





PATTERNS OF IMMATURITY  
AND THE ARCHETYPAL PATTERNS OF MASCULINE AND FEMININE  
A PRELIMINARY EXPLORATION

by

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INSTITUTE FOR CLINICAL SOCIAL WORK

We hereby approve the Project Demonstrating Excellence

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OF MASCULINE AND FEMININE  
A PRELIMINARY EXPLORATION

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To Ruth Cobb Hill

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G. S. H.

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## ABSTRACT

The intent of this project is to demonstrate excellence in the amplification of existing theory in Jungian analytical psychology and its application to clinical material from two case examples. The archetypal patterns of masculine and feminine are explored and amplified against the background of the animus and anima archetypes and developmental psychology in analytical psychology. From this exploration and amplification, certain patterns of immaturity are identified and then illustrated through case examples of a male analysand and a female analysand.

There are four basic patterns underlying all human activity. These patterns are revealed in behavior, in apparent motivation, and in other aspects of psychic functioning such as dreams and fantasies. They are also to be found operating in family and social systems, and they underly basic culture patterns. The four patterns are the static feminine, the dynamic masculine, the static masculine, and the dynamic feminine. The patterns are described and amplified to include the corresponding patriarchal and matriarchal culture patterns. The relation of these patterns to the theoretical work of C. G. Jung and Erich Neumann in developmental psychology within analytical psychology is critically explored with special reference to the biases of the patriarchal culture pattern which distort their work. Archetypal psychology, which was discovered by C. G. Jung, transcends culture,

but, because of the insidious biases of the patriarchal culture pattern, at its apex in Jung's epoch, he and his followers have perpetuated stereotypes which equate feminine with woman and anima, and masculine with man and animus. An alternative formulation of the archetypes of animus and anima as expressions of otherness is proposed.

The four basic patterns form two axes of polar opposites or complementarities: the static feminine-dynamic masculine axis and the static masculine-dynamic feminine axis. Immaturity is defined as fixation on one of the two axes at the expense of full development of the other axis. Characteristics of the axes and their respective fixations are described. Two cases are explored in depth, each of which represents a characteristic, though not severe, fixation in a pattern of immaturity.

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## INTRODUCTION

The intent of this project is to demonstrate excellence in the amplification of existing theory in Jungian analytical psychology and its application to clinical material from two case examples. It will explore and amplify the archetypal patterns of masculine and feminine against the background of the anima and animus archetypes and developmental psychology in analytical psychology. From this exploration and amplification, certain patterns of immaturity will be identified and then illustrated through case examples of a male analysand and a female analysand.

There are a number of reasons, both personal and collective, why such a study is relevant. In recent years, the evolution of collective consciousness has produced a greatly expanded critical awareness of themes of masculine and feminine in the psychology of men and women and a parallel awareness of the biases and attitudes of the predominantly patriarchal culture pattern. Most of the theory on which psychotherapists base their clinical interventions has been rooted in the assumptions and biases of a world view based upon the patriarchal culture pattern. A modern realization of this bias is forcing reappraisal of existing theory and a reworking of some of it to make it relevant to an understanding of the psychology of individuals evolving at the frontier of changes in our socio-cultural milieu.

For example, among our Freudian colleagues, revisions of the original theory of penis envy in the psychology of women stand as long-time examples of this inevitable necessity.<sup>1</sup>

Over the years, in my practice as a clinical social worker and Jungian analyst, I have consulted with numerous therapists about their cases. Consequently, I have been exposed to literally hundreds of cases beyond those with whom I have worked personally. It has seemed to me that the vast majority of these cases fall into a broad category which I would informally call "immaturity." My conception of this category has been rooted in a long-time fascination with the archetypal patterns of masculine and feminine and a long-time critical concern about the typical Jungian understanding of these patterns and their relation to the concepts of the animus and anima archetypes. Jungians have only recently begun a critical reappraisal of these concepts which have been insidiously distorted by the biases of the patriarchal world view.<sup>2</sup> Against the background of this interest and concern, I have noticed that one finds variations in the category of immaturity based upon differing configurations of cultural and familial factors with respect to patterns of masculine and feminine. Hence, I have come to identify certain major patterns of immaturity.

In my practice as a consultant, I have often been asked by students how I can "know" as much as I apparently do about a case

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<sup>1</sup>Karen Horney, "The Flight From Womanhood: The Masculinity Complex as Viewed by Men and Women," International Journal of Psychoanalysis, VII (1926).

<sup>2</sup>James Hillman, "'Anima,'" Spring (1973); James Hillman, "'Anima' (II)," Spring (1974).

being presented, on the basis of minimal data. After having the question posed to me numerous times, I began to ask myself how, indeed, do I do it. Fundamentally the answer, of course, is experience, an ingredient missing from the clinical presentations of many of my consultees. Within that, however, I was gradually forced to a conscious realization that I naturally operate from an informal awareness of a number of stereotypes. Since the human condition does tend to follow certain patterns, I could quickly intuit what the likely type was on the basis of minimal data. This, of course, is the experience of all seasoned clinicians who approach their work from an integrated point of view. But, on what did I base my images of these stereotypes?

At root, such natural and essentially unformulated workings of the mind probably flow from one's own developmental experience and the tendency to project aspects of it into the clinical material. Because of the unique configuration of my own life experience and the nature of my family, I have long been preoccupied with themes of masculine and feminine and have had, as a Jungian, a particular preoccupation with the archetypes of the animus and anima. So, when I searched for the underlying assumptions behind the stereotypes, I, not surprisingly, found they were rooted in this long-time interest. From this, I conceived the basic subject matter of this project. It, therefore, represents a preliminary effort to conceptualize in a formal way patterns which have been operating within me on a level of a gnosis, that is, knowledge from experience.

In order to develop my conceptualizations, I undertook to use the individual and group consultations in my practice, from which the

idea had originally arisen, in a conscious and focused way. I enlisted consultee participation in examining their cases, during the academic year 1977/78, almost exclusively from the point of view of my developing model. This idea was accepted with enthusiasm, and I have been able consciously to attempt application of the model to a wide variety of clinical examples and, in the process, to revamp and refine it.

I now conceive of the ultimate project, for which this study is preliminary, as vastly greater than could be fulfilled as a doctoral project. Consequently, certain areas of Jungian theory, which would have to be presented for a full exposition, have not been included in this study: notably, a critical appraisal of our understanding of the archetype of the puer aeternus, and many potential mythological and cultural manifestations and parallels. Further, the ultimate project will include many more clinical stereotypes than are part of this preliminary study. The clinical examples here have been limited to two cases, which illustrate a configuration of immaturity on each of the two major axes of masculine and feminine polarity along which I shall describe patterns of immaturity. Although each of the case examples is significant, neither represents a deeply entrenched pattern of immaturity.

It also has not been possible to include a full development of the implications for clinical practice of the model. Certain implications emerge from an examination of the two case illustrations, but the final project would include a development of the full range

of implications for practice. With these limitations in mind, it is hoped that this preliminary treatment of the material will be suggestive of its full potential.

PART I

THEORETICAL BACKGROUND

## CHAPTER I

### ARCHETYPAL PATTERNS OF MASCULINE AND FEMININE

There are four basic patterns underlying all human activity. These patterns are revealed in behavior, in apparent motivation, and in other aspects of psychic functioning such as dreams and fantasies. They are also to be found operating in family and social systems, and they underly basic culture patterns. The four patterns are the static feminine, the dynamic masculine, the static masculine, and the dynamic feminine. Differentiation of the four patterns flows from the work of Erich Neumann who identified the elementary and transformative aspects of the feminine principle.<sup>3</sup> Two aspects of the masculine principle can similarly be differentiated and are implicit in Neumann's description of "patriarchate."<sup>4</sup> This theoretical work is based upon C. G. Jung's early identification of archetypal patterns of masculine and feminine, which transcend gender linkage, and the contrasexual images in psychic life. Jung called the image of man in women the animus

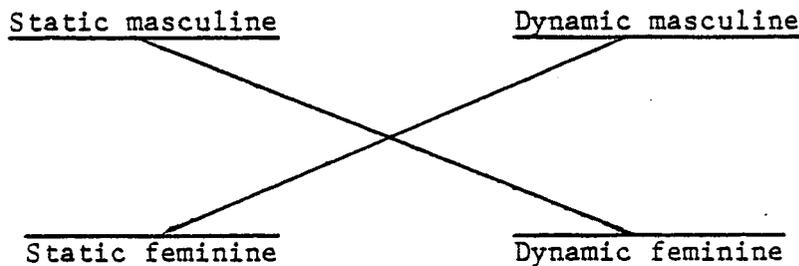
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<sup>3</sup>Erich Neumann, The Great Mother: Analysis of the Archetype, trans. by R. Manheim (Princeton: Princeton University Press, 1963).

<sup>4</sup>Erich Neumann, Origins and History of Consciousness, trans. by R. F. C. Hull (Princeton: Princeton University Press, 1954).

and the image of woman in men the anima.<sup>5</sup> Against the background of a critical appraisal of this early theoretical work, this study amplifies the four patterns and their relationships to one another.

The four patterns resolve into two axes of opposites or complementarities as follows:



Each of the four patterns is based upon a corresponding principle. The following is a description of each of the principles, its pattern, and the corresponding culture patterns of matriarchy and patriarchy.

#### The Static Feminine

The static aspect of the feminine principle takes its elemental image from the containing uterus--moist, dark, surrounding, and holding fast to what is gestating within it. Its essence is the impersonal, rhythmic cycle of nature which gives all life and takes all life. It is being, organic, undifferentiated, all components interdependent, and no one component more important than any other. Events just happen for no reason, but that they happen. It is indifferent to the fate of the individual as it ceaselessly creates, nurtures, destroys,

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<sup>5</sup>C. G. Jung, "Relations Between the Ego and the Unconscious," in Two Essays on Analytical Psychology, trans. by R. F. C. Hull, Vol. VII: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1971), pp. 186ff.

and devours. Perpetuation of the species, survival at the collective level are central values, and the individual is valued only as an expression of the whole, a piece of the aggregate. The archetypal image which expresses the essence of the static feminine is the great mother in her positive and negative aspects. Its monuments are the many manifestations of the cyclical rhythm of nature: the cycle of the seasons, fertility, fecundity, growth, death, and decay, the food chain, and the mundane cycles of waking and sleeping, eating and eliminating, etc. Constancy and balance in the organism of nature as a whole are its highest values, and any movement which would upset the balance is immediately answered with a counter movement which creates a new balance. Change is abhorred.<sup>6</sup>

At the human level, the static feminine finds its central expression in the family or kinship group and the custodial aspects of the parent-child and domestic relationships as well as in the larger matriarchal culture pattern. Matriarchal culture pattern does not here refer to a pattern of socio-political organization in which women have the power or in which kinship ties follow a matrilinear descent. Rather, it is a culture pattern in which the central values expressed in collective life are those of the static feminine.

In this pattern, the ultimate value is the preservation of the ties and relationships which are the kinship group. The group is the center and the container for the ripening and unfolding of the

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<sup>6</sup>Cf., Neumann, The Great Mother; Ann B. Ulanov, The Feminine in Jungian Psychology and in Christian Theology (Evanston: Northwestern University Press, 1971); Edward Whitmont, Symbolic Quest: Basic Concepts of Analytical Psychology (San Francisco: Harper, 1969).

life cycles of its members. Each member is valued as an expression of the whole, not for his own person or personality. The child is loved for its very being, as an expression of life and the goodness of nature in revitalizing the group, and its training will be focused on conditioning it to its responsibilities as a member of the group. Patient nurture and nursing preserve and fiercely protect the individual's right to be part of the group as long as he fulfills his responsibilities. If he fails, he casts shame upon everyone in the group because his failure is everyone's failure. Individuality is not recognized. Individual distinction or achievement is valued only as it returns a direct reward to the group and is the property of the group. Hence, a certain impersonal, even formal, quality governs relationships, however close, and the individual is recognized only as he or she belongs.

In the matriarchal culture pattern, the central, life-giving activities are closely tied to the rhythmic cycle of nature expressed in the mundane cycle of each day with its routine of meals, chores, and sleep. Productivity flows from repeated operations in daily tasks. There is joy in the mundane and boring repetition of routine through the days, weeks, and years, not for its own sake, but for the transcendent perpetuation of the life and well being of the group.

We readily recognize this pattern in the stereotype of the so-called traditional societies. In the western world, the pattern is to be found all around us in families and subcultural groups either in relatively pure or modified, "transitional" forms. It is clearly evident in the ethos of those relatively homogeneous groups still linked to or living the neolithic pattern of the European peasant, and it

strongly emerges as part of the ethos of embattled groups in our society for whom the ghetto enclave truncates opportunity for individualism and focuses energies upon group survival. The static feminine abhors movement which would break out of its cycles. And, conversely, as will become evident, when opportunity for expression of the dynamic masculine is limited, the static feminine is promoted and strengthened.

The negative aspect of the static feminine flows from its excess. When pervasive, it leads to smothering entanglement, an inertia of ensnaring and devouring routine. Life becomes stuporous, a mere existence in the service of constancy, security, and predictability through endless cycles. Any change or movement away is abhorred, so the group tends to feed upon itself, as it were, for renewal. When the negative pattern is extreme, the group may eventually be destroyed as happens in families where the children are encouraged never to marry.

#### The Dynamic Masculine

The dynamic aspect of the masculine principle stands opposite the static aspect of the feminine principle. Whereas the elemental nature of the static feminine takes the physiological image of the containing uterus, the dynamic masculine takes the image of the penetrating phallus. It is the tendency toward differentiation expressed in the images of cleaving and penetrating. It is expressed in initiative and action directed toward a goal.<sup>7</sup>

In nature, perhaps its most rudimentary form can be found in the various tropisms of the lower organisms, and it is expressed in

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<sup>7</sup>Cf., Whitmont, The Symbolic Quest.

goal-directed initiative in mating behavior, however instinctually conditioned its "intent." We also find it expressed in the clear-seeing, pointing, and strategies involved in the hunt.

At the human level, the dynamic masculine is expressed in the archetypal image of the hero and the drive to conquer and master in the service of a differentiated individualism. It is interested only in its own goals and the path of its own ambition and initiative, and its relatedness to that which it acts upon is only in the service of achieving its ends. At the level of interpersonal relationship, it operates in a "phallic" modality. At a more abstract level, it tends to be associated with the highest level of cognitive development we value in the modern, western world, seeking objective analysis, linear expression, and understanding of cause-effect relationship between events and effects in nature. Its highest goal is the mastering and harnessing of nature in the service of life-giving technology. Its central values are progress, begetting new means, and becoming. Its monuments include technology and expansion at the frontiers.

The negative aspect of the dynamic masculine lies in its excess. When negative, it is willful, determined, and goal-directed at the expense of what is life-giving and natural. The creative thrust is perverted into destructiveness, taking such images as rape, directed violence, paranoid schizophrenia, life-taking technologies, and disregard for nature and the ecological consequences of its means.

#### The Static Masculine

The static aspect of the masculine principle stands opposite the dynamic aspect of the feminine principle. It is the tendency

toward organization of individuals into systems of order. In nature, we find its rudimentary expression in the social organization of the herd or other grouping into an hierarchical order. At the human level, too, its fundamental expression lies in the impersonal tendency toward hierarchical social organization, and it is the principle underlying the patriarchal culture pattern. It is expressed in the archetypal image of the great father or the king.<sup>8</sup>

The static masculine is the tendency toward organization, law, order, rooted in rational knowledge, systems of meaning, theories of truth, and discriminating hierarchies of value. It systematizes knowledge and codifies rules of order. It uses its systems and codes in the service of nonpersonal objectivity in discriminating and judging. Its central value is logos, and its monuments include science, government, and the law.

Here, the culture pattern, by its very nature, does correspond closely with the patriarchal pattern of socio-political organization. Unfortunately, we have to cope with the fact that a so-called matriarchal socio-political organization is also an expression of the static masculine (as opposed to the matriarchal culture pattern). In order to be clear, we must reaffirm that our use of the terms masculine and feminine is not gender-linked. It is obvious that women often operate primarily out of the masculine in the patriarchal culture pattern.

In the patriarchal culture pattern, the ultimate value is the preservation of the impersonal social order. Great emphasis is placed

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<sup>8</sup>Cf., John W. Perry, The Lord of the Four Quarters (New York: George Braziller, 1966).

on the forms and rules for conduct. The child is not loved for his being but for what he will become in the hierarchy. There is a tendency to fear the new, the unexpected. Though individuality is encouraged, and in principle everyone may ascend through the hierarchy, there tend to be rigidly prescribed expectations and clearly defined avenues for individual achievement. The persona, or mask of social adaptation, is valued more highly than authenticity in social interactions.

The negative aspect of the static masculine emerges from its excess. Order and organization for their own sake lead to rigidity, complacency, dehumanizing righteousness, paranoia, pettiness, brittleness, dryness, and lifelessness.

