus and Logos capacities are developed. (2) The woman combines patience and instinct in order to learn the value both of waiting and of seizing the right time and then engaging in vigorous action. (3) The woman's next task is to give form to the formless and contain the flow of life. It is a process in which the feminine is seen as the molder and the container for the masculine that is both formless and, lacking the feminine, can become an uncontained flow. (4) The woman's descent to the underworld during which she develops a firm and strong-willed ego. This is an important and difficult task, for in it a woman has to abjure the pity, empathy and relatedness that she has been taught to embody. (5) The final task is a patriarchal denial of the archetypally feminine and the matriarchal; Psyche fails, by masculine standards, at the last task. (6) Neumann describes this failure as the way in which the sixth task is accomplished: her reunion with the Great Mother and her integration of masculine and feminine, the matriarchy and the patriarchy in a further advance in consciousness.

In the process of individuation of the feminine, Neumann describes the accompanying depressive components within the feminine psyche and Psyche's troublesome "recurring tendency to suicide" (p. 115). He attributes these problems to the strains that accompany a woman's standing up to both the matriarchy and the patriarchy; to the

extraordinary difficulties and solitariness of a feminine hero's quest with its accompanying loneliness, suffering, unsupported tenacity, and need for assimilation of much that her culture considers negative; and to the quest itself which tears a woman away from her home ground, the feminine and matriarchal, and propels her not only toward the masculine but beyond it while all her sisters remain safely at home.

Neumann's developmental schema has been criticized (e.g., Giegerich, 1975) for confusing the development of the individual with cultural and historical eras which do not proceed in such a clear pattern as Neumann claims. Giegerich also questions the historical and empirical validity of Neumann's sequential outlook, pointing out that patriarchies have preceded matriarchies and that different cultures are at different developmental levels at the same historical time. He also suggests that the development of consciousness which Neumann elaborates is a development within and defined by mythology rather than science. These myths in turn, as described by Neumann, limit individual and cultural development to only a few set archetypal stages and possibilities.

However, when Neumann's ideas are seen as imaginal and archetypal portrayals of possible developmental stages in the individual or culture, I think his concepts retain their value. Seen in this light their subjective reality can be clinically verified. Again when seen as only one of many possible forms of development, they are of value in delineating stages of development within therapy. His concepts continue to generate elaborations by modern Jungians such as Ulanov (1978, 1981) and Whitmont (1982a). It is regrettable that Neumann's (1962) later and more contemporary work on the development and individuation of the active feminine is seldom mentioned in the literature today, while his wilder pronouncements on the patriarchal feminine have entered the corpus of

what stands for modern Jungian theory on the feminine (e.g. Brand, 1952, Ulanov, 1971 and 1981, and Mattoon, 1981).

Hannah (1957, 1962), Moreno (1965) and Ulanov (1971) use Neumann's (1959) earlier work on the stages of feminine development in their theories about the feminine. They seek to incorporate the theory that Neumann was proposing in 1959 with the "normal" narcissistic and masochistic feminine types of Helene Deutsch's (1944) work. Women, Hannah states, need to develop the receptive, passive and related feminine identity that Deutsch, Neumann and Jung described. This is the era's idea of what a woman should be and is taken as signifying psychological health for her.

Moreno, in his article "Archetypal Foundations in the Analysis of Women" (1965), recapitulates Wolff's and Neumann's schema of women's psychological development. He places Wolff's four types of the feminine within Neumann's (1959) stages of feminine development and also tries to incorporate E. Jung's (1957) stages of animus (here called Logos) development. He states that each of the stages he describes is mandatory for a woman's development and that each follows the other linearly and is accompanied by the integration of the preceding phase.

He describes a woman in the first stage as being in an undifferentiated, matriarchal uroboric stage which is governed by the archetype of the Great Mother. In this the woman's psychological attitude is described as one of self-conservation. Moreno equates this stage with Wolff's structural type of the Mother and portrays the animus of a woman in this stage as fitting the archetype of the Son. Moreno's next stage for a woman's development is the patriarchal uroboric one. He defines this as governed by the archetype of the Great Father. Moreno specifies the psychological attitude of a woman in this stage to be one of

dedication. The structural type is the Amazon, who is seen in her form as a puella and a father's daughter; the animus appears as a father figure. The following stage Moreno calls the patriarchate. In it the archetype and the animus are both the Hero, whom Moreno describes as often acting as a mediator. He portrays the psychological attitude here as concerned with union and marriage. For this stage Moreno picks the Hetaira type. Moreno depicts a final stage of encounter and individuation. He describes this as governed by the archetype of the Self; the type is the Medium, but Moreno also describes the Medium as acting as a "man's woman." He says that the animus for this stage is the Magician or Wise Man.

Moreno sees each stage primarily in reference to the male; for example the Hetaira awakens a man's individual psychic life, the Medium activates his spirit. He also says his, and men's, interest has turned to the psychology of women in order to compensate for the patriarchal character of the culture and for men to "overcome the experience of solitude and so reach the totality of the self" (p. 174). Moreno does concede that self-development is also an issue for women. For this development he advocates incorporating Deutsch's stages of feminine development as necessary to this scheme. He concurs with Deutsch that the goal for women is to

change her primary object of infantile love (the mother) and substitute the father for it; displace the anatomical physiological basis and executive organs of sexuality, which from external (clitoris) must become internal (vagina); and hence pass from an initial para-masculine position to a properly feminine (passive masochistic) position. (p. 184)

Much in Moreno is unclear, open to debate and question and

culturally influenced by the attitudes (here particularly attitudes toward women) prevalent at the time of his writing. His theory uses arguments based on a biological and sexual theory of women that has since been disproved by, among others, Masters and Johnson (1966). Moreno presents his scheme as a foundation for the analysis of women but gives no substantiating evidence for it and makes no reference to particular clinical evidence. He also consistently confuses the terms women, feminine and Eros, often using them interchangeably. Faulty logic arises from this confusion as when Moreno concludes:

Eros conduces therefore to identification, to the renunciation of one's own subjectivity. Hence the feminine existential pattern consists in turning oneself into object and in giving oneself to the world as mother, as daughter, as woman.

In the patriarchal world the woman becomes the other. Instinctiveness, emotivity, irrationality, passivity are projected on to her by the man. (pp. 176-177)

Moreno describes the validity of his theory about feminine development as confirmed in his psychotherapeutic treatment of women. He says the stages are passages through which his women patients must pass in order to resolve their neuroses and engage in the process "of feminine becoming" (p.178).

Irene de Castillejo's book Knowing Woman (1973) was written mostly during the nineteen-fifties and, as I mentioned in the last chapter, it was in the process of revision and updating when she died. In it de Castillejo elaborates and expands on Wolff's four types of the feminine in the light of traditional Jungian concepts of the feminine as embodying feeling, Eros and the unconscious. Yet at the same time de Castillejo

also notes the change in women brought about by the changes in the culture. She also observes that "woman's psyche is not just that of man the other way round" (p. 165); it is something no one has sufficiently explored and needs women scientists and analysts to do the exploration. In her own exploration she presents no theory of the psychology of women. Instead she writes about the integration of the shadow, the development of the animus, and the importance of women's role as mediator to the masculine in men and in herself. De Castillejo also explores the traditional differences between men and women and finds their different roles in life, when not hide-bound, to be helpful in the expression of each's psychology and nature. Integration of the self is seen as a task for women as well as men. The particular task of older women is given attention, but again de Castillejo describes the expression of Eros, love, as her paramount need. The book must have been helpful to women in the nineteen-fifties and early -sixties because of de Castillejo's application of Jungian theory to the problems and expectations of women in the culture of that time. De Castillejo herself remarks, however, on the changing times and the tentativeness of some of her conclusions.

Ulanov (1971) updates Wolff's and de Castillejo's four feminine types; she, like de Castillejo, finds each type present in every woman. Ulanov applies Neumann's stages of consciousness to personality development in a way that also uses Moreno's (1957) article. For women specifically, Ulanov proposes a detailed scheme which involves the integration of four modalities of feminine being. This model is based on the synthesis of prior work by E. Jung, Wolff, Deutsch, Neumann, and Moreno. In it Ulanov envisions the stages in relation to a structural type, a dominant archetype, the woman's identity, her relation to man and to her animus. Briefly, Ulanov starts with the structural type of the

Mother. The archetype is the nourishing or devouring Great Mother; the woman finds her identity through nourishing others or engaging in masochistic protest. She relates to men as homemaker and/or mother to their personae. The animus archetype is the puer aeternus as revolutionary or as a projection onto the son. The next stage represents the Hetaira type. The Great Father is the archetype; the woman relates to him either as an individual or is subsumed by him in identification with his anima and as a father's daughter. The woman sees her identity in her individual psychic life or else she refuses a realistic adaptation to her feminine role and plays the temptress instead. Her relation to men is as daughter or as anima-catcher. Her animus is the saving or the ravaging Hero. Ulanov describes the next type as the Amazon under the archetype of the Virgin who is either self-contained or frigid and unrelated. The woman's identity is achieved either through the development of her own ego or is identified with the mother's animus and/or shadow. In relationship she is the comrade of a man's ego; her animus is the Father as a spiritual guide or as a tyrant. The final type is what Ulanov calls the Medial Woman rather than the Medium. She is seen as under the archetype of the Wise Woman who positively furthers culture or negatively furthers evil as a witch. Her identity is achieved through the development of a firm and discriminating ego or is lost in the collective unconscious. She is the mediatrix to the anima of a man and can give it objective form by carrying its image for him. Her animus is the Wise Man for whom she mediates the unconscious or the Magician who tempts her into magic and inflation, especially an inflated sense of her own guilt.

Ulanov does not relate this scheme to her later developmental ideas. Instead she describes its usefulness to women in its Jungian symbolic approach and as a representation of the feminine in its psychic as well

as its sexual and cultural determinants.

The four types of women encompass almost every aspect of the feminine. What makes this a particularly useful typology is its close attention to the cultural contexts in which the Mother, the Hetaira, the Amazon, and the Medium appear and the mythological symbolism, always fundamental to Jungian theory, which best expresses both the types and their various environments. (p. 210)

Ulanov also details stages of anima and animus development which echo the work of E. Jung, Harding and Binswanger and which I described in Chapter Six. In her 1981 work Ulanov is one of the first analysts writing on the feminine to include child development in her theory. First, Ulanov states, is the complete non-differentiation of ego from its surroundings in infancy. Matriarchal consciousness prevails in early childhood followed by the patriarchal consciousness of puberty and young adulthood. It is during puberty that the individual ego emerges and slowly becomes differentiated. A new integrative consciousness occurs, Ulanov says, only after the ego is strong and the adult clearly present and acting in the world. The development of integrative consciousness becomes a task for the second half of life. In her descriptions of this integrative stage of consciousness, Ulanov does not deal with the issue of people being at different stages of consciousness at the same time in history. Limiting the growth of consciousness to specific biological ages also leads to some logical incongruities. For instance, having classes of people, such as the young adults, male and female alike, destined to be going through a stage of patriarchal behavior in psychological development, puts the most vital and dynamic group of an integral era in a patriarchal, pre-integrative stage.

Whitmont (1979, 1980, 1982a) presents the most comprehensive and exhaustive consideration of the feminine in analytical psychology to date, but he has not worked out a detailed theory of development. He follows Neumann in seeing consciousness as progressing through uroboric, matriarchal and patriarchal states. Whitmont posits the end of patriarchy and the emergence of a new integrative era which evolves beyond, though includes and synthesizes, the matriarchy and patriarchy. Like Ulanov, Whitmont parallels these three cultural eras with developmental stages in the child, using object-relations terminology. Whitmont insists on the necessity for both men and women to go through each stage. He concurs with Ulanov on the socio-historical causes for the evolution and the devaluation of the feminine and presents an even wider array of archetypal examples of the feminine. Whitmont focuses especially on types which had been overlooked, suppressed or rejected during the patriarchy. Whitmont clearly differentiates the feminine from matriarchal consciousness.

Following Wolff, de Castillejo, and Ulanov, Whitmont uses the four types of the feminine. However, he sees these types in a broader context, as autonomous to the individual rather than as relating to the masculine. He also presents them as aspects manifested by and possible to all women and to men's anima-natures. The four differently conceived types that Whitmont proposes are equated with the phases of the moon; he names them Luna, Lila, Pallas and Medusa. All these types have an active and a passive side. Whitmont (1982a) considers the integration of these aspects of the feminine, especially the powerful and creative dark phase of the Medusian and Dionysian, to be both an individual psychotherapeutic task and one for the culture at large.

Despite Whitmont's excellent discussion of feminine and masculine

principles, he does not satisfactorily outline how they develop in the psychology of actual men and women, nor does he consider the implications of single-gender (female) nurturing as a possible source of developmental and behavioral differences between sexes in our culture. This is a difference which may inevitably reinforce patriarchal gender-typed behavior and make the integration of all aspects of the feminine more problematical for men in our culture than for women, and more difficult than Whitmont concludes. (N. Chodorow, 1978, and Rubin, 1983, address this problem.)

Neumann, Ulanov and Whitmont have all used object-relations terminology to describe developmental processes which fit well within the matrix of analytical psychology. Fordham (e.g. 1973) is the foremost Jungian proponent of object-relations theory. I am not including him in this discussion for I find his theories not so much an extension of Jung's but an amalgam of them with Kleinian psychology, which is in Plaut's (1974) and Henderson's (1975) term not Jungian but a "Jung-Klein hybrid." Fordham's view of woman's development is essentially that held by Melanie Klein and is beyond the sphere of this study. The "Jung-Klein hybrid" deserves attention and further study for its new and evolving ideas about developmental psychology.

Whitmont does extend Jung's approach to analysis through an incorporation of what Whitmont terms the feminine into the practice as well as the theory of analytical psychology. He adheres to the traditional Jungian view of seeing the earth, nature, body and matter as feminine. Like Hillman (1972) he criticizes traditional Jungian analysis for its increasing tendency to be too cerebral, linear, judgmental, interpretive, Apollonic and masculine. In contrast and in order to develop the feminine in both men and women, Whitmont recommends what he

describes as archetypally feminine modes: playful experiment, gestalt work, psychodrama, nonverbal enactment, body awareness, responsible touch and body contact, guided imagination and analysis in a group as well as a private setting. These feminine modalities he describes as involved in experiment and as necessary for the creation of new myths and new rituals for the new integrative age (1982a and b).

One aspect of ritual that received attention as early as 1957 was the importance of initiation as a model for developmental psychology. In Psychological Reflections on the Fresco Series of the Villa of the Mysteries in Pompeii (1957) Fierz-David explores these pictures of an Orphic initiation ritual for women for their relevance to modern women's psychological needs. She draws a historical parallel between the problems of Roman women and those of women living in the patriarchy today. Fierz-David describes opportunities in both cultures for women to live in relationship to the father, to a preceptor or teacher, to men, to their families and out in the world as companions or fellow workers; however, life as a woman, aside from persona requirements, remains unexplored and unfulfilled in both cultures. She examines the frescoes in great detail and uses them as a paradigm for women's inner development, her particular individuation process and her psychological healing.

The developmental stages in this inner process she describes as paralleling the pictures. The first pictures depict a loss of the former extraverted relationship with the outer world and its consequent group-identification. Turning aside from this world, the next step is symbolized by dismemberment. Fierz-David portrays the tasks of this stage as similar to the first stage of analysis. It involves a search for the personal unconscious, the shadow and the animus. She compares this stage to one in which a woman often lives the animus for a time in the

intellectual world in order to become conscious of it and surmount it. The third stage involves a descent into the collective unconscious. It is a "mystery way" where words are no longer of use. It requires a surrender of the rational that was so hard won and a loss of former consciousness. The symbols of music and feeling denote the way to connect with a central and new symbol.