#### The Dynamic Feminine

The dynamic aspect of the feminine principle stands opposite the static aspect of the masculine. Whereas the tendency of the static masculine is toward reasoned order or logos, the tendency of the dynamic feminine is undirected movement toward the new, the nonrational, the playful. It is the flow of experience, vital, spontaneous, open to the unexpected, yielding and responsive to being acted upon. In nature, it finds rudimentary expression in the apparently random movement underlying environmental evolution and genetic mutations which lead to new species adaptations. Or, one can see it expressed in the undirected chaos of the forest floor.<sup>9</sup>

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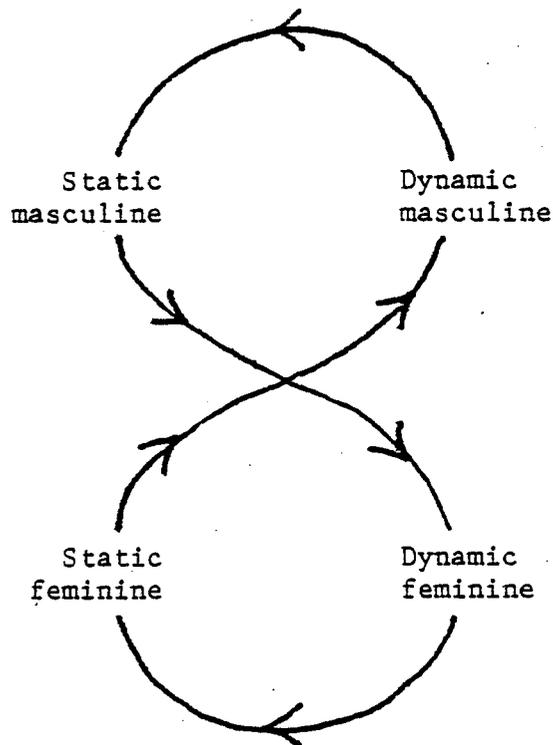
<sup>9</sup>Cf., Neumann, The Great Mother; Ulanov, The Feminine; Whitmont, Symbolic Quest.

At the human level, it finds pristine expression in the ingenuous play of children and is the main ingredient in what is popularly meant by the "creative process." It is expressed in the archetypal image of the maiden. In its highest aspect, it is the synthesizing creation of new unions, new combinations, leading to the insight, awareness, gnosis, which come only through experience. Its effects are the excitement, the uplifting, ecstatic inspiration which come from the experience of transformed awareness. Its central value is eros, not in the image of the arrow shot from the bow of Amor, but that which is awakened by the arrow's piercing. Its monuments are participation and process.

The negative aspect of the dynamic feminine flows from its excess. The effects of the negative dynamic feminine are transformed awareness or altered states of consciousness which lead away from synthesis toward disintegration or chaos. These negative states include the negative affects, depression, moodiness, the altered states of alcohol and drug intoxication, hysteria, identity diffusion, and certain psychoses.

#### The Four Patterns and Developmental Psychology

The four patterns have a dynamic relation to one another. The dynamism is generated as compensatory movement away from each of the static poles, through the dynamic pole, to the opposite static pole. That is, the static feminine is compensated by the dynamic masculine, which moves to the static masculine. This, in turn, is compensated by the dynamic feminine, which moves to the static feminine, and so on. We might picture this dynamism as follows:



When conceived in an hierarchical order, this dynamism describes the macrodevelopment of male psychology as it is classically understood in analytical psychology.<sup>10</sup> In that formulation, the ego is contained in the static feminine in early childhood in the period of unity between mother and child. Gradually, with motor development and the

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<sup>10</sup>Cf., Michael Fordham, "Individuation and Ego Development," Journal of Analytical Psychology, III (1958), 115; Michael Fordham, "Maturation of Ego and Self in Infancy," in Vol. I of Analytical Psychology: A Modern Science, ed. by M. Fordham, R. Gordon, J. Hubback, K. Lambert, M. Williams (London: Heinemann Medical Books, 1973); C. G. Jung, Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy, trans. by R. F. C. Hull, Vol. XIV: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1963); C. G. Jung, "Phenomenology of the Spirit in Fairytales," in The Archetypes and the Collective Unconscious, trans. by R. F. C. Hull, Vol. IX:I: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1968); Neumann, Origins and History; Erich Neumann, The Child: Structure and Dynamics of the Nascent Personality, trans. by R. Manheim (New York: Putnam, 1973).

development of cognitive functions, the dynamic masculine is manifested as the ego's capacity for autonomy and the ability to stand "against" the mother. This period of differentiation, through its various sub-stages, is governed by the hero archetype and encompasses the maturation of cognitive functioning and the major period of exploration and discovery through education and movement into the world, classically through the period of adolescence.

The movement of the dynamic masculine takes the ego, then, toward the goal of a place in the social order where it builds the roles and structures which make up the fabric of adult life: work, home, family, etc. This period of integration, governed by the archetype of the great father, classically takes the ego into middle age. As the static masculine comes to dominate the life of the ego personally, the compensatory movement of the dynamic feminine awakens it to a crisis of meaning and authenticity in its life. The ego takes up the quest for a deeper relation to the total personality, toward realizing its individuality, and it must relinquish some of its concerns with the collective, persona demands and the demand for reasoned order of the static masculine. Here, a longing for renewal, for fresh, new experience, may inspire the ego to abandon or alter the structures of its life and sweep it into a new career or a new intimate relationship. In the classical formulation, ideally the ego follows the pattern of the dynamic feminine into an exploration of the world of inner experience, toward a conscious apprehension of the archetypes of the collective unconscious, wherein it can discover the nature of its unique individuality against the background of the collective psycho-history of the human species. This period of individuation is governed

by the archetype of the anima as a personification of the collective unconscious and as an expression of the transforming experience of the dynamic feminine. The ego moves toward a new unity, a consciously apprehended infusion of the ego personality with contents from the unconscious into a greater realization of the total personality, or self. This union of the ego and unconscious content takes the image of the hieros gamos, the sacred marriage, which produces the divine child, an expression of the self.

This classical formulation in analytical psychology has an apt tidiness about it as a model for the development of male psychology. Its simple, teleological linearity is seductively satisfying against the background of prevailing attitudes in the patriarchal culture pattern, which has provided acceptable roles for men in all modalities except the static feminine; there is some prejudice too against roles dominated by the dynamic feminine, such as artist and poet. This has left the static feminine almost exclusively to women. To the extent that the static feminine finds its most elemental expression in the female body, biology is destiny for the female who wishes to participate in the reproductive cycle. In the traditional, patriarchal culture pattern, then, the classical developmental formulation in analytical psychology is not apt for women, and this had led to a tendency toward confusion among analytical psychologists when modern women's development is discussed.

The confusion appears to arise because, on the one hand, analytical psychology does support the development of the masculine

in women,<sup>11</sup> and it has made an enormous contribution to an elucidation of the developmental challenges facing women in a changing culture pattern in which traditionally male roles are rapidly opening up to them and in which traditionally female roles are increasingly participated in by men. On the other hand, we tend insidiously to be blinded by our patriarchal biases, and a constant effort to rationalize the regression of women into the static feminine before their masculine development has been secured creeps into our theoretical discussion.<sup>12</sup>

Perhaps we are only now arriving at an era where there is some nascent, collective awareness which makes it possible to step outside the patriarchal cultural biases for fleeting moments of intuition of another barely formed world view. C. G. Jung was utterly steeped in the patriarchal culture pattern. His discovery of archetypal psychology led him to the development of theory which transcends cultural distortions and variations, but many of the examples of human situations in his writings reflect a bias which has come to sound anachronistic to our modern ears. Neumann, in "Psychological Stages of Feminine Development,"<sup>13</sup> brings us, through his analysis, to the very frontier of modern consciousness of women's development, but his formulations and examples are of necessity limited to relationships between

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<sup>11</sup>Cf., M. Esther Harding, The Way of All Women: A Psychological Interpretation (New York: Putnam, 1970); Irene C. de Castillejo, Knowing Woman: A Feminine Psychology (San Francisco: Harper, 1963).

<sup>12</sup>Cf., Erich Neumann, "Psychological Stages of Feminine Development," Spring (1959), 63.

<sup>13</sup>Cf., *Ibid.*

men and women in the traditional patriarchal social order. In Neumann's view masculine consciousness is "wholly other" for the woman; either she has remained identified with the static feminine or she has remained a "daughter" in the "patriarchal symbiosis." Her development has, as its teleological end point, an inner relation to the masculine free from the constraints of her actual relationships with men. And, of course, conversely for the male, his development is fulfilled in a relation to the feminine independent of his actual relationships with women. In Neumann's writings, as in Jung's, "masculine" and "feminine" are constantly used in two senses which become confused with one another: as inherent, gender-linked traits and as nongender-linked archetypal principles and patterns.

If we translate Neumann's stages of woman's development using our terms--dynamic and static, masculine and feminine--she is first in the static feminine where she has a strong tendency to remain because of her bodily conditioned identity with her mother. The dynamic masculine is awakened in her as a numinous otherness (paternal uroboros) with which she becomes fascinated. In young girls, this might be expressed in the powerful eruption of phallic consciousness in the form of horse worship. From this state of impersonal relation to the masculine, the young woman must be redeemed by a static, masculine "hero" with whom she comes into personal relationship as his wife. Here she takes up the position of the static and dynamic feminine, complementing him as his partner. As he begins to develop a conscious relation to the dynamic feminine as anima, she is freed to develop a conscious relation to the dynamic and static masculine

as animus at a spiritual level; union with this animus produces the divine child of selfhood.

This formulation does not hold up for modern women, however apt it is for many women of an era barely past. It is clear that women undergo the same differentiation from the static feminine as men in the period of cognitive development, exploration, discovery, and mastery. It is equally clear that continued differentiation throughout the adolescent period has not been supported by female role models in the prevailing culture pattern. Hence, there is abundant sociological and psychological evidence that the cognitive development of a majority of women falls off beginning with pubescence<sup>14</sup> when the crisis of biological fertility and the prevailing role models combine into a powerful regressive force, pulling the girl back toward the static feminine. There she may be overwhelmed by the numinous otherness of the "paternal uroboros" of cthonic phallic or spiritual energy from which she can be redeemed only by a hero. But, if her own natural heroism has been supported, as it is in many modern families, she will have found the "paternal uroboros" less numinous and "other" and will naturally be inspired to fulfill herself as a young woman in the world of masculine consciousness while perhaps, finding personal relationship with a young man who is comfortably participating in some feminine consciousness. If her identity should be dominated singularly by masculine consciousness, we have traditionally thought of her as "animus-ridden" and unfortunately cut off from her feminine

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<sup>14</sup>Jon Kangas and Katherine Bradway, "Intelligence at Middle Age: A Thirty-eight-year Follow-up," Developmental Psychology, V (1971), 333.

roots. The patriarchal culture pattern engenders the attitude that it is worse for a woman to be cut off from her feminine roots than for a man to be. Indeed, men have been under great pains to avoid the feminine. But, one of the most profound contributions of analytical psychology is the insight that both men and women have their roots in the feminine and both must return to the feminine in order to find full individuation.

There is, of course, grave danger of feeling comfortable with the parallels in male and female development when reacting to a cultural tradition which has been so singularly sanguine in its definition of differences. We recently have been exposed to the bizarre claims of certain angry, radical feminists that there is no difference between men and women. The physiological differences have endocrinological ramifications, the psychoid forms of which are only barely understood. It seems inevitable that these forms are manifested in different archetypal patterns triggered by varying socio-cultural factors in the environments of individual women. Certainly, no male can experience the static feminine to the elemental depth and degree that is known by a fecundated female; and, no female can experience so elementally a fulfillment of the phallic necessity as can a male.

These phenomena are, of course, limited to only one axis of the relationship between masculine and feminine. On the other axis--the static masculine-dynamic feminine axis--there is no apparent biological basis for supposing that masculine and feminine are gender-linked, and apparent differences between the sexes may be almost completely cultural. In any case, there appears to be no basis for supposing that men and women, by virtue of elemental necessity, must

follow radically different paths of hierarchical development however often, in a given culture pattern, they do. It appears more likely that differences in men's and women's development are differences in emphasis rather than development of an entirely different order. Beyond the biological, men can participate almost as fully as women in the static feminine in the domestic situation and in procreation. Such joint participation is essential where women are equally fulfilling their potentials in the world of the dynamic and static masculine.

This argument must be followed by the inescapable point that a teleologically linear model of psychological macrodevelopment for men and women is, in itself, a static masculine construction and must be modified by the feminine or horizontal dimension. We might conceive this idea as the myriad circumambulations, the endless flow of microdynamisms of movement through the four patterns, which combine with the hierarchical macrodynamism to produce a linear/nonlinear image of a spiralling development. All four patterns are present at all stages of development, and each stage is characterized by the dominance of one of the patterns. The constant dynamism of moving from a state of being into a goal-directed exploration and discovery, from which structures are modified into a new stasis, only to disintegrate before the unexpected and spontaneous flow of experience into a transformed awareness and new sense of being, is evident in large and small manifestations throughout our lives. What is of special concern for the purposes of this study is the tendency of many individuals to become fixated in a dominant pattern irrespective

of where they "should" be in the hierarchical unfolding of ideal development.

Into the theory of analytical psychology, there has crept an implicit confusion between the development of ego consciousness and the development of cognitive functions.<sup>15</sup> The higher levels of cognitive functioning are, by their very nature, masculine. This fact appeared to lead Erich Neumann to posit that ego consciousness is, by its very nature, masculine, though he wrote a brilliant and definitive paper on matriarchal consciousness,<sup>16</sup> the feminine modality of consciousness. Though feminine consciousness is an altered state from the point of view of the linear operations and categories of masculine consciousness, there is no basis for supposing that it is experienced by a psychic structure other than the ego. Further, both males and females are capable of feminine consciousness, though in the patriarchal culture pattern both men and women are taught to fear and degrade it. When we separate our concept of ego consciousness from cognitive functioning, we create the basis for understanding the phenomenon of the individual, for example, who is highly developed in the masculine modality of cognitive operations but who may, in his pattern of social relationships, demonstrate a fixed dominance in a pattern which implies he has never integrated masculine consciousness in his social functioning. And this phenomenon could similarly occur in a woman. Here,

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<sup>15</sup>Neumann, Origins and History.

<sup>16</sup>Erich Neumann, "On Moon and Matriarchal Consciousness," Spring (1954), 83.

we might note some relevant theoretical work being done by certain followers of Piaget.<sup>17</sup> They posit three basic character structures evident in patterns of social relationship which correspond to the three of the stages of cognitive development in children described by Piaget: symbolic, intuitive, and operational. The individual may have fully developed cognitive functions and yet be fixed in a character structure at, say, the symbolic or intuitive levels as evidenced in the pattern of his/her social relationships. Each character structure is relatively fixed and represents an entire range of functioning from healthy to pathological. There is no teleological implication that the individual should, or even can, develop from a "lower" to a "higher" character structure. However, healthier, more adaptive functioning can be developed within the basic character structure.

This theoretical work offers a descriptively useful, conceptual parallel to a freeing of analytical psychology from the idea that the development of patriarchal consciousness is synonymous with ego development; that is, that ego, by its very nature, is masculine. Once freed from this conceptual bind, we can avoid falling into other, typical confusions. For example, it is common for Jungians to speak of the "feminine ego" as the locus of a woman's identity, an apparent contradiction in the use of ego. This, of course, means that a woman's cognitive development of patriarchal consciousness tends to get

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<sup>17</sup>A. J. Malerstein and Mary Ahern, "Toward a Piagetian Model of Character Structure," Psychotherapy, (in press).

confused with "positive animus," when, in a man, this would be the functioning of his "masculine ego."<sup>18</sup>

A much simpler formulation is to recognize that the ego is capable of all modalities of consciousness, that it naturally participates in all four archetypal patterns of masculine and feminine, and that this is, beyond a certain age, separate from the question of its cognitive development. In spite of its cognitive development, the ego may become dominated by one modality of consciousness depending on familial and cultural factors in the psychological field in which the individual develops. Those who become dominated by the static masculine, which corresponds to the highest fulfillment of purely cognitive potentialities, may exhibit gravely limited capacities for functioning in social relationships; indeed, to be dominated by any one modality of consciousness is to be underdeveloped as a social being.

Another advantage of the formulation that ego participates in all four modalities is that it brings into focus the more essential nature of animus and anima as expressions of the ultimate otherness, the collective unconscious, which, of course, reflects all archetypal patterns. That the configuration of the conscious ego is compensated by the unconscious is a central hypothesis in Jungian theory.<sup>19</sup> The collective unconscious, by its very nature, contains all potentialities in the human condition, and it will reflect those potentialities, in

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<sup>18</sup>Cf., Neumann, "Psychological Stages."

<sup>19</sup>Jung, Two Essays, p. 177.

any individual or collective situation, which are not developed in consciousness. Naturally, in the patriarchal culture pattern, the collective unconscious is expressed in an image of the dynamic feminine with all of its nonrational mystery which, in the static masculine view, is the ultimate otherness.

In a matriarchal culture pattern, the unconscious may manifest in images reflective of the linear categories of the masculine. An informant on the folk of the Philippine bukid, for example, suggests that these people, utterly contained in a matriarchal culture pattern, typically find in their dreams imperatives to specific, goal-directed courses of action; that is, for them, the unconscious is a focusing influence on an otherwise diffuse, nonlinear pattern of static feminine consciousness.<sup>20</sup> This observation is not rooted in a formal study of the dreams of Filipinos, a study which might profitably be pursued. However, the informal observation is consistent with Jung's hypothesis about the compensatory relationship between the conscious and unconscious systems. We seldom see in analysis individuals who are dominated by the static feminine, and we would probably have to look at the dreams of many individuals in a matriarchal culture pattern to demonstrate the hypothesis. In the meantime, we can look critically at our usual assumptions about animus and anima as contra-sexual images and expressions of the collective unconscious.

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<sup>20</sup>Private conversation with Ruth Cobb Hill, M.A., Southeast Asian scholar.

## CHAPTER II

### ANIMUS AND ANIMA

Animus and anima are among the most powerful and difficult concepts in analytical psychology. They are powerful because they represent one of Jung's greatest contributions, which has become so timely in the popular culture: in the psyches of all humans, both male and female, there is a natural complementarity of masculine and feminine principles. When personified as male and female, these principles are polarized and stand, in the Indo-European tradition, as symbolic of all polar oppositions and complementarities in psychic life.