Fierz-David then describes the next step where this passive surrender is no longer enough. This stage is one of fear and terror. It is subject to the God Dionysus and is accompanied by feelings of death as well as ecstasy. At this stage a woman often feels panic and wants to break off the initiation and run away. Fierz-David writes at length about the urge for women to rush away first before they can progress further. She also describes this as the place in the initiation process where the realms of men's and women's experience diverge. (I am reminded of the uncanny similarity of this description with the Navajo girls' three-day puberty initiation ceremony, the K'ina'alda, during which the girl symbolically becomes the Navajo Goddess, Changing Woman, and engages, during the first days of the initiation, in foot races with other girls in flight away from, and then finally back to, the ceremonial hut.) Fierz-David sees this as a time for testing in which woman have to turn from life and relatedness in a heavy sacrifice and toward loneliness, separation, self and spirit. She adds that nothing in the culture supports this step for women.

The sixth scene is of Dionysus and Ariadne. Fierz-David calls this the core of the mystery, "the deepest place" (p. 108) which governs the rest. She explores Ariadne and Dionysus together as the archetype of the Self for women and the way of realizing the Self. This point in the initiation is dealt with more briefly than any others, though it is

deemed the most important, pervading all the rest. Fierz-David equates it with the journey to the lowest part of the underworld and the stage from which an ascent is then possible. To me it also represents the deepest stage of analysis and the coniunctio that can occur in analysis.

In the seventh scene the woman is represented as returning from the underworld wretched and exhausted. Fierz-David calls it a scene for women and only for women. In the mystery, the initiate is kneeling as if caught in a superhuman vision and is about to uncover the hidden and sacred phallus in the ceremonial winnowing basket. An angel with a whip stands in her way. Fierz-David amplifies this scene at length, concluding that the woman had returned from the depths of the mystery and, unthinking and inflated, was about to commit sacrilege; the higher power of the angel stops her. Fierz-David then discusses how, for women, the spirit can appear in Dionysian form in her own sexuality:

It is truly a divine recognition that sex, too, can be holy.

And for a woman it is truly one of the most important experiences that the creative spirit becomes alive for her when it reaches her bodily depths We can quote the often cited sentence of the alchemical Tabula Smaragdina :
"What is below is as that which is above; and what is above is as that which is below; in order that the miracle of the one thing may be accomplished." (pp.125-126)

Fierz-David adds that this is why the phallus has to be kept hidden and therefore symbolic and why this initiation form is only for and by women. It is only under these conditions that the secret can avoid profanation. She takes the extinguished torch that the woman carries in this scene as psychologically representative of a newly developed animus who now can act as guide and mediator between consciousness and the

collective unconscious. It is also equated with the hidden and sacred phallus. She describes the angel in this scene as representative both of the feminine aspect of Dionysus and of the higher and deeper morality that develops through individuation.

I concur with Fierz-David's general interpretation of this scene but would add that the urge to uncover the basket could also be equated with scene four and five in Jung's "The Psychology of the Transference" (1946/1975). Jung, in reference to these scenes, discusses the urge within analysis to concretize what has to remain inner and symbolic. Uncovering the basket and seizing the phallus seems a more graphic and less subtle image of the same problem.

The eighth scene is described as a return to consciousness. In it the initiate fully surrenders to the process and is without disguise. She leans against the lap of a priestess who contains her but does not interfere or attempt to soften the experience.

The initiate has reached a point where she has experienced everything she is not , and where nothing remains to her but the feeling of terrible destitution and overpowering remorse for the profanation . . . But where a person is unconscious he always transgresses. As long as a woman is identified to [sic] the world she lays violent hands on the world — as long as she is identified to the principle of relatedness she lays violent hands on people and things; and when she is identified to the animus she lays violent hands on the spirit. (p. 153)

Fierz-David emphasizes the comfort other women as teachers, companions and models can give in this situation and its importance in the discovery of a woman's feminine base. I am struck by the relevance of

this scene to the analytic process and to the support given by the good and firm mothering that can occur silently at this stage of analysis.

Fierz-David concludes her discussion of these frescoes by using the penultimate scene as the basis for a long amplification of the Ariadne and Maiden archetypes as emblematic of a woman's discovery and recovery of her own feminine being. The final scene of the Roman matron Livia, who faces the Ariadne-Dionysus fresco, is described as the initiate who returns to the world but remembers and recalls how she has changed.

Katherine Bradway, in a far shorter and more condensed work (1982b), also elaborates on the mysteries at Pompeii as an archetypal pattern for women's individuation. Bradway values them as pictures without words or history; they are therefore culturally unaffected by interpretation yet also call for a personal response. She reaches many of the same conclusions as Fierz-David but presents them in a much more scholarly way. She disagrees with Fierz-David in particulars, presents alternative interpretations and cites many other sources. Her main disagreement is with Fierz-David's contention that the frescoes only apply to women's individuation. She concludes that they are symbolic of feminine individuation in both sexes. She also suggests that the angel with the whip is driving the initiate away from the masculine and toward the feminine. Bradway joins Fierz-David in being extremely moved by the frescoes and in making parallels between the experiences portrayed there and modern women's own search for their feminine ground. Bradway interprets the scenes as representative of the analytic process and responds to scene eight in much the same way I do. (I feel that this scene holds an especially powerful archetypal significance for a woman therapist who has undergone analysis herself). Bradway writes:

The already-initiated woman knows that nothing can, or

should, protect the initiate from the stroke of the whip. It is part of what she has to endure in order to find an inner strength. She has to find her own god and her own goddess within herself. She has to realize her inner wholeness. This is the transformation which initiation fosters. (p. 26)

The initiate . . . reconnects with her own feminine being through bodily contact with another woman who supports her through the ordeal, a woman who has been through the initiation and can offer empathy and comfort -- but not, significantly, protection. We could describe this woman as containing the initiate. Just as the analytical relationship may form a container for the analysand, so this holding woman makes the initiate feel safe enough to endure the painful transforming experience. (p. 29)

In Thresholds of Initiation, Henderson (1967) is primarily concerned with the archetype of initiation as such. He sees the experience of analysis as often paralleling the form of initiation. The pattern of development he discerns in both is from a pre-initiatory phase to submission, then a two part stage of transformation -- containment and liberation -- with immanence or individuation the goal. He also describes these stages as separation from the mother's world, alliance with the father's world and the group, and then perhaps retreat, isolation, some inner quest and a return to the group as an individual. Each of these passages involve some form of initiatory experience. Henderson compares the progression he sees in initiation with the developmental theories of Erikson. He also includes a brief discussion of fellow Jungians' developmental theories including Neumann's stages of consciousness, Fordham's ideas on infant development and Edinger's on adolescence.

Henderson seems most clear about, and mostly concerned with, the initiation experience of men and of patriarchal initiatory rites, though he states that "male and female find the same initiatory answer to their different questions" (p. 122). What he does say about woman seems to restrict her to Neumann's matriarchal stage.

In modern women's dreams the theme of belonging to a group is much less marked than in the case of men, but it is no less important in its bearing upon the individual woman's life pattern. The idea of identifying with a women's group does not seem to appeal to most women except as a transitory phase. They may belong to women's clubs or other organizations, but these do not enjoy the solidarity of the men's equivalent groups. What a woman seems most frequently to need is a sense of her own individuality as woman in such a way as to feel developmentally contained in the mother-daughter archetype with its cyclical rhythm of union and separation so beautifully exemplified in the myth of Demeter and Kore. (p. 119)

Henderson subscribes to the Logos/discrimination/masculine and Eros/relatedness/feminine equations (p. 124). He is not very precise in differentiating between feminine and women and masculine and men in actual usage though he does make the distinction at a theoretical level. Henderson also seems to adhere to the idea that limits specific qualities to a specific gender. For example, while amplifying a dream he refers to the son of the woman who had the dream as having a presumably idiosyncratically masculine quality: creativity. Henderson contrasts him, as male, to his mother, as female, by alluding to his "specific masculine faculty, his inventive or creative mind" (p. 123). Henderson sees girls'

initiations to be limited primarily to an "unfolding sense of awakening" (p. 121) while boys' are trials of strength. He adds that though women may go through equal sorts of trials in primitive cultures, psychologically initiation serves a different purpose for them. This purpose, he explains, has more to do with the Jungian concepts of feminine containment and relatedness rather than with a need for separation, "while women also undergo ordeals and trials of strength in tribal societies and women's mysteries, the specifically feminine experience seems to arrive at some form of inner containment" (p.121). He concludes that though there are and always have been exceptional heroines, the heroic is not a woman's way.