The concepts of animus and anima represent the contra-sexual image in each of the sexes. That is, anima is the image of woman in the psyche of the male, and animus is the image of man in the psyche of the female. This idea leads to great difficulty in our understanding of modern psychology when anima is viewed as synonymous with the feminine, and when animus is viewed as synonymous with the masculine. Throughout Jung's writings, and in most of the writings of his followers, this is the sense in which animus and anima are used. This leads to the unfortunate equation of man, animus, and masculine, and the equation of woman, anima, and feminine. We can understand Jung, Neumann, and most of their followers holding this view against the

background of typical biases in the patriarchal culture pattern. As we observed in Chapter I, Neumann, after Jung, viewed ego consciousness as masculine in character and the unconscious as feminine in character. Certainly Jung and Neumann lived in an epoch which perhaps represented the apex of the strangle hold of the patriarchal culture pattern. If one is identified with static masculine consciousness, the dynamic feminine will be unconscious; that is, the unconscious will be completely colored by the dynamic feminine. In traditional Jungian formulations, the anima is the dynamic feminine.

Conversely, if women are denied opportunity to develop masculine consciousness and are given roles in society which are dominated by the static feminine, the dynamic masculine will be unconscious; that is, the unconscious will be colored by the dynamic masculine. In traditional Jungian formulations, the animus is the dynamic masculine. This formulation has carried the implication that women live naturally in a kind of feminine consciousness, what Neumann calls matriarchal consciousness, which is not, strictly speaking, ego consciousness. That is, women do not enjoy ego development, and, when they come to the cognitive development which Neumann called ego consciousness in men, it is a function of animus development. This distortion, rooted in the biases of the patriarchal culture pattern, is the Jungian counterpart of the Freudian fantasy of penis envy in women; that is to say, Freud and Jung each suffered, in his own way, from the fantasy that men are capable of a fuller development than women.

Fortunately this is a rather superficial criticism of Jung's basic contribution. Jung defined anima and animus as archetype,

placing them fundamentally outside any single cultural manifestation.<sup>21</sup> But we are blinded to the implications of this fact as long as we are caught in a bias which equates woman with feminine and man with masculine, confusing the archetypal patterns of masculine and feminine with the corresponding social role characteristics of the same names. Jung appears to be as guilty of this blind spot as anyone. A potential conceptualization which protects against this insidious dilemma is that animus and anima are archetypal expressions of the experience of otherness.

The experience of otherness is always a numinous and fascinating mystery, the complement of I-ness. The specific content of the experience for each individual will vary from any other precisely insofar as the individual's I-ness varies from any other. What Jung, of course, noticed is that, because ego identity is elementally rooted in the earliest experiences of body image, otherness for men will typically be personified as female, and otherness for women will typically be personified as male. In our era, however, maleness is increasingly not equivalent to masculinity, nor is femaleness equivalent to femininity per se. Animus and anima otherness is an expression of what a person cannot in that moment be. Shadow otherness is that which we don't like to be or don't want to admit being, but we can readily imagine it if we are honest. Animus or anima otherness

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<sup>21</sup>C. G. Jung, "Concerning the Archetypes, with Special Reference to the Anima Concept," in The Archetypes and the Collective Unconscious, trans. by R. F. C. Hull, Vol. IX:I: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1968), pp. 54ff.

is virtually unimaginable, a mystery; hence it finds its elemental expression in the image of the opposite sex for most of us.

It is exceedingly difficult to grasp the general nature of animus and anima otherness. At the archetypal level, it is merely an empty form for potential experience, not identifiable as to specific content. At any other level, it is a unique expression of the individual's psychological situation, so that otherness is as diverse as is ego identity. At the socio-cultural level, of course, there are certain modalities and stereotypes of ego identity; each has a corresponding otherness which gives rise to popular cultural images expressing animus or anima ideals for large numbers of people. In the traditional literature, four levels of animus and anima otherness are typically identified and personified by cultural images:<sup>22</sup>

<u>Level</u>	<u>Anima image</u>	<u>Animus image</u>
1. Physical	Eve	Adam
2. Romantic infatuation	Helen of Troy	Lord Byron
3. Inspirational	Muse	Man of ideas
4. Wisdom	Sophia	Guru

The experience of levels one and two tends to be ecstatic in nature, and the experience of levels three and four tends to be visionary. If we try to free ourselves from cultural stereotypes and meditate upon these levels and their corresponding images, we find

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<sup>22</sup>Cf., M.-L. von Franz, "The Process of Individuation," in C. G. Jung, et al., Man and His Symbols (New York: Doubleday, 1964), pp. 177-195.

some interesting confusions with respect to identifying the archetypal patterns of masculine and feminine in these images.

<u>Level</u>	<u>Anima</u>	<u>Animus</u>
1. Physical	Static feminine	Dynamic masculine
2. Romantic infatuation	Dynamic feminine Dynamic masculine	Dynamic masculine Dynamic feminine
3. Inspirational	All four	All four
4. Wisdom	All four	All four

At level one, the images are clearly opposed on a physiological basis. At all other levels, the picture is a relative mixture of patterns depending upon the configuration of the individual involved. Romantic infatuation probably seldom involves a simple opposition of traits. For men, it often involves responsiveness to the initiative of a woman. For women, the promise of being related to with tenderness and understanding surely conditions the romantic response more often than not.

Inspiration for both sexes almost always involves perhaps the putting together of old elements in new and synthetic ways, an interaction between static masculine and dynamic feminine. If a woman is mostly in the feminine, inspiration may flow almost exclusively from being taught something about order in the world of ideas. If a man is mostly in the masculine, inspiration may come almost exclusively in the form of a reorientation forced by an experience of disorientation. But, for a man who is diffuse or chaotic in his orientation to some aspect of the world, inspiration may flow from a strange and numinous sense of new order. And, for a woman who is comfortably

complacent with her understanding of the existing order, inspiration may flow from a disorienting experience of the dynamic feminine. For both, the inspiration may flow from action or lead to action, or it may flow from self-affirmation or lead to self-affirmation, an aspect of the static feminine which we shall discuss in the next chapter.

Wisdom flows from interaction with an otherness which relates holistically to the totality of being, which, by its very nature, must include all patterns in nature. In this regard, it is no accident that the goddesses of wisdom have tended to be androgynous in their representations, e.g. Athena. And the spiritual wise men, the priests and gurus who personify the fourth level of animus development, are androgynous figures draped in flowing garments and surrounded by other symbols of the feminine such as flowers, fruit, vessels, etc. At this highest level, animus or anima is a personification of the collective unconscious and mediator between the ego and the unconscious and, therefore, must reflect all human potentialities.

Jung postulated the existence of a central, unifying principle in all of nature, the self.<sup>23</sup> At the psychological level, the self is the central, unifying principle in the objective psyche, the collective unconscious, shared by all members of the human species. The self is an expression of that unity containing all of human experience and all of the potential for human experience. Each individual ego is a unique expression of some finite range of this potential experience,

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<sup>23</sup>C. G. Jung, Aion: Researches into the Phenomenology of the Self, trans. by R. F. C. Hull, Vol. IX:II: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1968).

and each of us ego personalities participates in the unity of the self in terms of a sense of wholeness and individual selfhood. The ego has the special attribute of "self-consciousness," wherein it experiences its participation in the unity of all being while, paradoxically, at the same time, it is utterly unique, separate, and individual. The experience of selfhood is, in any given moment, an expression of a particular configuration of I-ness and otherness, that is, ego and animus or anima. Animus or anima is, then, a personification of that otherness, the unconscious, and it represents all of the potentialities to which the ego needs to be in relation in order to fulfill itself. Animus and anima are expressions of this well-spring of potentialities, as well as mediators between it and the ego.

Jung often equated anima and Mercurius.<sup>24</sup> This equation appears to reflect two aspects of the ego's relation to the unconscious. Mercurius, that is Mercury or Hermes, the archetypal trickster, is an expression of the element of so-called chance, coincidence, or surprise in the psyche and in the outer world. When the ego's attitude is too firm, rigid, and one-sided, Mercurius tricks us into a confrontation with the other side, often to our extreme embarrassment or peril. Slips of the tongue, certain apparently coincidental events, are constellated by the ego pulling us into regression, disorientation, upsetting the order of things, even into death, figuratively or literally. We are especially vulnerable to the tricks of Mercurius when we are

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<sup>24</sup>Ibid.; C. G. Jung, Psychology and Alchemy, trans. by R. F. C. Hull, Vol. XII: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1968); Jung, Mysterium Coniunctionis.

complacent and self-satisfied, as if there is no rest for the righteous. Mercurius is clearly a male image of the dynamic feminine when he is operating in this way.

On the other hand, anima or animus tends to appear when the ego is open and inviting or when the ego is vulnerable to invasion by autonomous complexes in the individual's psychology. When we're vulnerable to invasion by our complexes, anima or animus is manifested as emotionality, moodiness, opinion, or righteousness which quite autonomously take possession of us, pulling us into behavior and affect decidedly out of keeping with our usual self-image. When we are open, as if inviting it, the animus or anima comes as a new, unfamiliar, creative image or experience, as if we were put in touch with potentialities not usually open to us. The animus or anima may take possession of us, driving us to creative work, or they balance our natures, leading us into participation in and integration of other-than-ego qualities, thereby creating new configurations of ego identity and otherness. When it arises from within, animus or anima tends to be experienced as a being-seized or a possession. When they are projected out onto another person, they tend to be experienced as a wish to possess that other person.

It has been the intent of this chapter to differentiate the concepts of animus and anima from their traditional association with the archetypal patterns of masculine and feminine and to offer an introductory view of the dynamism behind the experience of psychic wholeness or selfhood. From here we shall return to our primary theme, the archetypal patterns of masculine and feminine and their relation to certain patterns of immaturity.

## CHAPTER III

### PATTERNS OF IMMATURITY

#### Immaturity Defined

The word "immature" means not ripe, developed, or perfected.<sup>25</sup> For the purposes of this study, "immaturity" will be taken to refer to a behavioral manifestation of a condition of one-sidedness or developmental fixation. The condition of fixation is viewed as a tendency to have a more exaggerated experience and expression of the modalities of consciousness of one axis of masculine and feminine than of the other. That does not imply that the ego does not have some experience of the other axis, but it will be much less developed. Maturity is understood as a natural and unimpeded flow through the four patterns or modalities of consciousness; any emphasis on one over the others must be in keeping with the developmental life stage of the individual.

In Chapter I we saw that the four patterns of masculine and feminine have a dynamic relation to one another expressed in a natural movement from static feminine through dynamic masculine to static masculine through dynamic feminine to static feminine and so on. This movement is seen in the ideal macrodevelopment of the individual from

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<sup>25</sup>Random House Dictionary of the English Language, College Edition, 1968.

birth to old age in the stages of unity, differentiation, integration, and individuation, for each of which one of the four patterns is dominant. Though one pattern is dominant for each stage of development, the ego is participating in all patterns, more or less, throughout its development in a constant dynamism.

The two basic patterns of immaturity are fixation on the static feminine-dynamic masculine axis and fixation on the static masculine-dynamic feminine axis. Within each of the basic patterns of immaturity, an undetermined number of sub-patterns are to be found. These variations are a function of the unique configuration of the system in which the individual develops. The archetypal potential for experiencing all four of the patterns of masculine and feminine has been awakened in the individual at an early age. This awakening is a function of his experience of each pattern through those around him in his environmental milieu. As we think about the operation of these patterns in the experience of the ego, we must keep in mind, first, the cultural situation of the individual and what fixations it may reflect. At the next level, we must keep in mind the family system in which the individual develops and what fixations it may reflect. Within the family system, we must be aware of the possible entrenchment of a particular fixation through generations of ancestors and reinforced by the cultural/historical milieu of the family through the generations. Finally, we can focus upon the individual and his internalized experience of the four patterns and the fixations from which he is operating.

The Static Feminine-Dynamic Masculine Axis

The ego's elemental participation in the static feminine is unity with its mother.<sup>26</sup> The infant state is one of diffuse awareness of an affirmation of its being. This is expressed through loving, physical and psychological care given in a genuinely affirming, maternal spirit. This early experience of the static feminine forms the baseline for the ego's future experience of an affirmation of its being, a more or less diffuse awareness or sense of its place in the divine scheme of things, a sense of being all right, whole. The static feminine is an experience of rest, assurance, at-one-ness, unity. The ego's participation in the static feminine may be an essentially introverted experience of the affirming and unifying inner object; that is, it is an experience of a symbolic expression of the archetype which is at the center of the self for the ego at that moment in its development. Or the ego's participation in the static feminine may be engendered by its relation to the source of affirmation in an outer object--another person, animal, or thing. Here, the outer object is invested with the power of the inner, archetypal symbol, and the experience of the static feminine is a function of the relationship to the object.

All of us "should," through the awakening of the pattern in our relationship with the early mothering figure, develop the capacity for participation in the static feminine throughout our lives. Where the early experience has been damaged, a continuing need is created

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<sup>26</sup>Neumann, The Child.

in the ego for the presence of an outer object to carry this pattern for it until sufficient experience is gained so that it can be internalized. On the other hand, where the early experience of the static feminine has been excessive, that is, binding or devouring, an overdetermined need to master and/or escape the static feminine is engendered in the ego. The ego personality may go through life finding binding and devouring qualities in outer objects through projection or because it fatefully chooses just such relationships, continually testing its capacity to master. A third major possibility is that it may remain bound to or swallowed by this modality of consciousness, experiencing an inflated state of divinity, which is, of course, not corroborated by the judgment of the patriarchal world. This condition is especially likely when the static feminine is the major modality of consciousness supported by the cultural milieu.

The ego's archetypally patterned response to an experience of the static feminine is the awakening of the dynamic masculine. This response finds its elemental expression in the early development of cognitive and motor capacities to move away from the static state of divine unity into an experience of exploration and mastery of its environment in the world. Beyond this elemental expression of the dynamic masculine, the affirming and somewhat inflating experience of the static feminine throughout our lives engenders the courage of authentic drive to expression of individualism. The term "authentic" here means that the drive emanates from within, from the energizing relation of the ego to the self, so that what is sought is imperative to the sense of individual ego identity. The necessary action or movement is compelled by a deep, inner necessity to seek.

When the experience of the static feminine has been well-proportioned, the compensatory experience of the dynamic masculine will be well-proportioned. The ego personality remains receptive to the influence of the static masculine, and the shift to the static masculine-dynamic feminine axis occurs as a natural developmental sequence. When the experience of the static feminine has been excessive, the compensatory experience of the dynamic masculine will be excessive, and there will be a tendency toward fixation on the static feminine-dynamic masculine axis and a resistance to shifting to the other axis. Fixation on the axis is a condition in which the individual is caught in a continuing reciprocity of compensatory movement from one pole to the other. The greater the magnitude of the fixation, the greater the resistance to moving to the static masculine pole of the other axis. This difficulty is typically very great when the family system is fixated on the static feminine-dynamic masculine axis and no role model for a benign static masculine is provided, or when it is the predominant pattern for the entire socio-cultural milieu. Fixation on the static feminine-dynamic masculine axis forms a basis for understanding a certain range of immature behaviors.

The experience of affirmation and wholeness in the static feminine inflates the ego personality as an expression of the whole, but, when it is excessive, it strongly truncates the individualistic valence of the dynamic masculine which it awakens. The essence of the dynamic masculine is a potent individualism which, when it is compensating the excessive static feminine, is inflated into an experience of omnipotent individualism. Because it is inherently difficult for

the ego personality to sustain the tension of these opposites, it has a tendency to identify with one pole of the axis or the other.

In the matriarchal culture pattern, there are few supports for expression of the dynamic masculine except in the proto-individualistic sense of prescribed goal-directed actions in the service of the group. The strongest cultural support is toward identification with the static feminine pole, and the individualism of the dynamic masculine will remain an undeveloped potentiality in the unconscious. Because there is an inherent developmental tendency to move toward the dynamic masculine from the static feminine, when this individualistic potential is unconscious, it tends occasionally to erupt in an exaggerated, paranoid form. Collectively, we see this phenomenon illustrated in societies dominated by the matriarchal culture pattern where the processes of the collective psyche tend to produce dictatorship as the form of socio-political organization. Most, if not all dictatorship in the modern world appears to have its strongest foothold in societies clearly dominated by the matriarchal culture pattern. Where the pattern has been most pristine, dictatorship has the most paranoid character. This condition allows individuals to project the dynamic masculine onto the leader, who "carries" it for them, and, thereby, to remain comfortably and securely in the static feminine pattern of the culture. In those societies dominated by the matriarchal culture pattern in which the democratic West has tried to engender and foster democracy, the democracies have more or less inevitably failed in the direction of more and more dictatorial forms, e.g., the Philippines and many other developing nations.

In the patriarchal culture pattern, there are strong cultural supports for identification with the dynamic masculine pole, especially for males. An individual tends to identify with the static feminine when development of the dynamic masculine has been blocked or unsupported by the milieu; this lot tends to fall to females. The static feminine has a weaker valence than in the matriarchal culture pattern, although it may be strongly present in the family system. Depending upon the unique configuration of families which represent transitional culture patterns, the static feminine may also be carried by males.

In a fixation on the axis, the continuing oscillation of compensatory movement from one pole to the other is elementally experienced as an omnipotence-impotence conflict by the ego personality basically identified with the dynamic masculine pole. The ego personality basically identified with the static feminine pole will elementally experience the oscillation as a separation-union conflict.

The dynamic masculine pole typically manifests in some version of a pattern of essentially "adolescent" fascination with force, movement, strength, speed, skill, and prowess of all kinds. In the interpersonal situation, this pattern manifests as machismo, an intransigent, directed aggressiveness, invulnerable and indifferent to the attacks of others,<sup>27</sup> on the one hand, but dependent on the constancy and reaffirmation of the static feminine from which it derives its necessary sense of divinity, on the other. It tends to project the static

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<sup>27</sup>The Harper Dictionary of Modern Thought, First U.S. Edition, 1977.

feminine onto others and to demand to be served and responded to on its own terms. It seeks reaffirmation in a temporary merger with the other. If the valence of the static feminine threatens to become too strong, a powerful fear of impotence is engendered, and the dynamic masculine responds with rapid assertion of its independence and omnipotence. The omnipotence leads to inflated behavior which is totally focussed on its own ends and tends to be unrelated to the rights and needs of others. This behavior leads the ego personality into excesses which leave it terrifyingly isolated and alone. From here, it again "flips" back into longing for the blissful state of unity with others in quest of reaffirmation of its divinity. It turns to demand the care and unconditional love of the static feminine object. If the object withholds or does not respond upon demand, the negative static feminine erupts from the unconscious providing a perverse affirmation of the ego personality through destructiveness toward the object which dares to remain separate and autonomous. Here depression may set in until such time as union with an object is found. Or remorse may produce a fantasy of restored union, and a new cycle of oscillation is begun.

Where the pattern is extreme, the strongly willful individualism of the dynamic masculine will inevitably have a paranoid flavor about it, as if only the most rigid, machismo effort to build structures can resist the inertia of the pull back to the static feminine. Perhaps the most abject manifestation of this pattern is paranoid schizophrenia.<sup>28</sup> Here, the unconscious compensates the entire axis by

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<sup>28</sup> John W. Perry, Roots of Renewal in Myth and Madness: The Meaning of Psychotic Episodes (San Francisco, Washington, London: Jossey-Bass, 1976), p. 74.

producing a manifestation of the static masculine in the form of a paranoid system, and the ego is drawn to identifying with whatever all-powerful, saviour-hero image is at its center. This is a particularly rigidified and autonomous, symbolic manifestation of the psyche's attempt to initiate the ego into what it needs in order to be healed: movement to the static masculine-dynamic feminine axis. The ego's identification with the saviour-hero manifestation of the dynamic masculine is compensated by the most negative manifestation of the static feminine in the impulse to pure destructiveness, a kind of perverse affirmation of being through destruction of all who do not conform. The symbolic experience of this form of schizophrenia is in high contrast to that of the acute schizophrenic whose etiology is marked by dominance of the static masculine pattern, which will be discussed below.

The static feminine pole typically manifests in some version of a pattern of essentially "maternal" caring for others as if a sense of ego identity is realized through a participation mystique<sup>29</sup> of fusion with others in a loving network of common bonds. Identity is found through "being in the skins" of everyone in the group so that the pain and joy of one are the pain and joy of the other. For the ego personality identified with the static feminine, the dynamic masculine tends to be projected onto a person who is expected to "carry" it in the interest of the group's well being, not in the service of its own

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<sup>29</sup> A term taken over by analytical psychology from Lévy-Bruhl. See C. G. Jung, Symbols of Transformation, trans. by R. F. C. Hull, Vol. V: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1956).

autonomy. Goal-directed activity in the world will be encouraged in the object only insofar as it returns its total reward to the group. Any sign of autonomy or failure to serve the interest of the collective unity will produce an eruption of the negative dynamic masculine in a goal-directed and focussed attack upon the object, a "castration" of any dynamic masculine independence, in order to restore total union of interest in the group. If the object does not carry the dynamic masculine adequately, or if there is no object, the dynamic masculine may press from within for expression, pulling the ego personality in the direction of terrifying impulses to individualistic expression and separateness, which, if not carefully supported by a benign static masculine presence, will engender a regressive flight to the security of the static feminine.

Redemption from a fixation on the static feminine-dynamic masculine axis lies in a shift to the static masculine-dynamic feminine axis. For the ego personality dominated by the dynamic masculine pole of the axis, this shift involves the tempering and discipline of its over-determined autonomy in the service of fitting into a structure. Typically, this is an initiation by fire insofar as the rage and frustration, which accompany any effort to truncate the excesses of the dynamic masculine, have to be swallowed and suffered within. For the ego personality dominated by the static feminine pole of the axis, this shift involves an initiation through the suffering of the terror of separateness, relief from which can be found only in the impersonal structures of the static masculine rather than in a return to personal union with the collective.

### The Static Masculine-Dynamic Feminine Axis

The ego's elemental experience of the static masculine is its discovery of order in its environment and the imposition on it of prescribed rules of conduct. As the young ego is testing its developing cognitive and motor skills in its early exploration of its environment, it soon encounters boundaries and prescribed avenues for its motor and cognitive movements. The process of internalizing these cognitive and environmental structures begins immediately, although there are notorious resistances in children to giving up the prerogatives of the dynamic masculine.

The static masculine is an experience of order and the security of a prescribed set of roles and expectations in terms of which behavior is to be channeled. Little is left to the individual to decide, but individualism need only be tempered and channeled, not completely sacrificed. The nature of the order is hierarchical, and the ego soon begins to internalize an ordered hierarchy of ideas and values and to discover in the outer social order the avenues for legitimately fulfilling its individualistic tendencies. In the static masculine, the ego has a sense of its own value, not for what it is, but for what it is becoming within the hierarchical order of the social environment. There are order and hierarchy in the static feminine world of the matriarchal culture pattern also, but the order and hierarchy are immutably given by virtue of birth order and other factors in the kinship group. In the static masculine, the order and hierarchy are mutable, and the individual ego can to some extent participate in shaping the order and can channel its efforts to advance to new roles and status within it. However, the ego personality which

develops in a system excessively dominated by the static masculine is typically governed by expectations of how it should behave, what it should achieve, rather than by authentic self-motivation. *name*

The ego's archetypally patterned response to an internalization of the static masculine is an awakening of the dynamic feminine. This response finds its elemental expression in spontaneous and random movements toward the new and-nonrational. The experience of the dynamic feminine is a transformation of accustomed awareness to take in perceptions and synthesize ideas and values into new configurations, outside the framework of the static masculine order. At its most pristine, we see the dynamic feminine in the play of the child, which, in the images it produces, obviously compensates the ordering of the static masculine to which the child has been subjected. The dynamic feminine is the experience of undirected and spontaneous experience itself which produces new learning, new awareness, and insight. The ego's experience of the dynamic feminine is an "Aha!" It is the apprehension of the mystery of spontaneous realization, highlighting the limitations of the existing static masculine order and the unfathomable possibilities in experience. As such, it tends to lead toward a reconnection with the static feminine and a reaffirmation of the ego's connection with the mystery and totality of being.

When the experience of the static masculine has been well-proportioned, the compensatory experience of the dynamic feminine will be well-proportioned. The ego personality flows naturally with the dynamic feminine toward reaffirmation of its being in the static feminine as a natural developmental sequence. When the experience of the static masculine has been excessive, the compensatory experience

of the dynamic feminine will be excessive, and there will be a tendency toward a fixation on this axis and an inability or resistance to an experience of the static feminine and a shift to the other axis. Here again, a pattern of continuing oscillations of compensatory movement from one pole to the other is established. This pattern will be particularly entrenched in individuals whose families are fixated on this axis and in which the influence of the static feminine has been truncated or essentially absent beyond adequate custodial care.

Again, it is inherently difficult for the ego personality to sustain the tension of the opposites, and there is a tendency for it to identify with the static masculine or the dynamic feminine when it is fixated on this axis. The patriarchal culture pattern, of course, utterly supports the static masculine and tolerates the static-feminine and dynamic masculine as necessary precursors to static masculine development. In the patriarchal culture pattern, the dynamic feminine tends to be feared and truncated as much as possible.

When the static masculine is excessive, the ego's consciousness is over-ordered, bound by the limitations of convention and the prevailing world view, complacent, righteous, and pedestrian. When extreme, this modality of consciousness has a paranoid flavor about it because it lives in fear of the unexpected or of any interruption of its established way by the invasion of new elements. It fears new experience, on the one hand, and becomes increasingly removed from concern with authenticity of motivation on the other. Rather, the externally imposed and supported order of things becomes an end in itself, and an impeccable persona adaptation to the demands and

expectations of the established order becomes the highest value and concern. Fitting in, or the appearance of fitting into the system, is everything.

When the ego personality is identified with the static masculine, the continuing oscillation from one pole to the other tends to be experienced as a conflict between discipline and control versus disorder and impulse. The dynamic feminine pole is disowned as unfitting and relegated to the unconscious whence it erupts in the form of "symptoms." From the point of view of static masculine consciousness, the ego personality is swept into an altered state of consciousness. This altered state takes two general forms: the eruption of feelings of unworthiness, self-loathing, and despair accompanied by disorienting affects, and/or loss of impulse control and the pursuit of experience for its own sake, e.g., "illegitimate" behaviors, such as addictions of all kinds, and "illegitimate" relationships and activities. The implicit intent of such compensations of the static masculine and its collectively oriented demand for conformity is a reconnection with the authentic flow of experience toward a renewing experience of the static feminine. But the valence of the static masculine is hard to overcome. It is jealous of its established order, and the ego is pulled back into static masculine consciousness which engenders guilt and self-recrimination. Whereas shame is the force for conformity to the matriarchal culture pattern, the force for conformity in the patriarchal culture pattern is guilt.

Because an excess of the static masculine tends to be supported by our entire socio-cultural system, certain individuals identify with

the dynamic feminine and fall into the "role" of carrying this modality of consciousness for the family or community. Such individuals experience the oscillations between the poles of the axis as a conflict between freedom and oppression. One stereotyped picture of certain individuals in this category is that of the so-called drop-out who has abandoned the values of the system to wander in an aimless state of responsiveness to all forms of experience for its own sake. Such individuals may abjectly fall into addictive patterns of all kinds and remain locked into bondage to the negative dynamic feminine. They tend to abandon any relation to the static masculine to others who institute compensatory sanctions against them or develop programs and strategies for their so-called rehabilitation.

Another stereotyped picture is that of drop-outs who remain open to a creative, new view of basic values. They find a state of dynamic feminine consciousness through various practices which lead to an affirmation of being in the static feminine aspects of alternative community life styles or in "enlightenment" through openness to new experience. Fortunately, the interaction of such individuals and groups with the larger community produces an evolution of collective awareness toward a better balance of masculine and feminine in our culture.

Perhaps the most abject manifestation of a fixation on this axis is acute schizophrenia. When the family system, supported by the culture pattern, is dominated by such an excess of the static masculine that the ego's experience of the static feminine is severely truncated or damaged, the ego is vulnerable to being overwhelmed by

an acute schizophrenic process. In such acute schizophrenia of a nonparanoid type, the imagery of the symbolic process follows the pattern of the dynamic feminine as a giving-way of the existing world order through world cataclysm, chaos, and death, and the birth of a new order at the center of which is the ego personality in the role of messianic figure, a utopian manifestation of the static feminine as the divine goodness of nature.<sup>30</sup> That is, the schizophrenic process is an attempt to initiate the ego into the static feminine-dynamic masculine axis which has not been sufficiently a part of its experience. There is perhaps no more vivid illustration of the tendency of the dynamic feminine to move toward rebirth in the static feminine, leading to a new order of selfhood and a new authenticity of purpose.

#### Patterns of Immaturity Along Both Axes

Certain cultural and familial situations appear to give rise to a condition in which there is fixation in an excessive, negative pattern on both axes. In one case, the analysand's mother had been severely disturbed along the static masculine-dynamic feminine axis, and the father was disturbed along the static feminine-dynamic masculine axis. The cultural situation was mixed and transitional and reflected an unusually stressful collective situation. Whenever the patient experienced the static feminine, it engendered an angry and aggressive dynamic masculine which had great difficulty being tempered into reasonable static masculine structures. And, whenever the patient

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<sup>30</sup>Cf., John W. Perry, "Reconstitutive Processes in the Psychopathology of the Self," Annals of the New York Academy of Sciences, LIVL (1962), 853-876.

experienced the static masculine, it engendered a very negative state of unworthiness and self-loathing which was exceedingly resistant to ministrations of the static feminine, and so on. Unfortunately, the scope of this paper does not permit a deeper exploration of this pattern.

PART II

CASE ILLUSTRATIONS

## CHAPTER IV

### CASE OF BOB: IMMATURITY IN A FIXATION ON THE STATIC FEMININE-DYNAMIC MASCULINE AXIS

#### Introduction

This case case illustrates a fixation on the static feminine-dynamic masculine axis which was fairly readily amenable to analysis. It illustrates my assuming, as analyst, a therapeutic stance on the opposite axis, thereby attracting an archetypal transference of that neglected aspect of the patient's psychological life. The clinical material traces three distinct cycles made by the analysand, Bob, through the four patterns. With each cycle, the central problem on the static feminine-dynamic masculine axis was re-experienced and worked through at a different level, and a greater capacity to function on the static masculine-dynamic feminine axis was withdrawn from the transference and integrated.

Bob and I began our work in January 1975 when he was 26 years old. He had been in therapy for about a year with a Jungian-oriented colleague of mine who had become ill and had had to interrupt his practice. Bob's work with him had been recessed the previous October, and he had been given my name as someone he could call. Things had gone pretty well for him until two weeks prior to the initial visit with me. At that time he suffered an intense regression into acute

anxiety about the concerns which had taken him into therapy in the first place. A woman, Deirdre, to whom he was very attracted was "coming onto" him very heavily, and he was seized with acute anxiety and fears of impotence. This had first been a problem for him two years or so earlier. He described the woman as "hyperaggressive and goal-oriented" and spoke passionately of his "remarkable confusion, anxiety, and depression" over the past two weeks.

It was immediately evident that he was used to reflecting on his own processes a bit obsessively and made a great deal of the "amazing depths" to which he had been through his dreams in his earlier therapy. He was used to recording his dreams and thinking about them a lot and had one ready to present to me:

I am in a Panamanian jungle near a river in which there are some frightening, slimy, lizard-like creatures. I fly up and away from them eager to escape. I flew north and landed in Mexico where some businessmen wouldn't believe that I could fly and pulled me down to the ground.

In this first dream, we see a preliminary picture of this young man's psychological situation: he is caught on the static feminine-dynamic masculine axis which is manifested in characteristic images. The static feminine appears as pure nature, raw and foreign to an American from the northeastern part of the country. The dynamic masculine is correspondingly extreme in the image of his flying, going utterly against nature in a fantasy of exquisite willfulness. Bob is uncritically identified with the dynamic masculine in his need to deal with the excess of the static feminine. We can see, however, the beginnings of a new kind of solution. In being pulled to the ground by the Mexican businessmen, Bob is being introduced to the

static masculine. It is a transitional image insofar as Mexican culture is transitional, proto-patriarchal and still largely governed by the matriarchal culture pattern. Although the Mexicans in the dream are part of the static masculine establishment, Mexican men are stereotypically on the static feminine-dynamic masculine axis.

Bob was happy that he could fly and quite uncritical of his wish to escape the lizards. He said that they were not dangerous to him, just repulsive, giving him a squeamish feeling. The dream seemed to compensate his sense of the depths to which he was used to going. I suggested rather directly that perhaps the dream gave a picture of an unrealistic solution to the problem of being confronted by the dark and murky depths of the feminine, whether that be the mother, the psyche, or whatever was stirred by the prospect of sexual relations with Deirdre. It appeared that certain masculine forces were needed to get him grounded; from their point of view, flying was not a reasonable thing to be doing.

Something clicked, and it was immediately evident that Bob was engaged, struck by a point of view and some firmness in my manner for which he was especially ready. Over the next few hours, he poured out a lot of his history and complained that, in retrospect, he felt that, in his previous therapy, his fears and anxieties had been too much indulged and sympathized with, his flight from confronting things too much supported.

Bob was living alone in an apartment and had been working since graduation from college as an auditor for the Internal Revenue Service. He claimed he hated his job and viewed it only provisionally

but had no clear image of what he might ultimately do. He had not been serious about any women for some time, had had casual, short-term affairs from time to time, enjoyed reading, his friends, and was an avid ice-hockey player in a highly competitive, commercially-sponsored league in San Francisco.

His anxiety states were so severe that he suffered gastrointestinal symptoms of an acute but transitory nature, was agitated and sleepless, and was so afraid of the suffering, that he got into self-reinforcing cycles of being anxious about being anxious.

#### Social History

Bob is the youngest of three sons raised in a working-class, Irish-Italian ghetto of a suburb of Boston. The cultural situation of the family is complex. His father is of Scottish and Irish descent, but the primary ethnic identity and culture pattern of the family and childhood milieu appear to have been Irish. Bob's mother's parents are French-Canadian and came from old, though simple, family backgrounds in St. Anne, Quebec. The influence of the mother's background in some measure tempered the purely Irish milieu to produce a complex picture. The family was Roman Catholic on both sides.

In keeping with the predominant Irish culture pattern, Bob's father was fixated on the static masculine-dynamic feminine axis which took the form of his having inordinately high expectations for his sons and himself, on the one hand, and drinking to excess on the other. He had been orphaned as a young child, was separated from his siblings and raised by a widowed aunt who, together with her only son, beat and abused him regularly. Hence, his experience of the static feminine

was severely limited, and the indulgent mother-son relationship typical of the static feminine-dynamic masculine axis was in the shadow. He had severe outbursts of temper and moodiness. Both his drinking and his temper were efforts to find the static feminine, typical of this fixation. The drinking was a progressive effort to move to the static feminine, while the temper was a regression to the dynamic masculine in an angry, though impotent, demandingness. ]

Bob's mother was one of eight daughters, most of whom married Irishmen. Her mother died before Bob's birth. Her father is a salty, old fisherman who worked all his life on the Boston fish docks. He lost a leg because of diabetes in his early seventies but went on to paint the family house, climbing a ladder with his wooden leg. He is now well into his eighties and is cared for by a married daughter in the old family home. Bob's mother presents a mixed picture. On the one hand, she appears to have been largely on the static masculine-dynamic feminine axis especially in relation to her husband and her oldest son, who described her as a "cold, critical, put-down artist." On the other hand, with Bob she was maternal and caring in a highly sexualized style. He was her favorite and confidant. She was a pretty woman who enjoyed using her sexuality to gain the advantage. Her way with Bob was very "shadowy" for the father who would abuse and distance both of them. The parents seldom talked but fought viciously, and the father consoled himself with drink. He appeared to Bob to be afraid of the force of his wife's sexuality and felt impotent around her. After abusing Bob, he would try to make amends, presumably out of guilt and compassion for his inner child. Consequently, Bob felt more

sympathetic toward his mother but was not singularly alienated from his father. During his adolescence, Bob's mother engaged in several extra-marital affairs about which he knew. It is not clear whether his father knew of these affairs, and Bob was caught in an ambivalent regard for his mother in the light of the abuse she took from the father and a sense of pathos around his father in his impotent response to his wife's provocations. In retrospect, he had very little respect for either of them.