Henderson's view is the classical one of Jung's time and has great value for this verisimilitude except when it confuses socio-cultural prejudices for timeless psychological reality. Perhaps the women whom he is seeing today have evolved out of the developmental pattern he describes here and toward the more heroic one that Neumann (1962) portrayed in *Psyche*. She is an example of the individuated feminine who, through her personal development, helps to take the culture a step beyond the levels of patriarchal development. The women in my far more limited practice in 1984 do have dreams of groups, often dancing groups, and their interest in and allegiance to a small group of women or to a women's group is often strong. My own feeling of solidarity with the women's group of the San Francisco Jung Institute is profound and I do not think it transitory or idiosyncratic. In fact, my involvement with this group fits well with some elements Fierz-David and Bradway depict as phases of women's initiatory experiences. It is an invaluable aspect of my own search for my feminine ground.

In my interview with Henderson he noted that a major difference

between Jung's time and today is in the number of women describing the feminine from out of their own experiences and with their own voices. I look forward to hearing these voices echoed in men's understanding of the change in theory it may require. (Thresholds of Initiation contains an appendix about the archetype of the bear. I could not see why it was included in a book about initiation and psychological development until I was writing this. I suggest it had to be there in order to complete the book and balance it through an unconscious inclusion of the feminine [the bear as archetype of the Great Mother] that had not found a place within the book itself.)

Henderson writes of the importance of the descent to the kiva, the underground chamber, and the descent to the underworld both in initiation and as a stage in psychological development. Perera (1982), Meador (1984) and J. H. Wheelwright (1984) have all written or spoken about this downward initiatory path as especially significant in women's psychological development. Perera, Meador, and Wheelwright connect this descent with the need, both in therapy and in our culture, for recovering the potency of all the dark, repressed and rejected sides of the feminine. Because of our culture's alienation from these aspects of the feminine a psychological need for withdrawal, descent and even depression is an integral part of a woman's psychological development.

Along with the re-evaluation and broadening of our knowledge about the psychology of women there are changes in the way some (predominantly female) Jungian analysts are practicing that reflects a further inclusion of what is considered the feminine (Whitmont, 1982b). These changes include a new interest in body work, touch, movement, sandplay and group work as well as the former emphasis on art, guided imagination, and dreamwork. It is essential in reviewing work on the psychology of women

to include them, for they show a concrete change of style and focus that reflects this psychology and the effect women are starting to have on its practice. These more feminine modalities exist side by side with a concurrent push toward a more scientific, Freudian and object-relations approach which Whitmont and Hillman see as reflective of a predominantly masculine, if not patriarchal, psychology.

Sandplay (Dundas, 1978; Kalff, 1980; Bradway, 1981; Weinrib, 1983) is described as uniting Jung's emphasis on artistic representation and active imagination with the construction of sand worlds. Its purpose is to allow the unconscious to manifest and bring about healing more or less unrestricted by the more usual, rational, linear, and verbal mode of expression. A collection of articles on sandplay by Jungian analysts in the San Francisco Bay area (C. G. Jung Institute of S.F., 1981) presents a historical, theoretical, clinical and methodological analysis of its current use in this area.

Weinrib's (1983) book Images of the Self is a complete overview of the theory and practice of sandplay. She describes sandplay as a method which provides a strong impetus toward psychological development for both men and women. This development can be seen in the series of sandtray pictures which emerge over time. Weinrib describes a regressive and restorative stage, the emergence of ego, transformative phases and eventual signs of individuation. She sees the essence of sandplay as being its powerful, healing and transformative qualities which evolve from reconnection with and development of the feminine. She writes that "the primary thrust of sandplay is the reestablishment of access to the feminine elements of the psyche in both men and women, elements that have been repressed in Western Judeo-Christian culture" (p. 37). Weinrib restricts the feminine to the concrete, the emotional, the unconscious,

the intuitive and the spontaneous. She allows for the presence of masculine and feminine in both genders but often writes as if women and her definition of the feminine were interchangeable.

Group therapy (Whitmont 1961, 1974, 1982a, 1982b; T. Greene, 1982) is described as being more feminine, democratic and less patriarchal and hierarchical than one-to-one analysis. Whitmont finds it to be reintegrative of the matriarchal, more in touch with the real world, and opening the analytic encounter to the body in a more permissive and less restricted way than conventional analysis. Both writers see the dilution of the transference phenomenon as a positive aspect of group therapy; both describe group therapy as an adjunct to, not a replacement for, private analysis.

Touch therapy is advocated by Woodman (1980, 1982), Perera (1981) and A. Greene (1980) as perhaps particularly useful in the therapy of women and as an essentially feminine extension and amplification of Jung's method. A. Mindell (1981, 1982) and Whitmont (1972, 1982b) advocate the use of touch and body experience as a healing and integrating force. Mindell describes neurosis as visible and manifest in the physical body and subject to therapeutic intervention there. Whitmont is more concerned with the body's neediness and the harm done through our culture's body-mind split. All of these analysts remark that in their practices they have found that the use of touch mitigates rather than constellates erotic transference. Literature from the patients' viewpoint is lacking as is consideration of possible gender differences especially when the analyst is male and the analysand female (e. g. Henley, 1970, The Politics of Touch).

Fay (1977) introduces the parallels between dance therapy and Jungian theory. Much of her work rests on that of Mary Whitehouse who

combined depth psychology, active imagination and polarity theory in pioneering dance movement therapy. Whitehouse's own (1979) article on Jung and dance therapy delineates how her theory derives from the union of her perception of her own needs and ideas with those of Jung's. Bernstein (1980a, 1980b, 1981) studies the archetypes of the moon goddess, medium and earth mother in relation to the woman therapist who uses dance and movement; she also describes the union of gestalt technique and active imagination in Jungian movement therapy. J. Chodorow's (1982) article on dance movement therapy is the first time this mode has been given more or less official sanction in mainstream Jungian literature through its inclusion in a current book (M. Stein, Ed., 1982) on Jungian analysis. In it she bases dance and body awareness on a firm historical and theoretical foundation within depth psychology, but notes its rareness and lack of development. She concludes, "it seems that as the Jungian collective turns its attention to the neglected feminine and to the shadow, it cannot avoid attending to the third aspect of this rejected trinity: the body" (p. 200).

Gleason, in a 1982 course at the Jung Institute in New York and in a 1982 article in Spring, introduces African dance and ritual as a therapeutic modality which also includes psychodrama. She describes the healing quality of the sacred dance of the Zarma which derived from women's rituals within a menstrual cult. She shows how the dance and ritual both were a consequence of women's psychological needs and helped their development. She applies this type of dance mode to modern Jungian therapy and the needs of modern women. Whitmont (1982a, 1982b) discusses psychodrama as an extension and improvement on the traditional Jungian active imagination. He sees it as more potent than active imagination and praises it for expanding the experiential and feminine dimension in

analysis. He finds psychodrama to be suitable for either group or individual analysis as well as useful as a new integrative ritual for self- or peer-exploration.

CONCLUSION In this chapter I have presented and discussed those writers who have dealt with the psychology of women in analytical psychology. I have concentrated on developmental theory and initiatory stages. I have also included changes in therapeutic approach brought about by the inclusion of the feminine. Elements that continually reoccur are: the archetypal treatment of the process of development; development seen in stages leading from relatively unconscious and undifferentiated toward increasing consciousness and individuality; development through integration of the contra-sexual and other cut-off parts of the psyche, this development leading toward the recovery of the Self, and, finally, development through initiation. These elements occur in the development of both men and women. There has been little study on the ways they differ.