His father was a factory worker who fell far short of his potentialities in work because of perfectionistic standards which defeated him when he was promoted to a foreman's role. He had an enormous shadow problem in this regard, much of which was projected onto his sons in terms of their never living up to his expectations, never really pleasing him with their accomplishments. Bob was particularly affected by this and had a driven need to please his father academically, which led him to do very well in school but did not lead to rewards from his father. His mother worked outside the home, and Bob was cared for by his aunt in his maternal grandfather's house and had a very loving relationship with his grandfather.

Bob's fundamentally secure gender identity must, in large measure, reflect this relationship and his relation to his next older brother, seven years his senior, who was the object of an abiding hero worship. The brother is an extraverted, sensation type, a "Joe-college," athletic mesomorph, all-round social success who affectionately lorded it over Bob and initiated him securely into the boys' world. This brother has stayed close to home, married and had

children, and lives a very conventional life, devoted to play with a variety of gadgets and hobbies, comfortably and workably adapted largely on the static feminine-dynamic masculine axis.

Bob's oldest brother, now about 38, did brilliantly in school, went through Harvard on scholarships, and earned a Ph.D. He taught at a university for a while but "dropped out" several years ago. He has never committed himself to an intimate relationship, has been moving around the country, always restless and dissatisfied, and increasingly bitter, self-righteous, and depressed. He emerges as caught more directly in the most negative aspects of his parents' psychologies. That is, he is caught on the static masculine-dynamic feminine axis where the lack of authenticity in the structures he had built has swept him in mid-life into the negative dynamic feminine as expressed in his wanderings and depression. Both he and his father have lacked the self-affirmation necessary to awaken authentic, dynamic masculine energies necessary for meaningful self-expression. His achievements were almost exclusively a fulfillment of parental expectations, and he appears not to have had benefit of maternal affirmation. Bob never remembers his brother as "just being a kid."

Although the primary culture pattern influencing Bob's development has been Irish, his mother's French-Canadian influence appears to have tempered its excesses in his case. His family is Roman Catholic from both sides, but his parish was strongly Irish. It was dominated by heavily patriarchal, Irish priests devoted to the logos and the forms of the Church, spouting fire and brimstone sermons and placing little emphasis upon the dynamic, feminine aspects of worship, that

is, the experiential, transformative aspects, to say nothing of the role of the Virgin as merciful and forgiving. However, a visit at age nine to the church at the healing shrine of St. Anne de Beaupré in Quebec introduced Bob to a quality of Catholicism which he had barely experienced at home.

He grew up associating with Irish playmates and surrounded with alcoholic, ribald raconteurs and tricksters who gathered regularly in the basement to drink and gamble. His father was an alcoholic, as were most of his uncles and many of their neighborhood peers. However, Bob appears to have no addictive tendencies, nor do his brothers. Only one of Bob's paternal uncles enjoyed a conventional, upper-middle-class kind of success though he was alcoholic too; he was assistant editor of a Boston newspaper for some years and served as a model of success which Bob emulated.

As a school-age youngster, Bob recalls that he fought a good deal and had a reckless willingness to take on all comers. He was athletic, but, in junior high school, he gave up his athletics to devote most of his time to excelling in school. He did so well in school that he won a scholarship to Tufts University where he studied two years in the field of engineering. Then, in a great revolution, he transferred to U.C. Berkeley where he finished his B.A. in English literature, putting the east coast and his parents' aspirations for him behind him.

As an adolescent, he was a devoted Catholic and regularly suffered a cycle of sin, guilt, confession, and absolution, and then, more sin. He recalls the peculiarly delicious poignancy of purification and then plunging back into sin again, largely in the form of

masturbation. From age twelve or thirteen, he caddied at the local country club, which was a tradition for the Irish kids from the working-class ghetto. The structure of the caddying situation represented a kind of initiatory ladder into class AA status and was a point of enormous pride and prestige for the boys who participated. Bob was very successful at it and, in spite of his parents' relative poverty, always had spending money of his own. Clearly, this was a positive, early experience of the static masculine.

At Berkeley, Bob was finishing his B.A. during the period of upheaval and unrest of the late sixties and early seventies. He participated in the street confrontations in a politically uncommitted spirit of light-hearted adolescent rebellion and mischievousness which he says he enjoyed immensely. It represented breaking away from a relative conformity to authority during adolescence. On the other hand, however, Bob had become, as a senior in high school, so intolerant of the excesses of his father's shadow projections onto him that he knocked his father down in a physical fight and brought that phase of the relationship to an abrupt end; greater diffidence on his father's part has characterized it henceforward.

Toward the end of the U.C. years, Bob had a love affair with a young woman which he utterly idealizes in retrospect. He loved her "both for her mind and body" and was not plagued by his symptom of impotence with her. Unfortunately, she left him for another man and moved to Chicago, but she remained for a long time as a rather sentimentalized image of his capacity to make it with a woman when he needed that kind of inner support.

### Cultural Matrix and Collective Psychology

The Celtic and Roman Catholic traditions appear to merge into a unique Irish configuration which provides few avenues of initiation into mature manhood. The pattern appears to be over-masculinized, and the feminine appears in rather negative modalities. A stereotyped picture emerges in which the major static masculine authority resides in the priests who harshly control the legitimate mores of the community. The mothers are spiritually married to the priests and are the real rulers of the hearth, the "false fathers,"<sup>31</sup> and carriers of the static masculine word into the daily lives of the family. They encourage their sons to become priests, the only real fathers, and those men who don't are relegated to a kind of eternal adolescence, caught in the negative dynamic feminine. They participate in a sub-culture of inflated, false heroes who cushion their deflation in a Dionysian revel of ribald humor and alcohol. Here, the dynamic feminine is present in a particularly ambivalent pattern of warming and delighting them through an alcoholically altered state of consciousness. This transformative aspect of the dynamic feminine produces "humor and imagination, a delight in diversity, the sense of life as a play in which one can be both actor and audience, and a feeling for the pathos and

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<sup>31</sup>Neil W. Russack, "The False Father," (unpublished paper presented at the Third Annual Conference of the Societies of Jungian Analysts of Northern and Southern California, the New York Association for Analytical Psychology, the Inter-Regional Society of Jungian Analysts, and the individual members of the International Association for Analytical Psychology residing in the United States, Carmel, California, March, 1976).

mystery of existence."<sup>32</sup> It is reflected in creative flights of humor and storytelling which are filled with wisdom and may reach literary merit.

This relation to the dynamic feminine is, of course, an effort to move to the static feminine-dynamic masculine axis. It is a search for the affirmation needed to produce authentic motivation toward heroic achievement. Instead, the static feminine is manifested in an indulgent sentimentality and a quality of companionship between men which ends in impotence and stupor or self-righteous and destructive allegiances against others. This pattern of heroic aspiration and adolescent companionship can, in part, be understood against the background of the Fionn cycle in insular Celtic mythology. Fionn MacCumhaill (Fin McCool) was a legendary, medieval hero figure whose earliest heroic deed, as it comes down to us in a popular, oral tradition, was to destroy the "Old Woman in the East," a dreadfully powerful witch figure, in order to win the hand of the King's daughter.<sup>33</sup> Many others have tried before him and failed, and they have all been imprisoned by the King to await their execution at such time as some hero succeeds.

Fionn succeeds in killing the three evil sons of the hag and then the hag herself after much travail. He then succeeds in repudiating a steward of the King who would trick him out of his prize. With complete success at hand, however, he spurns the hand of the

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<sup>32</sup>Richard M. Kain, Dublin in the Age of William Butler Yeats and James Joyce (Norman: University of Oklahoma Press, 1962).

<sup>33</sup>Jeremiah Curton, Myths and Folklore of Ireland (Boston: Little Brown and Co., 1890).

Princess, rejecting the establishment world of the static masculine, and bargains for release of the failed heroes. He gains this, winning their eternal allegiance. They form a band known as the Fian and go off into endless rounds of adventure. The Fian stand outside the law and roam the countryside doing deeds.

In a more scholarly tradition, Fionn MacCumhaill and his Fian are viewed as early, primitive prototypes of Arthur and the Knights of the Round Table, and, like Arthur, Fionn is caught in an acute split between love and honor. Honor prevails.

The Irish mothers of this cultural stereotype find their prototype in the earthy and fierce Celtic goddesses who are at once earth mothers and warriors and incarnations of the sovereignty of the land. Nowhere does the merciful, loving, and affirming aspect of the static feminine appear; there is no Aphrodite counterpart in this insular Celtic tradition as it has survived in Ireland. The sexuality of the goddesses is aggressively erotic and not a function of relatedness.<sup>34</sup>

Over these patterns is superimposed the patriarchal hierarchy of the Roman Church where, in a reciprocity with the Irish-Celtic tradition, there is only minimal survival of the feminine elements so familiar in the Catholicism of the romance countries. Hence, the culture pattern appears to provide no means for a young man to be initiated into the static masculine world from which he can develop a mature relation to an integrated feminine.

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<sup>34</sup> Proinsias Mac Cana, Celtic Mythology (London: Hamlyn, 1970), p. 85.

This cultural tradition produces a psychology which is negatively dominated by the static masculine-dynamic feminine axis. Bob's family was redeemed from an abject participation in this pattern by the collective influences of the French-Canadian tradition from which his mother came. In that tradition, the picture is mixed, the Church providing a more balanced matrix in which the static feminine-dynamic masculine axis can function. This makes a more mature psychological development possible in the collective situation. His mother has enough of the "false father" psychology to receive the projections of her husband from the Irish pattern, but she related to Bob out of a strong Aphrodite orientation which overstimulated the static feminine-dynamic masculine axis. This created the possibility that Bob could resolve in his own development the legacy of a powerful psychological heritage from his father's side, a legacy which is notoriously intractable because of the depth of its cultural reinforcement.

### The Analysis

#### First Cycle

The first four or five weekly hours of our work together can be characterized, in addition to our getting acquainted, as constellating for Bob the powerful presence of the father archetype and the static masculine principle against the background of his acute and "remarkable" sufferings. He truly was at the edge of despair about his symptoms of impotence and acute anxiety with its concomitant physiological distress. So we were in the ambivalent situation with his fear of virtually drowning in his experience on the one hand, and, on the other, his apprehending an increasingly focussed objectivity

about his condition and its roots in his background. He was truly torn between the masculine and the feminine. He wrote,

Extreme, extreme physical anxiety last night--threw up before going to bed and woke up three or four times, clammy with sweat--had dry heaves when I arose this morning. Where does this incredibly powerful bad feeling come from? It seems to be triggered by getting close to a woman--the anxiety is more than ordinary performance anxieties--those I can handle. But when this Pandora's box of despair is opened, it seems totally intimidating.

His despair was so great, he was "driven to prayer." During this period, he dreamed

I am with a therapist. I'm lamenting about my fears of impotence and conflicts about women. I say to the therapist that they can't be solved. He is a very formal, older European man with an accent. He appears to be Jung. His manner is very formal and distant. He says something about my despair being a proper subject for discussion in therapy. Then a woman, who appears to be Jung's wife, appears on the scene. She is dark-haired, about forty years of age, her hair pulled tightly over her head. She chastizes Jung, apparently for his approach to me. He responds that he has consulted with all the learned societies, the European Schizophrenic Association, etc., and knows what he is doing. He is the epitome of the cerebral, pedantic, removed therapist, very academic and distant. She chastizes him because she thought his approach lacked something, though just what is not clear. It did seem apparent that she had my best interests in mind and that there was something that she represented, something that Jung alone was not providing for me.

Bob was most impressed by the apparently sympathetic and understanding intervention of the woman in this dream, and he seemed regressed into longing for what we came to understand as his mother's reaction toward his father's harsh and brutal attitudes. I was most impressed by what appeared to be a thoroughly corrective and benign presence of the static masculine principle, albeit without any noticeable feeling, who would expect him to suffer gracefully as he came to further understanding. I took up the attitude of the Jung

figure, with the natural addition of my own feeling style, and Bob and I came together to an understanding of the dream as an expression of an attitudinal problem. He could see that the woman in the dream, though well-intentioned, like his mother, was not directly supportive of his strength in dealing with his problems, but only deprecating of Jung's efforts to be helpful. He could see that Jung was not like his father, from whom he may indeed have needed protection at times, but was the appearance of a corrective, genuinely patriarchal masculinity--contained, benign, authoritative, if somewhat overdrawn in the spirit of his experience of the priests of his childhood. The woman in the dream is a manifestation of the negative static feminine, over-protective and resistant to the influence of the masculine.

For the moment, what were important were his attitude and relation to his own suffering. He experienced a gradual change in this on three levels: first, a developing connection with me, somewhat in the spirit of the Jung figure with the addition of feeling, by means of which we would work together to understand his situation as opposed to lifting the suffering off him; second, a reconnection with a religious attitude toward the problem of suffering, symbolized by a dream image of the cross on the steeple of his parish church being restored to its upright position (it had been blown down in a hurricane some years ago); and third, an inner rapprochement with his father by way of a new understanding of the dynamics of the family situation and a beginning appreciation of a deep, underlying connection with his father's psychology.

Two aspects of a major fish-theme appeared in dreams during this early period: In one, he must swim through dangerous shark- and

Moray eel-infested waters to get to a place where his friend is living successfully with a woman. This he has the courage to do, and, although it is very dangerous, it is not as dangerous as he would have at first imagined. This suggests that, in order to experience such a relationship with a woman in his own life, he must risk a deep and potentially dangerous encounter with the devouring and castrating aspect of the negative static feminine.

In the other dream he meets a very friendly, young man who is building a house; the young man offers to teach him to fish for salmon, a theme which is to assume enormous importance later in the analysis. This suggests a positive new relation to the static masculine-dynamic feminine axis through this inner ally who can help him with the task of building the structures of adult life and with relating to the dynamic feminine.<sup>35</sup> It is interesting to note that Fionn MacCumhaill derived his powers from touching the Salmon of Wisdom.<sup>36</sup>

Another major dream theme which appeared in this early period was his participation in street-gang, juvenile-delinquent kinds of activities. This is a manifestation of a primitively aggressive dynamic masculine with which he is caught up as a compensation for his conscious feelings of impotence. In general, Bob was identified

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<sup>35</sup>The scope of this paper cannot include an exploration of why shark and Moray eel images would be associated with the negative static feminine and the salmon with the positive dynamic feminine. The reader is referred to C. G. Jung's exploration of fish symbolism in Aion.

<sup>36</sup>Mac Cana, Celtic Mythology, p. 110.

with his aggressive energies. On the waking side, this was manifested in his hard-fighting, rough-playing attitude toward his hockey game and his attitudes toward sexuality. On the unconscious side, it was manifested in violent, take-what-you-want, hoodlum-like dream roles in which the problematical encounters were with patriarchal authority and damaged images of women.

A good transference seemed to be established, the stage set, and Bob took the plunge. On the waking side, early in this four-month period, Bob plunged into relationship with Deirdre, who was intense, stormy, and passionately sexual, and his complexes soon flowered. On the unconscious side, the period was heralded by a dream, which, in a marvelously simple way, depicted his engulfment by the elemental problem of the static feminine.

I was a hockey player skating on a pond. I had on all my equipment. The pond was engulfed in a dense and impenetrable fog. I couldn't see where I was or where I was going.

As if in anticipation of moving to the dynamism of the static masculine-dynamic feminine axis, powerful death themes appeared in his dreams. In one, there was an immanent atomic conflagration of parts of the United States, and Bob's death was probable. He realized he was not ready for death because he did not have a religious orientation. Death itself was not the horror; the horror was facing it without a belief system offering hope for an experience of transfiguration. As if in answer to this, he dreamed:

I'm at the seaside. The beach has been polluted by man; it smells of shit. I encounter an old college friend who is hostile toward me. I am with Mark, an old rival and opponent, with whom I get along OK in the dream, in fact we may even be friends. Mark and I walk along the beach as if taking a journey. We climb through some thick bushes and

find on the beach a strange structure built of cinder blocks. It has four walls which are perforated with openings in various geometrical shapes, circles, squares, triangles. It is four stories high. I climb up one of the walls to the top using the secure hand- and foot-holds provided by the openings. At the top I think to myself, it must be a tomb. Mark has climbed the other side, and I yell over to him, "What the hell is it?" He is as puzzled as I. We shake the structure. It moves as a solid unit, and the whole structure turns over. A statue of an elephant with inscriptions on it has turned over on its back and is on top of me. I use my legs to push the large statue off me, and it changes into a small, live elephant, its skin wet and pink as if it's newborn. It is covered with jewels and sacred paintings. There is a sense that it is a sacred elephant.

For Bob, this was a numinous and mysterious dream. It came in the context of all the intensity of his relationship with Deirdre, his being overwhelmed by moods and emotionality, his wrestling with not having everything his own way, and his efforts to suffer his burdens gracefully. In this context, the dream was an affirmation of his developing relation to a deep source of static masculine strength.