I have noted a variety of attitudes toward women and their development. Harding (though she does posit a possible further stage), Wolff, Hannah, Moreno, Ulanov (1971) and Henderson all restrict women to what Broverman et al. (1970) have typified as non-adult stages of merger, containment and relatedness. Neumann (1959) criticizes this sort of development and describes it as a pathological requirement of the patriarchy. Ulanov (1981) and Whitmont propose that men and women evolve through the same developmental stages and levels of consciousness. Neumann, Fierz-David, Bradway, Perera and Wheelwright all delineate a separate, different though equal path for the psychological development of both women and the feminine. All these writers speak of

transformation, individuation and the gaining of self-awareness. How women differ from men, why they do and why their developmental path may be different, all remain largely unexplored.

A comprehensive, objective and accurate psychology of women in tune with current research remains to be written. Much of the material I have presented no longer fits with women's idea of themselves as expressed in their novels, poems, paintings, academic concerns and in what they reveal in therapy. Much belongs to the time in which it was written and has little relevance to modern women. This is especially true of theories which deny women the right to relate directly to life rather than acting through men and for men's benefit or which restrict them to a less evolved developmental level than men's. There is a further confusion brought about by the impreciseness of the terms used. "Women" and "the feminine" are often used interchangeably as concepts or are not adequately distinguished from each other. Both are quite often mixed with the function of feeling, with relatedness and with the archetype of Eros; the psychology of women is defined accordingly.

The extensive use of archetypal symbols as developmental and psychological exemplars is of value when it extends the possibilities open to women and gives them fuller access to their multiple potentialities. This symbolic approach can also help clarify and organize experience. However, when theories are used as facts and women are expected to conform and develop in accordance with the theory it becomes limiting and potentially harmful. There is still much too much confusion in the analytic literature between cultural conditioning and gender expectations and woman's own reality.

Areas that are especially interesting to me and of value in starting to evolve a psychology of women center around Chodorow's (1978) work on

the difference between men's and women's affective development and object-relations and Gilligan's (1982) work on the difference between men's and women's cognitive development. Neumann's (1962) proposal of an active and heroic feminine development remains persuasive. He describes a particularly feminine style in which Psyche develops through confrontation with her shadow, separation from the matriarchy, active redemption of herself along with the masculine and reunion with the feminine, but on an individual level which propels her beyond both matriarchy and patriarchy as they are archetypally described within Jungian theory. Neumann also delineates specifically feminine tasks of discrimination (but describes this discrimination as animus development), of patience, of action at the right time, of containment and the capacity to give form to the formless, of descent, and, finally, after a denial of relatedness, of reunion at a higher level of consciousness. His work seems the most thoroughly conceptualized and developed and the most comprehensive to date.

Harding, Fierz-David, Neumann, Henderson, Perera, Bradway, Meador and Wheelwright all focus on the need and the positive value of withdrawal, descent, even depression as necessary elements in women's development. Positive aspects of depression in women are described as a way in the patriarchy for her to gain time for the exploration of her inner needs (Harding). Neumann sees depression as the consequence of the loneliness and difficulty of the feminine struggle to face and surmount both matriarchal and patriarchal assumptions in the current world. Perera and Meador develop and extend both these ideas. Whether depression is an integral component of women's psychological development or whether this is only a consequence of her present socio-cultural experience remains unexplored.

The study of women's mysteries and women's initiatory rites for clues to, or as analogies of, women's development is an exciting addition to psychological theory. Much more work needs to be done here, for example to explore other examples of these rites which have largely been ignored in the literature of initiation. Puberty ceremonies such as the three-day Navajo rite to Changing Woman or the African Bantu ceremonies deserve further study, as do the various African women's cults which Gleason is starting to explore. All of these rites include active and passive, outgoing and withdrawing elements as essential to women's ceremonies and to women's psychological needs. Personal experience and clinical examples also contain much that remains unexplored both as to dream images and to woman's search for and experience of her own way.

One final question remains. Are the nonverbal and more experiential approaches to therapy that I have included here really more feminine modes and more suited to women both as patients and as therapists? The relationship between these modes, typology, personality and therapeutic outcome remains unexplored. I can also see nonverbal and experiential therapies being used in masculine, feminine, matriarchal and patriarchal ways. As much depends on the personality and approach of the therapist as on the type of therapy employed. More work needs to be done in clarifying these areas and to establish both facts and explanations.

Without current awareness of the history of the treatment of the feminine in analytical psychology, cultural stereotypes that are outmoded still are allowed to govern the treatment of women. Women's psychology becomes confused with temporary cultural definitions about the nature of women and the feminine. The analysis of both men and women depends both on knowledge of the images of the feminine in the collective psyche and on the reality of women in the nineteen-eighties. Valuable insights into

this reality are emerging from analysts, often women, who have examined themselves, their patients and archetypal sources in an extensive re-evaluation of woman's power, her varied and multiple expressions of potentiality and all sides of her being. Changes in therapy are occurring as women are discovering their own paths toward healing, and as analysts are more open to the incorporation of the feminine into their therapy.

PART FOUR

CHAPTER NINE: CONCLUSION

In this study I have attempted to present the first comprehensive and critical history of the feminine in Jungian psychology. My belief is that a complete and thorough examination of the literature on the feminine in analytical psychology is necessary before current theory can be generated and before responsible adoption, reconsideration, discussion or amendment of the theory can take place. Attitudes toward the feminine and about women that underlie Jungian practice determine the treatment of both men and women as patients. This study attempts to bring these attitudes into consciousness and to separate what may be of lasting value from what may be outdated, sexist, time- and culture-bound and detrimental to the full development of personality.

When contemporary scholars and analysts adhere to and teach a biased, unexamined and outmoded view of the feminine while remaining unaware of the alternatives that are historically available to them, it can harm their patients, their students and themselves. When they examine specific small areas of feminine psychology without a general knowledge of the entire area and without the necessary framework of historical or theoretical continuity they risk confusing the particular with the general and the stereotypical with the archetypal.

Through presenting a comprehensive history of Jungian work on the feminine and subjecting it to a feminist and a critical theory perspective, I believe I have helped to ground Jungian psychology in its own history. This approach also provides a way to separate what is of current and perhaps lasting value from the ephemeral and from that which may be contaminated by the prejudices of the time or by the writer's own biases. An analysis of this sort may also mitigate some of the criticisms

of analytical psychology by a sophisticated public as well as provide for a clearer exposition of this psychology's many values.

In this chapter I will briefly review the conclusions I have reached at the end of each of the previous chapters. My purpose is to see what they yield when viewed together. Critical theory adds clarity to the project by embedding the analysis of the development of a theory of the feminine in the socio-cultural circumstances of its evolution. Feminist methodologies not only use some of the same values ascribed to the feminine by Jung, but also examine the Jungian theory of the feminine on grounds of gender bias, use of the male as norm, and for the theory's possibilities as a growth and change agent in therapeutic practice. Both critical theory and feminist theory may work together to adjudicate between attitudes toward the feminine in analytical psychology which are erroneous, time-bound or restrictive of women's development of self, and those which promote greater freedom and consciousness and may have more permanent value.

In Jung's writing about the feminine, his time, his personal experience, patriarchal definitions of roles and role expectations, socio-culturally defined patterns of behavior and of the feminine, all impinge on both theory and process in perplexing confusion. Sources behind Jung's theory of the feminine that I have tried to separate and examine were his own personality and psychology and the attitude toward the feminine prevalent in his time and his culture. I have tried to show that being male and a product of his time, Jung tended to describe his own psychology first and, adopting a dualistic and polarized mode of thinking, often just gave the opposite of it to women and the feminine. Women themselves -- his patients, his family, the subjects of his studies and of his romantic interest -- were the third source, but were not

differentiated strongly enough from his own anima and its projections and needs.