The dream is certainly expressive of a great attitudinal overturning which is in the offing. He who has hitherto been a friend is now hostile, and he who has been an enemy is now a friend, apparently expressive, in potentia, of a reconciliation with certain shadow elements, a giving up of an adolescent, inflated, competitive orientation in favor of a helper-companion, twin-hero orientation with which to approach the static masculine.<sup>37</sup> Together, they undertake a journey and come upon this strange tower. In its upright position, it is a tomb; this continues the death theme so pronounced at the time. With

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<sup>37</sup> Cf., Joseph L. Henderson, Thresholds of Initiation (Middletown, Conn.: Wesleyan University Press, 1967).

all the inflated, experimental exuberance of youth, they overturn the tower. Pointed heavenward, the phallic tower is a tomb. In this aspect, it is somewhat reminiscent of the death symbolism of the tower card in the Tarot deck showing two men falling to their deaths as lightning, an instrument of the static masculine, strikes the tower.

In the dream, the phallic tower turns over and is now pointed earthward, as it were--that is, toward the inner world. The ego image is pinned down, perhaps nearly crushed, by the weight of this statue of the deity, that is, by the weight or force of this revolution in which typical, skyward, dynamic masculine consciousness must be modified for the downward journey. Bob's readiness for the process, his suitability, is attested by his throwing off the statue, the crushing weight of the old orientation, to have it transform into a viable, new orientation. That is to say, Bob's movement toward the security of a positive relation to the static masculine is in preparation for movement into the dynamic feminine, the transforming experience of which will lead him to a new relation to the self.

The appearance of the elephant may relate to Bob's having had a certain interest in India and Buddhism. The geometric shapes of circle, square, and triangle suggest the Buddhist system of heaven, earth, and the dynamic, animating spirit of mind. In addition to the elephant's general association with the masculine principle, in this context, one thinks of Ganesha, who, in his elephant aspect, symbolizes wisdom and is invoked before new undertakings. He is the mount of Samantabhadra, a form of the Buddha who bears the jewel of the Buddha's word. In Buddhism, jewels are also symbolic of courage

and endurance, qualities which are greatly relevant to Bob's situation and characteristic of elephants.

Jung speaks of the elephant as among the animals which are theriomorphic representations of the self.<sup>38</sup> The symbolism of four in the structure would lend further weight to placing this value on the image. Certainly, it is difficult to imagine a more eloquent symbolic expression of the nascent development of the precise qualities of self needed by a young man at the stage of development where he is undertaking an initiatory journey.

On the waking side, things were stormy. He was even more emotionally and passionately involved with Deirdre. She began to emerge as a dependent, demanding, devouringly sexual child-woman who would turn vicious if she didn't get her way. Bob experienced her as oscillating between a mood of helpless, needful vulnerability and being a "castrating bitch." He found himself utterly compelled by her sexually in an athletic, "steamy" sort of way but despaired over the emptiness of it, the absence of any really important quality of relatedness.

Soon a replication of the triangularity of Bob's relation to his parents and his bi-polar father-child complex<sup>39</sup> was in full flower. Now, however, Bob was identified with the moody, violent, and sadistic

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<sup>38</sup>C. G. Jung, "The Psychological Aspects of the Kore," in The Archetypes and the Collective Unconscious, trans. by R. F. C. Hull, Vol. IX:I: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1968), p. 187.

<sup>39</sup>Cf., John W. Perry, "Emotions and Object Relations," Journal of Analytical Psychology, XV (January, 1970) 1.

father pole, and the over-protected, indulged child pole was projected onto Deirdre's miniature poodle, "Poochie." In our sessions, Bob could somewhat sardonically laugh in retrospect over the utterly irrational, sadistic rages which possessed him vis à vis Poochie and Deirdre's adamantly cloying infantilization of her dog. In the moment, however, its expression was unbridled, and Bob teased and tortured the dog into quaking intimidation whenever Deirdre was out of earshot. Afterward, he could come to an objective realization of his participation in his father's shadow psychology and the provocation that his relation to his mother had been for his father. He and Deirdre were in an endless power struggle over the dog, and, at one point, Bob was convulsed with sobs when Deirdre withdrew her affection pointedly in favor of Poochie.

As this complex flowered fully, the images in the unconscious were strikingly impersonal, speaking to the complex in collective and cultural terms. Several major themes emerged. One was the theme of his being incarcerated in evil prisons, together with a morbid interest in executions, hangings, electrocutions, etc., which he dated back to dreams in childhood. In one dream, the fellow prisoner hanged was a young teenage girl, an innocent, killed in reprisal against Bob and other prisoners for their subversive activities in the prison. Bob could have confessed but thought, "Better her than me."

Another closely juxtaposed theme was expressed in images of Nazis which became very important. In one dream, Bob was wearing an armband with the Star of David on it under an armband with the Nazi swastika in a confrontation between Nazis and Jews. He experienced himself as both victim and oppressor simultaneously in a conflict

which had little to do with him personally. These themes appear to highlight in purely cultural images the sado-masochistic quality of the negative static feminine-dynamic masculine axis. The Nazi theme in particular expresses the pure destructiveness of the static feminine at its most negative;<sup>40</sup> this was the archetypal force behind the Nazi movement which was only superficially patriarchal.

On the more positive side, images of monastic church settings appeared in which women were now included in a benign, though somewhat patronizing and inferior, spirit. In the thick of this period of such impersonal images and the maelstrom of his waking life, he had the following dream:

I am visiting a fishing boat in the South China Sea captained by a Japanese fisherman. There are several young men about my age on the boat. I ask the Captain about the boat, and he expresses some interest in me, as if he is sizing me up as a potential crew member. The Captain makes this trip to the South China Sea several times a year. He is about to make the return trip to Japan. It is a long, arduous and frightening voyage for a novice like me, but the Captain has been doing it routinely for years. He was sort of wily and cagey, an irascible, grizzled old Japanese man, very wise in the ways of the sea. When his wife learned that I would make the voyage, she tried to discourage me; she told me what a terrible, arduous voyage it was, endless storms and high seas. She hated it and thought that I shouldn't go. Initially I agreed with her, and her warning seemed like a handy way out for me. Then, I thought that by giving into her fears, I would be succumbing to an excessively mother-dominated, female point of view and that this was not good. I decided to make the voyage.

This dream very obviously extends the theme of the benign static masculine which we found in the earlier Jung dream. Here, however, the ego image is directly engaged in evaluating the point of view of the

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<sup>40</sup>Cf., Henderson, Joseph L., "Dreams of Nazi Germany," Psychological Perspectives, IX (Spring, 1978), 7.

protective wife figure. Furthermore, though she doesn't like the situation, she appears to be loyal to her mate and accompanies him on the voyage. Here, the Captain is not a healer but, rather, a master of the initiation of the young men aboard into the ways of the sea and the catching of fish. He is a master of exotic, foreign seas on precisely the opposite side of the earth from the waters known by Bob's fisherman grandfather. This suggests a close relation to the unconscious and the means of apprehending its contents and processes. As we shall see later, this fishing theme becomes increasingly important as an expression of the transcendent function and the transforming libido<sup>41</sup> as well as a nascent relation to the dynamic feminine principle.

Much might be made of the Captain being Japanese, although Bob had no personal associations to this fact. Japanese culture reflects some transitional qualities which, in this context, might be viewed in contrast to the Irish culture complex of Bob's background. Japanese culture is strongly patriarchal in an extremely formalized, rigidly disciplined way. However, the matriarchal static feminine spirit is strongly manifested in first allegiances to the family and the collective culture canon, providing a firm, positive check on individualism.

Bob needed the static masculine discipline represented by the Japanese fisherman in relation to his work as well as in his approach to the unconscious. In Irish culture, this quality is carried by the

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<sup>41</sup>Cf., Jung, Aion.

priests and the mothers as "false fathers," and the dynamic feminine is negative, manifested in drunken rebellion against discipline. The appearance of the Japanese cultural theme is only partly corrective, however, because Japan's ties to the Nazis in World War Two represent, here too, a perversion of the static masculine principle in the service of the negative static feminine-dynamic masculine axis. Also, it is interesting to note that Japan is the only country in Asia in which alcoholism, as we know it in the West, is a significant social problem. The Japanese theme suggests a developing transition toward the static masculine-dynamic feminine axis.

Toward the end of this period of work, Bob had his first dream in which I appeared:

Gareth has on a long, purple velvet robe; he looks like a sort of dandy. He has a skirt on, and under the skirt, he has pants on. He has long black hair with flowing curls. A woman comes into the office with a book, an appointment book. She walks past us and goes into a side room. As she passes, I steal a glance at the book. It has twelve names of Gareth's clients and how much they pay. Some pay only \$2.00. I sort of trick Gareth in order to get a look at the book; it is none of my business, and I don't want him to know I'm looking. I tell Gareth that I like him because he is not excessively formal and distant, and the dream ends with Gareth telling a joke or anecdote and my laughing very hard.

This was the first of a number of dreams within a brief period dealing with me and other therapy situations. It was as if for the first time, in a completely conscious way, he needed to acknowledge his relationship with me as a person. This necessity was precipitated by the fact that his former therapist had recovered and was re-entering his professional life and had made contact with Bob. Bob had decided much earlier to continue with me, but he had to have an acknowledging and final session with the other therapist. That brought me into special focus.

Bob's main association to the dream embarrassed him somewhat in that it spoke so boldly of his perception of me as reflecting feminine qualities. He acknowledged that he had had at first felt critical of my letting that show but had come to feel pretty comfortable about it. Now, however, he had to acknowledge an inability to feel comfortable about such qualities in himself. The bizarre quality of my image in the dream appears to be a picture of this difficulty in approaching androgyny and reconciling it with the practical aspects of the static masculine--good at handling money, wary of being duped or taken advantage of, etc.

At a deeper level, the image of me seems expressive of a number of opposites. Certainly the static masculine and dynamic feminine themes are present. Since I'm a balding blond, the long black curls would seem to express a hidden potential! I'm dressed in the royal purple, looking a little like Louis XIV perhaps. Bob had an intellectual association to Christ the King and the twelve apostles. To balance those inflated images, he manages to learn that I value my services to some at only \$2.00. Though I'm dressed splendidly, I turn out to be down-to-earth, accessible and easily tricked. In fact, my ending the session with a humorous anecdote brings me right into line with the men who were around Bob in his childhood. In a general way, the dream appears to be an effort to reconcile the archetypal transference<sup>42</sup> with the natural everyday nature of our rapport

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<sup>42</sup>Cf., C. G. Jung, Psychology of the Transference, trans. by R. F. C. Hull, Vol. XVI: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1966).

so that he can feel human and himself without losing the transpersonal value of the relationship.

There was a natural transition at this point in the work to a new period of six or seven months. It was identifiable largely in terms of changes which led to a break in the intensity of his relationship with Deirdre. As he put it, "I am fed up with this phallic way of relating. I always project my anxieties into my sexuality, but that doesn't work any more." In the following several months, he saw little of Deirdre and felt irritated with himself when he did see her.

His energies turned dramatically toward the practical aspects of his life and his adult responsibilities to himself. We entered a period of integrating the gains he had made. He had indulged a kind of puerile neglect of himself, and he now went on a campaign of getting his teeth fixed, coming to a decision about getting a new car, selling his motorcycle, and beginning a serious relation to his work. He began studying accounting in a formal way and felt a tremendous surge of energy for expanding his horizons and being in the outer world, working hard. In short, the static masculine was being consolidated.

He continued to suffer a certain amount of anxiety and discomfort, but was "accepting not always feeling so hot." He was pained at not feeling "called to a vocation," but had increasing energy for his accounting work. All in all, there was a dramatic increase in his sense of well-being, and he raised the question of how long his therapy would continue. He said it had mainly served as a "model for

putting suffering into proportion," and he said, "I feel more masculine in a good sense than I have felt in years." Clearly, he had an impulse to test his independence from me, while still proceeding with the analysis.

In this largely positive spirit, he took a trip back to see his family for a couple of weeks and had a marvelous time. He connected with his father as never before, and they both went away together for a few days. His mother seemed well able to stay out of the center of things with him, and he brought with him an exciting new objectivity about the entire family situation and the larger social and cultural milieu.

On the unconscious side, things were relatively quiet. It was as if he remained at a deep level, getting acquainted with positive inner allies, consolidating gains for the rough times which were to come. For perhaps the first time in our work, he was in touch with the positive static feminine. In one dream he was consulting with his former therapist whose demeanor had changed from its customary "diffidence" to a strong, forthright manner. He was together with a woman friend in the session talking comfortably about his fears of impotence, no longer such a sensitive issue. It emerged that both he and his friend had had dreams about Queen Elizabeth being pregnant with a god. There were other women present, one of whom had four breasts.

Here, he is approaching the positive static feminine with a more rounded sense of identity, more secure with its foibles and free from needing to be protected. The first cycle was being completed in

this experience of affirmation of himself. The over-patriarchal excesses of the Irish church are wonderfully compensated by the Queen, head of the Church of England (as opposed to the Pope) and in a company reminiscent of the matriarchal religions of old.

This "ecumenical" spirit and erosion of the one-sidedly patriarchal were the subject of another dream in which on Christmas day, Bob attended church at the old parish with a young woman companion. Along with the mass, Moshe Dayan was chanting from a sacred text, and another man was leading a discussion on the need to ban a book entitled, Zeus Revisited. A priest cautioned, in a spirit which, according to Bob, reeked of the fear-engendering conservatism of the Irish priests, that one should not drive more than a radius of fifty miles from the church. An old wino laughed at the priest which was the high point in the dream for Bob, and one wonders if the Queen, in the former dream, isn't pregnant with Dionysus, and if the Christmas might not be a celebration of his birth. Certainly the image hints at the positive aspects of the Dionysian spirit and its place in the matriarchal world. This will become important later, and it greatly enhanced a more differentiated awareness of that phenomenon among the men in his family and the old neighborhood when he visited home.

### Second Cycle

When a cycle has been fulfilled, and the analysand is coming to a positive experience of the static feminine, as in this case, one expects a new cycle to begin with a renewal of the former problems at a different level of consciousness. Now we find a new eruption

of the dynamic masculine, but the ego image is less identified with it. Instead, it appears as a shadow element which needs to be disciplined and integrated into a secure static masculine identity in preparation for further experience of the feminine.

I and three other men are forming a fully outfitted climbing expedition, though, instead of climbing, we are going to descend by rappelling 2000 feet, an unheard of distance to rappell. I am the second to go. Near the end of my rappell, I stand on a small, exposed ledge. The rope has run over a sharp rock; it frays and breaks, and I am trapped on the ledge. In order to get off the ledge, which is near the base camp, I must make a dangerous, unprotected move, and I insist that the others tie me off first. The remaining two are younger and very scornful, but the older leader insists that they tie me off to a piton. They do; I make it over to a stairway-like trail which, strangely, parallels our descent, and I make it to the base camp. The younger two, who are aggressive and cocky climbers, join me and the older man. They don't like me and feel that I am not up to the challenge. They bitch and complain, but the older man puts a stop to it making it clear that he has chosen me for the expedition. I feel an iron determination come over me, and I resolve to be brave and to work hard. The base camp is a one-room cabin, circular or octagonal in shape. We sleep, each in a quarter of it, I opposite the older man and the two opposite each other. Our objective is a descent into the Polar Caves. I look below, and at the base of the cliffs, way below us, is a system of rows of piled-up dirt, like a maze. The older man brings the younger ones into line and insists on ropes and safety devices. He gives one a scoop and instructs him to bury the feces of any of us who needs to defecate on the way down. He says that it is a fragile environment, and we must bury the shit. As we are about to leave, he has us each drink a can of beer. A fifth can is entrusted to me to be taken along.

Again, this would seem to be an acknowledgment of what has been achieved, as well as a prospective picture. The disciplining and deflating of the crass and unbridled ambition of youth were to be a continuing factor in his waking life, and also in his approach to the inner world. Here, the master of the initiatory expedition is more related and directly kind to him, and his masculine being comes together into

a closer unity. It is clear that the darkest aspects of the world of the negative static feminine lay ahead in the wintry, labyrinthian caves below. The labyrinth and the polar, wintry aspect remind us of the Minotaur, Minoan god of winter and death. Now, however, preparations are made to approach the static feminine through the dynamic feminine in an altered state of consciousness, a parallel to the thread of Ariadne which Theseus used in approaching the Minotaur. Perhaps the fifth can of beer is a libation.

Shortly before taking his trip to Boston, Bob became interested in Sarah, a woman he met at work. In contrast to Deirdre, Sarah was a woman he could really like and enjoy, but he wasn't turned onto her sexually. Bob said her physical "imperfections" were insurmountable, and this led to an even greater sense of being stuck in an adolescent attitude toward sexuality.

When "back home," the most abiding projection which had to be withdrawn was the heroic image of his next older brother. He had two dreams picturing his relations with women against the background of his brother's formative influence on his psychology. In one, his brother was watching him talk to a woman and was so uncomfortable with Bob's display of feeling that he threatened him while wearing a leather jacket Bob had lost some years before. In another dream, Bob and Deirdre were nude and playing sexually. His brother looked on, was very uncomfortable, and brought out two elaborate models he had built, one of a warship and the other a war plane, with which he tried to distract Bob.

The issue of a phallic power orientation to sexuality and male identity and how it locks one into the static feminine-dynamic

masculine axis began to come into objective focus for him. He dreamed:

I'm on Spy Pond next to which I lived as a young child. There is a whaling ship on the pond on the stern of which is a larger-than-life harpooner. He throws his harpoon in a great, dramatic arc through the sky and into the depths of the pond. He does this many times, and I recall thinking that such a weapon could kill whales six or eight feet below the surface. The harpooner sometimes throws the weapon in my direction, and I have to step aside as it may enter the water near me. I see a large sperm whale surging through the water. I find a young, attractive woman dead beneath the surface of the water at a depth of about three feet. I ponder how she got there, and I think I drag her out.

The absurdly inflated image of a whaling ship and giant harpooner on a small New England pond seemed dramatically expressive to Bob of the machismo image cultivated by the men in his childhood milieu, and we get a picture of the real impotence of it as the harpooner repeatedly misses the whale. On the other side, the image expresses an attitude in Bob toward his own psychological material, an inappropriate attitude of mastery toward his own psychological processes and the prospect of being caught again in the infernal regions of the whale's belly. More immediately, it, of course, expresses his masculine power drive and over-ambitiousness, his "harpooner complex" and what that does to his capacity for relatedness to women on a different level.

On the waking side, he was making efforts to relate to Sarah. A picture emerged of Sarah as having an exuberantly adolescent style, full of wit and humor, jokes and rivalrous fun, to which Bob was attracted as a companion. But it blocked for him any spark of sexuality because there was insufficient experience of otherness. It was a struggle for him to come to a realization of the nature of what he was

experiencing because he was so in the grip of what he "ought" to be feeling with Sarah. He was embarrassed by my efforts to get into what was actually going on between them. This led to a crisis in the transference in which he defended himself against getting into embarrassing material by imagining that I was pushing him toward Sarah. This was hung on the hook of my abiding interest in what was happening between them and my resistance to his just throwing the relationship away as a defense against looking at his experience.

Our bringing all that to the surface seemed to free Bob to explore his relation to Sarah more fully and then to break off the relationship appropriately. At the height of the intensity of all this, he dreamed:

There was a very beautiful woman who, periodically, would seduce a man by exposing her charms. However, she would not merely seduce him but would somehow swallow him into her vagina. She had a feverish effect on those to whom she directed her charms. Sex with her was either cunnilingus or anal intercourse. I explored her genitals with my mouth and was almost engulfed. She had the power to cast spells and to move things that were far away from her. I stared at her sweating buttocks and tried to get myself hard to enter her. As I was about to fall prey to her, there was a comical old man in a wine cellar. He was onto her secret somehow and was a threat to her. She made him go unconscious. A wine keg opened and spurted a stream of wine directly into his mouth, as if to drown him in wine. I know, however, that her powers won't be enough to deter the older man in the wine cellar; he'll somehow manage to overcome her spell and do something.

For Bob, this dream was powerfully expressive of psychological forces that he felt himself up against in his efforts to find a comfortable and integrated sexuality. The dream refers more essentially, again, to the challenge of the negative static feminine in the background of his sexual development. The aggressive and lethal sexuality suggests a number of potential parallels. One thinks of

the theme of the dying god, the son-lovers of the great mother who are destroyed and reborn in an endless cycle. The presence of the wine again strongly suggests the dynamic feminine theme of Dionysian orgiastic chaos, familiar from his background, which represents a secure approach to the negative static feminine as opposed to the directly heroic, dynamic masculine approach. The woman may be a nymph figure, recalling the fate of Hylas who was murderously assaulted sexually when he drank of her waters. It was when Dionysus was in the company of nymphs that Silenus appointed himself his guardian, an image which fits well with the comical old man in the wine cellar who can survive the wine and retain his powers and wisdom. Silenus represents the wisdom of nature and a kind of dynamic feminine, eros function which is the missing ingredient in Bob's relation to his sexuality and the pattern of relations between the sexes in his background.

In this connection, it is interesting to note again that there is no Aphrodite counterpart in insular Celtic mythology. The goddesses enjoyed a fierce and aggressive sexuality which was completely at the physical, erotic level and did not involve eros as relatedness. Among the Irish stereotypes of Bob's background, the eros principle is arrested at the level of the Silenus figure in the dream, that is, as a drunken companionship between men.

Toward the end of this period, another version of developing dynamic feminine consciousness recalled the theme of the salmon fish. Bob was swimming in a flowing river, rather better than he would have thought himself able, and near him salmon were swimming. Though they were "scary," he reached out to touch them, partly to keep them away and partly to feel and experience them.

On the waking side, the following period of eight months, which brings us to the present, was heralded by a great eruption of energy and ambitiousness in relation to his work and a terrible impatience to get on with it. This was accompanied by an intense interest in reading Jungian and other "meaning-related" books. He was particularly caught up in Edinger's Ego and Archetype.<sup>43</sup>

In the work situation, Bob had progressed to auditing the tax returns of small businesses and had arrived at a level in the bureaucracy from which he could advance only if he could win the favor of a stratum of female supervisors who, on the face of it, operate largely out of the negative static masculine and reward a tight, compulsive style rather than a more balanced and humanized approach. It is apparently a commonly acknowledged phenomenon at the I.R.S. that women seldom advance beyond the bureaucratic level of auditing individual and small business tax returns. Beyond that, a "flexibility of attitude" is required with which men presumably do better. But, in order for the men to advance to a higher level, they have to "get past" the women.

Bob had been doing brilliantly in his accounting courses and was feeling a real sense of vocation for the first time. Soon he was in a chronic, frustrated, and contemptuous rage, stimulated by his sense of being thwarted, and interlarded with a re-flowering of the old familiar complexes. He was realizing a parallel between the work frustrations and the old frustrations vis à vis Deirdre, realizing

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<sup>43</sup> Edward F. Edinger, Ego and Archetype (New York: Putnam, 1972).

his deep competitive desire to do better than everyone else, whereas he was having to settle for less than perfection. A humiliating and infuriating deflation! He said, "I've been feeling like killing anyone who crosses my path," and he even tried going back to playing hockey as an outlet but found it irrelevant and "disliked it intensely."

The unconscious answered all of this with validation of how impossible he was being. In one dream, he is given a drug which made him privy to certain secrets but had, as a side effect, "total inflation." He becomes a monomaniacal, homicidal monster, throwing people out of windows, running them down with an over-sized American car if they get in the way, etc. In short, he is possessed by the negative, dynamic masculine.

In another dream, he is contemptuously showing a "cloddish" co-worker how to play golf. He swings at the ball and totally misses. He is consumed with embarrassment in front of the co-worker, but, more humbly, swings again and hits the ball poorly. Though a bad shot, it bounces around and goes in, a hole-in-one. He can be as effective as he wishes, if he takes account of his shadow.

In another dream, because of a corrupt situation on the golf course where he caddied as a teenager, he can be promoted to AA status, though deserved, only if he pays a bribe. He pays and is promoted. He was struck by the memory that, as a kid, he would have held himself above such back-scratching, and he realized that that attitude was utterly dominating his present work situation. Indeed, he had completely withheld himself from relating to his women superiors as if they were human. He was expecting to be rewarded for his absolute value alone. He could, with some urging, see that he had the capacity

to do some perfectly legitimate buttering-up if he were willing to "eat a little shit." He could also see that his driving and single-minded ambition was interfering with a natural relatedness.

On the unconscious side, this period of the work was heralded by an intensification of the archetypal transference. He dreamed:

I speed out onto Lake Tahoe in a fast motorboat to fish together with a number of other men in similar boats. I gun my engine to demonstrate how easily I can pull away from the pack. We all converge at a fishing area and put our anchors through a hoop from which we then are radiating out like spokes on a wheel. I am then in the water where a dolphin keeps nuzzling me and getting in my way. I am frightened and annoyed by it and throw it out of the way where it gets tangled in the lines. I look for sharks but can see none. A man is then holding me under water because my surfacing will disturb the fish we are trying to catch. I struggle, afraid of drowning. I see that the dolphin cannot surface for air either and think it may drown.

The scene changes. Gareth has a cottage on the shore which he rents for \$12,410 per year. I know this because I had seen his tax return. He describes to me in some detail an earlier Lake Tahoe dream I had; it was an important dream. Gareth has a pool at his place, and I swim nude with various young women. It is voluptuous and sexual, and I try to hide my erection out of embarrassment. Gareth gives me a "3HO" calendar written in a strange alphabet. It may announce a coming event. "3HO," a Kundalini Yoga organization my cousin belongs to, means Happy, Healthy, Holy Organization. There is a suggestion that Gareth is hermaphroditic and a magician.

Again, we see the over-ambitious, inflated qualities of the dynamic masculine in his approach to fishing and a crass, destructive dealing with the dolphin. The dolphin is a complex symbol which, in this context, might be most strongly associated with eros, relatedness, and the dynamic feminine. The god, Eros, of course, rode on a dolphin through the sea, and the dolphin is emblematic of the Nereides, nymphs of the sea. Modern study of dolphins has revealed their extraordinary need to relate; they will do many imitative

things in an apparent effort to please humans and have always been famous as saviors of shipwrecked mariners. In addition, dolphins are symbolically associated with the uterus,<sup>44</sup> suggesting the joy of sexuality and the creative principle in the static feminine. What is more, dolphins are lethal to sharks and represent, then, a means of dealing with the shark-aspect of Bob's problem with the negative static feminine which appears in a later dream. These images were not lost on Bob who was struggling so with his "phallic" nature and its destructiveness to his capacity for relatedness.

Again, there is the centering, mandala-like design of the parts of his masculine wholeness (the hoop of anchors); the static masculine is having to discipline the destructive, impulsive, insufficiently patient dynamic masculine, this time under pain of death. In this regard, he had projected onto me a strong judgment of the "phallic," whereas he was in fact being very hard on himself about it.

In the second half of the dream, this watery death or dissolution theme is continued within the container of the analytic relationship which is carrying the static masculine-dynamic feminine axis. Here the nymph aspect of the dolphin image is lifted to the human level, and the waters are contained in "my" pool. He is no longer in the machismo spirit but instead is nude together with the nymphs as a prelude to an incestuous union with this aspect of his feminine nature, still shy and uncertain. This suggests an early stage in the individuation process, the phallic attitude dissolving (solutio) but

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<sup>44</sup>C. G. Jung and C. Kerényi, Essays on a Science of Mythology (New York: Pantheon, 1949), p. 68.

still present in the emphasis on temptation and literal sexuality. The multiplicity of the nymph-like image suggests the Paracelsian "nymphididic realm," where "we take the characters of Venus, that is, the shield and buckler of love, to resist manfully the obstacles that confront us, for love overcomes all difficulties";<sup>45</sup> I am carrying a projection of the image of the One as hermaphroditic monster; it is the intervention of this factor which raises the dolphin to the human level. My place is of great worth, its value a numerological fragmentation of the number eight, suggesting, perhaps, the three, the four, and the one, a kind of dynamism or flux, as does the reference to the Kundalini Yoga. I carry, then, the image of the Paracelsian "aquastric magician,"<sup>46</sup> an adept in the psychic realm of the unconscious.

In another dream, Bob and a child, who is one year old and the offspring of a union between me and a woman with whom I am living, are playing happily on a statue I have sculpted. At first the statue is an old man with a chess board on his lap with no chessmen on it. As Bob and the child clamber over it, the statue falls. Bob makes sure to get out of the way, and the statue transforms into an abstract figure (see Figure 1).

At this point, the analysis was one year old to the month, and this child must surely be an image of the self which is being carried

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<sup>45</sup>C. G. Jung, "Paracelsus as a Spiritual Phenomenon," in Alchemical Studies, trans. by R. F. C. Hull, Vol. XIII: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1967), p. 175.

<sup>46</sup>Ibid., p. 139.

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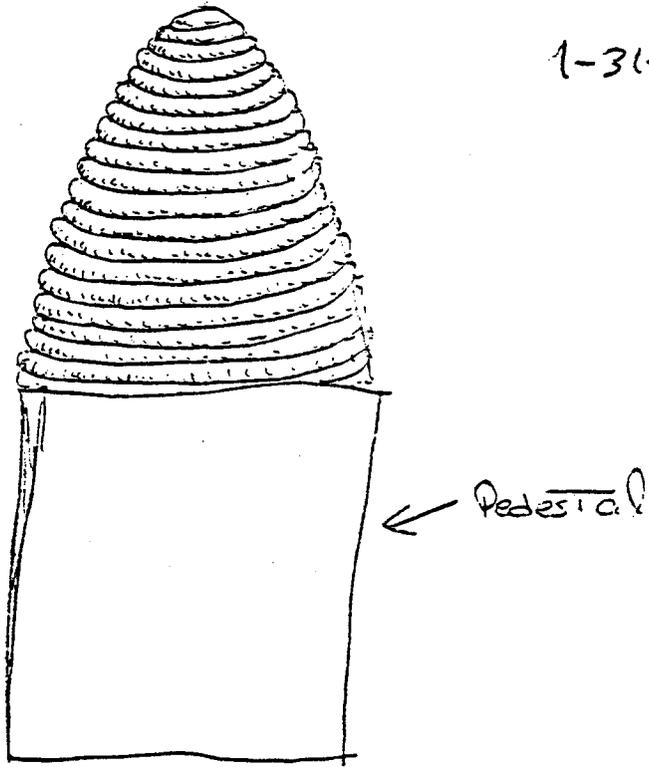


Figure 1

by me in the analytic relationship. The theme of the transforming statue recalls the elephant dream, but this time Bob is not crushed by its fall. The statue is first an old man with a chess board. The chess board suggests the battlefield, the collision of opposites in which one ultimately prevails over the other. The old man, an old attitude perhaps, stands opposite the child, suggesting a further dynamism. All transforms into a transcendent symbol, a phallus with a head resembling a beehive or spiral.

Bob had no associations as to whether beehive or spiral was the more essential aspect. Perhaps the most relevant association in this context is the spiral as a wedding of the linear and the non-linear, that is, of the static feminine and dynamic masculine, where it directly compensates Bob's linear, aggressive, "harpooning" tendency. Bee symbolism, perhaps, most readily suggests the great mother and the nature religions. Bees were emblematic of the mother goddesses of old and survived into Christian times as an emblem of the Virgin Mary. They are allegorically connected with Mary in the words for consecrating the Easter candles, according to Jung,<sup>47</sup> and bees appear in early Christian art of the catacombs to typify the risen Christ. Spirals express the dynamic relation of the outer to the inner, the movement up and down, as it were, between conscious and unconscious, death and rebirth. Hence, both bees and spirals may be associated with the transcendent function and the transformation of consciousness and, together, make a bridging transition from the death-rebirth

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<sup>47</sup> Jung, Psychological Aspects of the Kore, p. 185n.

symbolism of the great mother religions to the Christian image of the resurrection with its providential implications. Bob is participating in a reconciliation of opposites in the static feminine, an expression of wholeness, an affirmation of self. We would again expect such an affirmation to be compensated by a new eruption of the dynamic masculine for the beginning of a new cycle at a different level.

### Third Cycle

Just as the intense frustration about his job was subsiding, and he had, as he said, "come down to earth about my job and career," Deirdre reappeared on the scene, and they got together again. This time, however, she emerged in a far more differentiated way, largely because he wasn't viewing her so exclusively through the lens of the parental images. It dawned on me with a sudden clarity which had not been possible before, though I had struggled with the question, that Bob is an introverted thinking type.<sup>48</sup> Much of the tension in his relationship with Deirdre was immediately understandable as she strongly emerged now as an extraverted feeling type. They were hell-bent to make one another over, each in his/her own image. As we differentiated these factors, Bob was amazed at his intolerance of feeling and the dawning realization that "Deirdre is not as dumb as I thought."

In spite of these insights, however, the old shadow complex had him in its grip again, albeit with more focus and more acutely. He said, "I've been so bitchy and black, like my father used to be, in

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<sup>48</sup>Cf., C. G. Jung, Psychological Types, trans. by R. F. C. Hull, Vol. VI: The Collected Works of C. G. Jung (Princeton: Princeton University Press, 1971).

a corrosively cynical mood." Deirdre, of course, was possessed by an equally dreadful mood. An image appeared in a dream which expressed utterly the mood for Bob. There was a great white shark in Spy Pond which was ferocious and had eaten several people, mostly children. In an effort to remedy the situation, someone had cut off the tail of the shark which had done nothing but put the shark in "an exceedingly bad humor." He hadn't yet come to terms with the fact that cutting off the tail of the shark was an inadequate solution; the image referred to a sadistic, boyish prank, indulged in by Bob and his friends as children, of cutting off fishes' tails and throwing the fishes back in "to see what would happen." A mature solution would be to dispose of a shark which had killed several people, and here the dolphin could be most helpful.

In another dream, he is successfully escaping with some others from a Nazi concentration camp. In escaping, they were just as brutal to the Nazis they had overcome as the Nazis had been to them. Bob was horrified by the brutal torture, but he rationalized it. In another dream, he is beating and torturing a poodle. A woman trainer comes in, and even she feels the necessity to beat the dog.

At its most intense point, this negativity was directed at me on the basis of, "You don't give a shit." Things were all bad at that point, and he was so poisoned with the negative static feminine that he vomited. In a dream, he was in an hour with me when Deirdre came into the office. She was "very dark-skinned and in an ugly mood. I try to quiet her, but she won't be consoled. We fight, but I can't seem to elude her grasp. As I leave, I say something about not seeing

Gareth any more. Gareth said that if I do this, I'll be prey to all my earlier problems."

Following this, the negative transference neurosis blossomed in our hours together for some weeks. He experienced a strong equation of feelings about me and his father, against the background of the negative static masculine, felt put down by me, "not too encouraged by me," was angry about my having raised the fee some months previously, and doubted that he would ever feel accepted. This projection onto me finally was corrected by a spontaneous image he had of himself looking up his own anus.