Among Jung's own theoretical contributions that I have discussed and consider to have lasting value are his exploration and description of the character and quality of the feminine as found in symbols, myth and alchemy. Presentations of the feminine archetypes, though often only alluded to by Jung, contain the seeds of all subsequent Jungian work on this subject. Jung made a clear differentiation between the feminine as a psychological concept and actual female gender; he demonstrated the presence and the necessity of both masculine and feminine elements in each gender and allowed for the expression of the contrasexual in each person. He analyzed the harm done to the psyche and to the world by the repression and devaluation of the feminine, and emphasized the psychological necessity for the reintegration and re-evaluation of all sides of the feminine, especially the neglected and misapprehended dark side. Jung was one of the first psychologists to take women's sexuality seriously in and of itself. He also, within his practice, encouraged the full expression and development of his analysands' individuality regardless of gender.

Jung's concept of psychological types, when the types are not restricted by gender expectations, broadens the possibilities inherent in human behavior through its elaboration of eight equally valid ways of functioning in the world. His re-evaluation of Eros and Logos modes, when not gender-bound, adds to the variety of ways humans have of knowing and perceiving. These offer men and women access to a wide range of behavioral modes and expand the concepts within which they may seek to define themselves. Though affected by his own personal biases and the historical and socio-cultural biases of his time, these contributions of

Jung's remain powerful and useful elements in a contemporary psychology. They stand behind all later studies of the feminine in analytical psychology.

With critical theory as a guide, I propose that some elements that have often seemed integral to Jungian theory on the feminine are no longer useful or acceptable in present-day theory. These are the equation of the feminine with and the limiting of women to Eros rather than Logos, feeling rather than thinking, the contained instead of the container. This view also includes seeing women and the feminine as representative of either the unconscious or of diffuse consciousness and limiting them to the related and passive Yin mode. The idea that woman's psychology is opposite to and complementary to man's and can be described solely through these terms fails to see woman herself. The concept that men and women belong in separate (though possibly equal) spheres is also no longer acceptable given the realities of industrial and post-industrial societies. None of these ideas is viable today.

There is no clear pattern either historically or today of Jungians' ideas in this regard. I believe this is because there has been no comprehensive, chronological, historical and integrated treatment of this subject, so that many analysts and writers remain unaware of the developments and possibilities inherent within analytic psychology. A pattern is also difficult to determine and perceive during our present age because individuals are, perhaps more than at any other time, at such different stages of evolution in identity and consciousness; the age itself may be changing into a new level of awareness. There is the further problem of how to gain a perspective from which to evaluate one's own age. What I hope I have elucidated in this study is the gradual shift away from a concept of women as adjuncts of men and toward a concept of

them as independent and complex individuals. There has also been some movement (though with marked exceptions) away from the tendency to limit women to stereotypical gender-role definitions. There has been a continuation and expansion of Jung's emphasis on the presence of the contrasexual within each person and a growing emphasis on the exploration and incorporation of the contrasexual. This has been accompanied by a growing interest in the study of women themselves, usually by women, which often emphasizes the importance of personal experience as intrinsic to theory. From this have come further exploration and re-evaluation of what may be essentially feminine: a feminine voice which had been suppressed and is just now surfacing, most often in women's work. An interest in and encouragement of power and strength in women is increasingly marked. Some criticism of prior work on the feminine is emerging that emphasizes the interrelationship of attitudes with culture, circumstance and time.

In Chapter Five I started my study of the work of writers since Jung. I specifically looked at the authors' various attempts at a definition of the feminine. In this examination I included their attitudes toward the feminine and typology, the Eros/Logos archetypes, consciousness and the unconscious as well as the sex-role attributes they allocate to, and the gender expectations they have of, women. According to the tenets of feminist critical theory I have paid attention to many writers on the feminine who were women and who were largely ignored. These women do not show a particular single pattern or hold a unified outlook. Part of the problem is that even though they have been struggling for self-definition this struggle necessarily takes place within a patriarchal social order and is pervaded by unconscious beliefs and suppositions that define that system. The beliefs and practices of

the system inevitably influence even those who are trying to change it.

A person's type and psychology also influences how he or she sees and describes the world. Many writers examine their own way of being and generalize from this. They tend to see people of their own gender as like themselves and give opposite attributes to the other sex. Thus a feeling type woman (statistically the majority of women in our society) describes all women as feeling types and delineates the function's characteristics rather than the gender's. A thinking type man (again in the majority) does the same thing from his perspective. These definitions and outlooks then tend to restrict all members of a gender to a narrow range of behavior and result in a confusion of gender with type in a limiting way.

J. H. Wheelwright uses a system of categorization which may prove useful in the symbolic separation of writers. This is a separation of women into mothers' daughters and fathers' daughters: those who value women, womanliness, and the feminine in and of itself, and those who seek to mold women into what is expected of them or in reference to the patriarchy and men's needs and descriptions of them. Bradway and Wheelwright (the most recent writers I have dealt with) are prime examples of what I mean by mothers' daughters. They explore and encourage the full range of the feminine, without limiting either its power or variability. Their work is grounded in admirable scholarship yet is marked by great warmth, passion, personal involvement and even excitement. It brings a new tone into Jungian theory that may affect the theory itself.

The difference between the concept of the feminine and the definition of woman remains unresolved. About all that can be said is that there is a difference between actual concrete men and women and between the abstract symbols associated with the masculine and the

feminine. What these differences are and how they arise remains unclear. Possible differences in biology and in the experience of same and other sex mothering may prove crucial. In addition, differences may rest on socio-cultural biases, arise from social conditioning, derive from and be transitory to the time and culture. Comparison of Jungian findings with research from other disciplines and paradigms can be enlightening and useful. My conclusion is that the terms "masculine" and "feminine" are often so tentative, relative, unclear and prone to stereotypical formulations that they are no longer particularly useful concepts for a modern psychology. However, no better terms (including the terms Yin and Yang which suffer from many of the same deficits and add cross-cultural complications of their own) present themselves.

In Chapter Six I presented and examined the major approaches to the animus/anima archetypes since Jung's time. Different approaches are identified according to the definition of each archetype and the attitude of the authors toward each one. I also considered where the author's particular approach is limiting and where freeing. Modern re-evaluations of Jung's basic concepts of the animus and anima have been marked by much elaboration and some reinterpretation. Most of the reconceptualization of Jung's basic idea has been toward giving a more balanced interpretation of the animus than Jung's primarily negative way construction. This negative presentation has been seen to be pejorative of women and of the masculine within them. Later work has been in the direction of making the animus and anima concepts more fitting to the culture and time rather than limiting them to Jung's outlook and time. Positive aspects of the animus have been increasingly stressed, as has animus development. The role the culture and the patriarchy play in the rise of negative aspects of the two archetypes has been well delineated. An attempt has been made

to free the archetypes from their specific gender linkage with unconscious feminine and unconscious masculine elements seen as present in both men and women. Efforts to free the anima and animus from their linkage to types and to Eros and Logos have been less successful. The animus, for instance, is all too often still equated with a woman's thinking while the anima is given both the man's emotions and his feeling. Hillman has offered a radical, complicated and brilliant reassessment of the anima; no complete critique of the ideas he has raised in this work has been done. Its implications for the philosophical basis of Jungian psychology remain unexplored. No such attention has been paid to the animus. An analysis of the animus from the outlook of a mother's daughter is badly overdue.

Possible components of this reassessment would consider the animus as distinguished from thinking and Logos and would define the difference. Different manifestations of the animus in relation to typology would need to be described. The way, for instance, the animus of a thinking type would mediate between the ego and the unconscious must be different from the way a feeling type's animus would go about the same task. Animus contamination by the shadow would raise very different problems dependent again on typology. An area of great interest to me as a thinking type would be the role of the animus as a mediator and way to my relatively undeveloped feeling function. Many different forms of the masculine would need to be emphasized in this reassessment, notably those that the patriarchy itself ignores. As the masculine changes in its outward manifestation in our culture, I expect the inward forms of it will also be in the process of change. Possibly by cultivating these new images of the inner masculine their appearance in the outer world may increase. There seems to be a growing interest among men, too, in these different

ways of being male. The mixture of anima and animus in each person brings further complication and balance to the conscious and unconscious personality. The possibilities inherent in this new view await the sort of attention Hillman gave to his reworking of the anima concept.

In Chapter Seven I took a close historical and cultural look at the major archetypes indicative of each of three time spans (roughly 1935-1955, 1955-1975, and 1975-1984). The attitude toward and conflation of women and evil, the presentation of the neglected dark-lunar side of the feminine and the presence or absence of feminine archetypes indicative of strength and power were discussed as being of crucial psychological importance. The various manifestations of the archetypes studied were seen to be socio-culturally dependent. In portraying the various images of the archetypes of the feminine in analytical psychology, I started with Harding's depiction of the lunar Great Mother archetype and ended with J. H. Wheelwright's (also lunar, but at a higher and more differentiated yet complete level) Maiden, mother-daughter, archetype. The historical pattern of Jungian work on archetypes of the feminine can be seen as a progression that first examined a single undifferentiated archetype often seen through its relevance to a man's anima. This progressed to a portrayal of a wide variety of archetypes -- all the many split aspects of this anima-inspired feminine that were presented by the patriarchy. These archetypes were then applied to particular women and particular psychological problems. There is a current strong emphasis on integration of the many aspects within a single individual. The tendency at first was to allocate one particular aspect or pattern of the feminine as the prevailing one in a woman's psyche, and to limit a woman to a particular consciousness and particular mode of functioning, often in reference to and in relationship with the

male. Since Jung's time writers have portrayed increasingly diverse possibilities in women. This culminates with Wheelwright's theory of multiple personalities under a single, complex archetype. Wheelwright's organizing images reflect not a static and cyclical mother-daughter archetype, but one that spirals toward both more individuation and greater complexity.

Jungian psychology is particularly rich and original in the use of archetypal symbolism for the study of human nature. The increasingly wide variety of archetypes of the feminine emerging today helps counteract the restricted view of women our culture has held. In the study of feminine archetypes, I think that the recovery of lost aspects of the feminine and the re-evaluation of the dark side of the feminine particularly important in restoring dynamic and powerful models for women today. Also of major interest is the increasing use of pre-patriarchal images as perhaps less contaminated by socio-cultural limitations of the feminine than those of the patriarchy.

Neumann and Whitmont have posited a theory of consciousness that depicts a matriarchy followed by patriarchy possibly followed by an integral era. It is interesting to note that the pattern of archetypes presented during the past fifty years follows a similar progression. It starts with a depiction of unconscious, primordial unity, then examines differentiated facets of the patriarchal feminine and now is spiraling to reintegrate both at a higher level of consciousness. This seems to portend both progress and the reattainment of a feminine whole. It seems both natural and significant that, as more women are engaged in scholarly inquiry, it is the women analysts who are doing by far the most work on the feminine in Jungian circles. They are showing the effects of the changing culture and the impact of feminism in that they are increasingly

exploring their own psychology and experience as well as that of their patients and then applying this to their practice and to their theory.

In Chapter Eight I looked at those writers who have attempted a more or less comprehensive psychology of the feminine. I presented and examined various developmental theories within the context of their time and attempted to draw implications for a psychology of women that is in tune with current research. This psychology is tentative at best. A comprehensive, objective and accurate psychology of women congruent with current research remains to be written. Much of the material I looked at is outdated and no longer fits with women's contemporary expressions of their self experience; it belongs to the time in which it was written and has little relevance to women today. This is especially true of theories which see women's existence as subservient to men's needs, limit women to a non-adult developmental stage and deny women the right to relate directly to life instead of expecting them to act through men and for men's benefit.

Many of the newer theories involve a wider use of new modalities of therapy such as sandplay work, group analysis and forms of body involvement. These have been considered to be more feminine modalities. They may be indicative of the changes in therapeutic practice that the inclusion of the feminine may require. It is interesting to note that their use is also consistent with a less patriarchal way of envisioning the therapeutic encounter. The use of these new modes concurrently with the more traditional ones, may also synthesize the two and lead to a more unified and advanced approach which better meets the psychological needs of modern men and women. Both modes can be used in a restrictive matriarchal or patriarchal way or in a more freeing integral way; as much depends on the quality and attitude of the analyst as on the form the

therapy takes.

I need to stress again that one of the biggest problems throughout my study has been the confusion brought about by the impreciseness of the terms used by the authors whose texts form the basis for my analysis and evaluation. "Women" and "the feminine" are often used as if they were synonymous in spite of the theoretical differentiation between the two. Theory is hopelessly muddled when the terms are used interchangeably or when one is used when the other is meant. Both "women" and "the feminine" are all too often used to denote the function of feeling and relatedness (which are also confused). The archetype of Eros is mixed with these concepts. The psychology of women suffers from being defined as part of this whole amalgam.

The extensive use of archetypal symbols to illustrate developmental and psychological processes is where Jungian psychology is most original. Illustrative usage of archetypal symbols has great value. It provides new models of ways in which women can grow, opens possibilities of experience to them and gives them fuller access to their potentialities. This symbolic approach can also help clarify personal experience by giving it a larger form. However, when archetypal symbols give rise to theories and the theories are then taken for facts, Jungian theory becomes not only muddled but potentially harmful. In some of this sort of theorizing women are expected to conform and develop in accordance with a biased and limiting theory of development. There remains much confusion between cultural conditioning, gender expectations, archetypal illustrations and woman's own reality.

Without current awareness of the history of the treatment of the feminine in analytical psychology, cultural stereotypes that are outmoded still influence the way women are treated. The spontaneous nature of

women becomes confused with cultural stereotypes and social roles. The analysis of both men and women depends on knowledge of the images of the feminine in the collective psyche and on the reality of women's experience in the nineteen-eighties. Valuable insights into this reality are emerging from analysts, often women, who have examined themselves, their patients and archetypal sources in an extensive re-evaluation of woman's power, her varied and multiple potentiality and all sides of her being. Changes in therapy are occurring as women are discovering their own paths toward healing, and as analysts are more open to the incorporation of the feminine into their therapy and within themselves.

The inclusion in this study of important work by many female analysts and authors who have often been overlooked provides access to a cumulative feminine voice which may change both theory and the generation of theory. The biggest change discernible right now is the amount of new literature about the feminine by women, and the freedom with which women are talking about their experience and expressing it as women rather than accepting male definitions of their experience. Women are now writing about the feminine from their own perspective -- from the point of view of women and the way in which they experience the feminine in their own lives. The consequences brought about by the inclusion of an increasing number of women writers and scientists whose allegiance is to the exploration of their own sense of themselves as women as well as to their identity as scientists must influence the field. The influence is already felt in the current interest in female initiation and female rites of passage. The symbols of women's initiations, their difference from male rites and the recent use of initiation as an archetype for a woman's individuation journey is of great interest and requires further study. I think it likely that this exploration of women's initiation may hold the

key to some possible interesting differences in men and women in terms of psychological theorizing, practice of therapy and training of therapists. I also think the interest in women's initiation rites as a paradigm for therapy is in marked contrast to the more bounded and primarily masculine model of the Jung-Klein hybrid that is also rising as an alternative within analytical psychology. (This latter is only one example of the new and varied representations of the masculine principle that also require study and exploration today.)

Since this is a Jungian study it seems appropriate to end it with a dream. I had been sitting at my word processor for months and was immersed in the effort of keeping all the details of my subject alive before me. Though I tried to put all I had read into some adequate form, I felt increasingly lost in the particularities of the process and started to fear I had lost an overall view -- especially of the feminine itself. I had the dream the night before I finished this chapter. It was about shamans and some initiation rite and what really happens. It seemed beyond words and somehow shape-shifting, but the dream was much more down to earth than all this sounds. It seemed a profound dream but neither grand nor noble. Maybe, I thought to myself, it's just a different sort, a woman's dream and rite. There was a central fire in a circle place in the middle of a wide valley; ochre and sandstone and dim cloudy hills lay far away in each direction. What makes it so hard to describe is the way the elements interpenetrate, dissolve into each other and into the earth and the earth into them. I'm there and so is the Indian woman I know from other dreams and it's around the fire but after a while there are no boundaries or edges to anything. What's me, her, the rocks, what's standing on what and who was really who at the start of it all and the

lines of my study are also somehow there rolling past in some pattern in the smoke of the fire that mixes with it all. The silent woman is telling me, or I am thinking, that the horses came to a man once but he turned away from them. It hurt the horses and angered them and hurt the rocks, the earth, the fire, the woman -- it hurt us all. Well, they come riding in again racing and dancing through the sky and from each direction. They are the horses from out of the four hills and I'm way too small and also awed and scared but also love them. My task, if that's the word, is to be there and not to turn away. I need to sit in front of the fire, do the pollen work, and remain undivided simply sitting around the fire with my Indian woman. Yet right then and with all the power of my being I need to turn toward the horses -- to be, merge, become, am each horse and all at the same time and completely and one the other -- and maintain my wholeness centered by the fire.

The dream also has something to do with the picture of Saint Anne I used in a lecture I'd just given, the way she was (and so like my Indian woman) so the daughter could rest on, emerge from, grow out of her lap and then reach out to the child, the self. But we also were the horses and they were us and this sharing, communion, one with the other was the vital part and the message we were. Yet it was also the fire that had to be tended and then my analyst was there sort of looking on and scratching his belly. And the dream didn't end there but shifted from him to a lineage of analysts and to a magic daughter who was still tied to one of them as if male umbilical cords take strange forms. And my task was to make love to this daughter and to release her. I didn't know how but I had on some chasuble-like mantle of shells and stones that were the colors of the hills and colors of the horses of the four hills from the earlier dream. Hers was the first breast I ever sucked other than my

mother's but as I did, somehow it fed her and released her from the cord and that's all I remember.

The sense I make of all of this, and why I am including it here, is that I think the dream is saying a lot about the feminine that I couldn't get to any other way. Perhaps it also says why we are in such grave need of it. I'll say the weightiest thing first. I think we, as children of the patriarchy, have all turned from the horses and this has wounded them and made them mad. It has also hurt the earth, the world and all humanity, perhaps beyond repair. I can't help but think of two far grander visions that I connect most strongly with the patriarchy: the four horses of the apocalypse and Black Elk's (Neihardt, 1961) majestic horses. Both were signifying war and devastation.

It embarrasses me to bring these great classical dreams into a discussion with mine, but I need to point out the differences. It might also help to remind the reader of Toni Wolff's capitalized admonition about taking ego credit for dreams: "DON'T THINK YOU DID IT!" (Jensen, [Ed.], 1982, p. 49). My dream felt deep and profound to me, not inflated; some sort of hubris throbs around both of the others. Everything was so quiet in mine, yet also powerful; great noise and outward activity belonged to Black Elk's dream and the biblical revelation. The movement of mine came from the periphery and converged toward the center; the other two whirl further and further outwards. My horses came to a simple woman quietly stirring flour around a campfire; the others carried them away. Finally, mine allowed me to turn toward the horses with love and merge with them, but I had to do this and still be me. This may speak about the feminine and why it's needed so badly now. It also may be saying something about the power of the feminine -- horses being one image of the power of the Great Mother -- that must be reckoned with. My

dream says a lot to me about a return. I believe we have lost an absolutely vital connection with our world and therefore have also lost our separation. In the dream there seems a way to work on this, a way to intermingle and interpenetrate yet, in the process, not lose our egos and all the consciousness the patriarchy has given us. And maybe that's what the dream was working on and what the feminine has to offer in order to prevent us turning from the horses toward our destruction. And maybe it's the feminine in women and in men that bears this message.

Using the dream, I would like to attempt to define my own sense of what is feminine. It does, after all, have a special connection with earth and with bodily, daily tasks and duties like fire tending and pollen preparation. I'm not prepared to say whether this is cultural or biological. The round of tasks given to woman in all cultures, and the fact that she has historically accomplished them and still maintained her concentration, are examples of two aspects of the feminine acting in her. One is the bodily connection; the other the capacity to keep all sorts of things sorted and simmering at one time. I see neither this nor the ability to merge and interpenetrate as examples of diffuse consciousness or unconsciousness, though men have described them that way. In my dream it required every bit of consciousness I had and also something more. It also required a combination of attention, acute awareness and also the ability to hold several things clearly in consciousness at once. Whether or not this is the right-brain, left-brain cross-access women are supposed to have more than men (e.g., Kenevan, 1981), it is an aspect of the feminine I think women have more of than most men do. I think it may lead to just the kind of thinking that could bring up both the questions and the answers the patriarchy couldn't envision and that all of us need so badly.

The center, the hearth, the valley, I'll take for feminine and even speak of Yin, though this concept, too, stems from a peasant patriarchy and is full of socio-cultural bias. The whole energy of the dream comes down and toward the center, is enfolded and returned. This is feminine energy. It is full of what Harding wrote longingly about: feminine action and feminine vigor. The enormous power of the horses was feminine power. It had them dancing through the air. This feels like the way I feel sometimes and my only name for it is spiritual, but a feminine sort of spirituality. They were horses that needed food and water and care but also were god's horses and carried a spiritual connection both from deep within the hills and from the sky. Above all else they needed acceptance from me and my intense concentration and willingness to meet them in the spirit.

The sense of taking in and flowing toward that happened between me and each element of the dream also seems a feminine way of action. The activity of gestation and giving birth is my first association. My second is that I need the words but don't have them yet to show the vast difference between this and the lack of boundaries of a psychotic, though they are close and there definitely was a sense of risk. Maybe the latter is the archaic unconscious feminine, while mine was Neumann's more individuated feminine. I could not have sat there and let go that way without a very strong ego. The risk is there in any initiation; my risk was in fragmenting into each of the separate horses and then we'd all have been gone, blown sky high. It didn't happen.

This brings me back to psychology. I think this is what men are afraid of when they approach the feminine. If they try to assimilate this aspect of it, they fear the old chaotic unconscious vortex will have them at last. This isn't so if they've done their patriarchal work. The

feminine then brings not a regression but the promise of renewal at a higher level. I believe men need this feminine within themselves as much as women do and are as capable of it, if they've worked hard on themselves and can honor the feminine in this aspect as well as in all the others.

For women the task also involves an honoring of the feminine. It requires a search for it within themselves by whatever name they want to call it. And we also need models of other women, like my Indian shaman woman, who have found themselves. Honoring makes a difference. It respects one's own feminine ground which then gives women a better sense of themselves as complete human beings. The right to be this individual and the right to ask for what we want and need and to expect an answer can follow. Also the feeling of occupying the ground we stand on, of discovering who it is we are and seeing this and the world with our own, not our culture's eyes.

Which brings me to the last part of the dream. Whatever it is that happens when one works intensely on oneself in such an encounter as a Jungian analysis, it helps this process. The final part of the dream is more personal than the first part. What I have needed in order to find out who I am and to heal some of the wounds caused by my interaction with the patriarchy was analysis. (Of course I disguised it even from myself; I was a therapist just trying to upgrade her professional skills.) I needed a connection with a personal analyst, and this lineage of analysts from Jung to Toni Wolff and on to the present means a lot to me. The dream required that I make love to the daughter and thus release her. On the personal level, this may mean loving myself in order to work my way through the transference and eventually detach from my analyst's belly's umbilical cord. But I also think it has to do with this study. As a

thinking type, one way I can make love to the daughter is just by doing what I have done right here. My way is looking at her history, the history of the feminine in analytical psychology, at my lineage, studying it carefully and caringly, then letting all of you see what I have discovered about her and thereby perhaps redeeming her a bit through love.

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