We then could acknowledge some other potentialities in our relationship which had not been spoken of directly before. It dawned on Bob that he had no intimate men friends with whom he would share anything deeply personal and that he was threatened by the image of affectionate closeness with men. We had discussed homosexual dream images, largely involving his brothers, at an earlier time in the analysis, and it was not as if that were specifically a threat. The anxiety was more vague. Then, with a rush of affect, he remembered an incident in which his rock-climbing teacher, the prototype of the expedition leader in the Polar Caves dream, had affectionately fingered the hair on his chest through the open collar of his shirt. He now remembered it as a moment of intense affection and closeness between him and this older man. In retrospect, it did not seem as if there were the threat of genital involvement intended by this man, but he had repressed the memory out of a confusion of fear. His memory of it now was filled with the mystery of its real nature.

In the meantime, Bob had been moved to start going to Mass again on Sundays and had found just the right atmosphere at the Newman Club near campus. He also went for a weekend retreat to a Trappist monastery where he was told during confession, called "reconciliation" by the priest there, that "the inner things are the only important things. The fleshly sins are of no importance." He felt a sense of the feminine operating in that setting and was filled with joy to have found a Catholicism he could embrace, some aspects of the dogma notwithstanding.

Part of his motivation in the return to church was a rejection of me and analysis at the height of his negativity, but this period of the transference neurosis resolved in the following dream:

' It was announced that there was an absolute necessity for reconciliation with the shadow. I cut down a large tree with a double-headed axe. I later encountered a huge knight clad in a full suit of armor. I had another axe, this one on the end of a long pole. I was to cut off the false head of the knight; it was made of wax. I carefully sliced off the wax head, taking care not to harm the real head which was underneath the false one. I could look down the beheaded stump and see the curly hair on top of the knight's real head. There were several wooden houses at what looked like the first tee of the old golf course. I came out of one house, and a classmate in my accounting class came out of another. (He is a fat, immature sycophant, constantly trying to monopolize the teacher's attention and win praise. He annoys me so much, I can only conclude he's a part of me I've disowned; in fact, I know that's true.) We walked to the first tee. It was announced that we would die at the "Battle of Beaulieu Wood." A chef with a French accent approached me at the first tee, and my father was there. My father and I embraced, and I kissed him, the stubble of his beard scratching my cheek as it had when I was a child. I was crying half in sorrow and half in joy. Somehow, my predicted death didn't bother me too much; my life had meaning, and this death was part of the meaning. I was sad that I would be separated from my father, but, as I thought that, it occurred to me that when I die, I'll be reunited with the Father, just as Christ had risen on the third day and sat at the right hand of the Father, and that thought comforted me.

In this prospectively-oriented dream, we see vividly pictured the themes of sacrifice which describe the process of initiation Bob is in. The double axe is a familiar instrument of sacrifice, carrying the divine attributes of light and power and implying strength of character. It is associated with the mandorla, the intersection between heaven and earth, and it is a function of sacrifice in the relationship between the two. It is a symbol of all things dual (incidentally, Bob is a Gemini) and of the moment of inversion, that is, when the opposites are fused and invert: death becomes birth, hate turns to love, evil to good, etc. And, it is the familiar instrument in the initiatory theme of the woodcutter felling the tree, sacrificing the sheltering, vegetative aspect of the static feminine world while, at the same time, successfully battling its phallic aspect, the dragon.

Next, there is the sacrifice of the waxen head of the knight. The knight image again suggests the theme of initiation and a search for the mystery of a connection with the dynamic feminine principle. But, here the knight is inflated with an inauthentic head, referring, perhaps, to a one-sided and, therefore, falsifying use of the thinking function which needs to be sacrificed. Thinking is fine when it is authentically integrated with other functions, as symbolized, perhaps, by the head with the curly hair, suggesting a less linear, more feminine quality of thinking.

The sacrifice of the mother and of inflated heroism makes him ready to join with and integrate the shadow into a twin relationship for the transforming experience of the dynamic feminine as death. He is met at the tee by his father and a French chef who is surely

an expression of the father on his mother's side of the family. He must separate from his childhood relation to his father and an orientation to the father as a personal entity. That he is on the path of individuation is demonstrated by his image of rebirth and prospective relation to the static masculine as the great father.

This dream was compensated by the further eruption of old dream themes: sadistic, cruel moodiness, execution images, negative, destructive female images, and a dream of me taunting, threatening, and pushing him. In each case, however, his relation to the theme had dramatically changed in terms of his no longer being identified with it, reflecting a more appropriate attitude toward it, or actually successfully interacting to change or redeem it. He dreamed:

I am both observing an arrow being shot at a target and shooting it myself. The target looks like a bull's-eye target, but the rings were alternating black and yellow. The arrow strikes exactly center, that is, the center of the center.

The image had a numinous power for Bob, the image of the center of the center. The arrow might be taken as a symbol of masculine consciousness striking at what is an ineffable mystery, suggesting the paradox of the self, and, in terms of the colors yellow and black, a version of the hierosgamos at a highly abstracted level. In the Chinese tradition, yellow is associated with the feminine, the Earth Dragon, and black with the masculine Sky Dragon, and, in the Hebrew and Indian traditions, yellow is associated with marriage. This emphasis is perhaps justified by the appearance now of a human representation of the dynamic feminine. He dreamed:

I walked to the first tee at the old golf course. I saw "Sully," a friend from my days as a caddy. (Sully and I were good friends. He was slightly younger than I with a

bit of baby fat, but he was very sharp and more worldly-wise than I and had a sophisticated sense of humor.) I remarked to Sully that he had lost the baby fat on his face. He turned to me and told me that he was pregnant. I asked him if others knew, and he said he had told everyone. He asked me what I thought, and I said that I was glad that he was pregnant but sorry that the child wasn't mine. Throughout this dialogue, a remarkable transformation had taken place. Sully was now a young woman, maybe in her late teens. She had long hair and freckles and was very self-contained, calm, and beautiful. I held her face in my hands and looked into it feeling warm and protective towards her. She had a sort of Mona Lisa or Virgin Mary quality, self-contained and calm.

That Bob should have found the prototype for the ageless qualities of the dynamic feminine in an adolescent friend is completely in keeping with the eros function being carried by the males for one another in that cultural milieu. Sully was a perfect object for the projection of this nascent potential in terms of his combination of soft youth and wisdom. Bob commented that there had always been a fond irony in Sully's view of him as older but younger.

The transformation of Sully was another highly numinous image and would appear to signal a major development from adolescent to adult psychology. This dream was accompanied by another in which Bob was getting along well with an "argumentative, dishonest, son-of-a-bitch" co-worker in a noncompetitive spirit of living and letting live.

The next night he had a dream image of an attractive, freckle-faced, Irish colleen in the context of several scenes of fish spontaneously coming out of a lake or his pulling them out. He dreamed, too, of a lake from which eggs were spontaneously coming out. These images were juxtaposed with the synchronistic experience of going trout fishing in a local lake, a new-found interest. To the left and to the right of him were men who were catching nothing. Bob, in a special

mood of unity with the situation, and pondering the mystery of what for him was a ritual act, hauled in fourteen trout in a short interval of time. After Mass, he cooked the trout. It was for him an incredible experience of enjoying cooking for the first time in his life, as if the inner wife were at last activated.

The fish and his fishing, in this context, carry several levels of meaning. They represent the mercurial mystery of the unconscious together with a new participation in the feminine principle (the equation of fish and egg), the transforming libido, and finally, the eucharistic meal, symbolizing Bob's individual incorporation of, and individual relation to, the unifying principle of the self. His religiosity and awareness of the fish symbolism in Christianity make this a particularly numinous and expressive image for Bob. In the act of fishing, he was acutely aware of the difference between the heroic approach he saw around him and a receptivity to the mystery of the fish.

I would expect Bob to continue in analysis for some time. He has ahead of him, of course, the working through of further cycles which will inevitably be stimulated, particularly in relation to the development of an intimate relationship. In the meantime, the atmosphere of engagement with life and the living of it emanate from him more and more each week.

## CHAPTER V

### CASE OF BARBARA: IMMATURITY IN A FIXATION ON THE STATIC MASCULINE-DYNAMIC FEMININE AXIS

#### Introduction

This case illustrates a fixation on the static masculine-dynamic feminine axis as an expression of the patriarchal culture complex. In this respect, Barbara is typical of many modern women. As her analyst, I assumed a therapeutic stance in the static feminine-dynamic masculine axis and, thereby, attracted a transference of the potential reconciliation of masculine and feminine in her personality. The clinical material illustrates a slow awakening of the dynamic masculine in Barbara which she needed in order to confront the culture complex. From there, she was able to loosen the flow of her development through the cycle of the two axes.

Barbara is in her early forties and has been my analysand since May 1976. About two years previous to that, I had first seen her in marital therapy together with her husband, who is about twelve years her junior. An intense pattern of immaturity dominated their interaction with one another, and the marital therapy served mainly to prepare her to terminate the marriage, much against his will. He suffered a fairly serious decompensation and was only narrowly maintained on an outpatient basis for some months until he pulled himself

together. He then terminated therapy with me. Barbara stopped seeing me soon after the dissolution of the marriage and then returned for a relatively brief time in the fall two years ago. She was suffering the shock of being single again, was brittle and defensive about reflecting on her own development, and was tearfully and demandingly looking for external solutions. She rather summarily dismissed me as it dawned upon her that I wouldn't be providing any. About eight months later, she called to resume contact but, this time, with the avowed intent to undertake analysis, reflecting a markedly changed attitude. I was somewhat surprised that she chose me because of her very prickly attitude toward me in the previous phase. In retrospect, my surprise reflected more my ambivalence toward her because she had been so difficult.

Now her life presented a new crisis engendered by her children graduating from high school and about to leave for college. Barbara appeared to be free to confront herself as an individual in new depth. She had come to realize a dissatisfaction with the pattern of her relationships with both men and women, about which she had hitherto been very defensive, and was in conflict about the future development of her career.

In the first hour of this new beginning in our work together, Barbara presented the following dream:

My father and I are in bed together and are about to have sexual intercourse. Just as he is about to enter me, he is called away to the telephone or something. I look down and see that he has left a huge turd in my vagina.

Aside from the disturbingly graphic imagery of this dream, the most telling thing about it was Barbara's attitude toward it. She

simply didn't find it very important or interesting and disavowed any appreciation of my sense of what it expressed about her situation. Certainly she had none of the horror or shock which one might naturally expect toward an image of primary incest. At the personal, social, cultural, and archetypal levels of experience, it is hard to imagine anyone more utterly "ripped off" by the excesses of the patriarchal order than Barbara, nor anyone more abjectly identified with the patriarchal culture complex. Father was a bigger-than-life expression of the paternal martinet, as well as a leader in a notably patriarchal religious system in which the word (logos) is everything, and the world of experience and the dynamic feminine are to be utterly distrusted as works of the Devil. The totally linear biases of modern, Western academia and the values of the upper-class, social hierarchy of the eastern seaboard dominated everything. Barbara had absolutely no basis in her experience, no models in mother or others to raise a question about, or indeed to have any objectivity about, the personal price she had paid, the damage she had suffered to herself as a woman and as a person, the overriding devaluation of everything feminine except maternity that had been perpetuated by her entire upbringing. It didn't seem unnatural to her that she should find a turd in her vagina or that her father had a right to leave whatever he wished in her vagina.

#### Social History

Barbara is the youngest of five children of a famous Protestant, fundamentalist theologian and his dutiful wife. Her father was an exceedingly inflated and ambitious man who created a mystique of

speciality around his children which forbade them to have any contact with other children or to attend school. They were tutored at home. All were enrolled in a "Terman-child" type of longitudinal study in the eastern United States, and they were so precocious that Barbara's eldest brother entered Yale at age 14, and she herself was a student at Vassar when she was 16. Father was a "bible-banging," fire-and-brimstone tyrant in the home and utterly beloved by his public. He was truly a fascinating, creative man who remains famous in religious circles to this day.

Mother was a dutiful and loving mother, with no individuality, whose natural maternal response was secondary to her serving completely the wishes of her husband. The oldest children in the family suffered terribly from the father's excesses. For instance, he was known to spank them when they were infants while lecturing them on the work of the Devil. As the youngest, Barbara escaped the worst manifestations of this pattern in her father. Her relationship with her mother was fundamentally sound, and she has been able to raise healthy children herself. Her mother died when Barbara was a preadolescent, and henceforward, Barbara was either in boarding school or cared for by a governess while in private school in New York. She made an excellent adjustment at her all-girls boarding school and loved it, but her father removed her, against her will and the advice of others, to a day school in New York for one and one-half years. He finally was prevailed upon to allow her to return to boarding school but again ignored her wishes and the recommendations of others by insisting she attend Vassar a year early. She hated it, but it never occurred to her to defy her father. It appears now her development was largely

arrested at that time. She was totally programmed by her father and her religious training, had very limited social experiences throughout college, and married a young man she didn't love because he was Christian in the proper tradition and from a proper family background. He was Austrian and she emigrated to live with him in Austria. Her husband turned out to be a weak, ineffectual kind of man. When their two children were quite young, and after the death of her father and ten years of marriage, Barbara broke the pattern of conformity, left her husband, and returned to the United States. Here, she had an affair with a married man with whom she worked, a classic situation in which, finally, he did not leave his wife as promised. Then she married a much younger man and moved to California. After the termination of that marriage and into the period of her analysis, she maintained a series of relationships with older, married men who visited San Francisco from time to time and with whom she might spend a week or a weekend. One, a college friend, appeared to fall in love with her, stirred enormous hope in her, and then dropped her cruelly. As she came into analysis, she was in the aftermath and grief of that experience, bitter, disillusioned, and furious.

Barbara is an exceedingly smart, superbly educated, competent woman. She has a master's degree in education. She is fluent in several languages. In Austria, she started a career as a musician which she has followed off and on. In the past several years, she has had a sparkling local career in music and now faces the question of how to expand her musical future. The increasing irony, of course, is her advancing age, from the point of view of the musical world, though she is at the height of her musicianship. She also runs a

para-legal service out of her home from which she nets a substantial income when she applies herself to it.

In spite of all of her enormous resources, talents, and attributes, she has been unhappy, has felt empty and unmotivated, and has maintained that her life is meaningless for her. Her friends tend mainly to be years younger than she, and she feels dismal about ever finding a primary relationship. She is driven by very high standards and expectations of herself and others and has been relentlessly opinionated about her hierarchy of values. She has functioned quite uncritically and often quite unconsciously out of the internalized, experience of her father. For example, any thought of pursuing music as a serious career has brought down upon her from within the judgment that it isn't socially significant enough. She is profoundly caught in certain unreconciled cultural attitudes. On one level, she has functioned as a liberated woman in the world and has strongly avowed certain attitudes championed by the women's liberation movement. On the other hand, she was outraged when I once addressed her bill, Ms., and was not shocked by her initial dream.

#### Cultural Matrix and Collective Psychology

The patriarchal culture pattern and static masculine consciousness dominated the cultural matrix and collective psychology in Barbara's milieu. To this, fundamentalist Protestantism added its particular cast and stamp. In that tradition, the dynamic feminine is almost unequivocally associated with the Devil. The experiential aspect of worship is greatly truncated in favor of a legalistic focus upon the scriptural word. Music is perhaps the greatest carrier of

the dynamic feminine in this tradition, and even it is a vehicle for the word. Fun, in Barbara's family, was conceived of as games such as reciting the names of all the cities on the fortieth parallel. Since the dynamic feminine is equated with the Devil, when it inevitably erupts, its negative manifestation is apt to have a "shadowy" cast. The imagery of Barbara's initial dream is a good example. Dancing, drinking, smoking, or any unbridled or exuberant flow of experience is forbidden. In the case of Barbara's father, this excess was compensated, for example, by his feeling her breasts when they first were blooming in early adolescence, a fact which was in the background of her dream image.

Static masculine consciousness places inordinate value upon existing systems and traditions of knowledge. Imaginative or intuitive connections and the quest for meaning in experience have little or no place, so there is great difficulty in understanding, valuing, or flowing with a process. There is an assumption that meaning is found in logical, linear, causal connections between events and that progress toward goals can be made through correct procedures. Obviously, the assumptions underlying the processes of analytically-oriented psychotherapy are not easily comprehended or respected by anyone in a singular, static masculine mind set.

In Barbara's milieu, women were given a profound, double message by the expectations of the culture. They were expected to embrace static masculine consciousness and vigorously pursue higher education in its most venerable traditions. Then they were expected never to use the fruits of this effort; instead, they were to marry, bear children, and serve their husbands unquestioningly. For example,

Barbara's mother had a master's degree in German literature, a fact which was systematically withheld from the children until after her death, because Father, who had less education, could not tolerate their knowing it.

### The Analysis

#### First Cycle

Barbara's goal in entering analysis was to change in the interest of finding a happy, fulfilling life. She viewed the process of analysis as a logical and linear one. She thought I held the key and would, surely, instruct her in its use. My goal was, of course, the same as hers, but I took up the position of the static feminine in the interest of affirming her, stimulating her interest in her own non-linear processes, and supporting her as she connected with the neglected, disowned aspects of her own experience and psychological life in the service of reconciling the oppositions. I would assume the stance of the dynamic masculine whenever I had the opportunity to model for her the assertiveness she needed to develop in order to challenge the culture complex.

Because of the difficulty Barbara had in reflecting upon herself, relaxing her controls and her static masculine opinions, and because she had an inordinate concern with the nuances of my every expression, I suggested that she use the couch, to which she readily assented. My suggesting the couch was not in the interest of stimulating a strongly regressive transference, although I was aware of that possibility. We were starting, however, by meeting only once a week.

This increased to twice a week after a major turning point in the analysis. A dream immediately revealed the regressive potential in her submitting to a man in using the couch.

I was talking with Gareth about how my next session would be on the couch instead of sitting in a chair. He was giving me instructions about how to construct some elaborate sort of garment I should wear for the purpose. It was to be made out of heavy, pliable, white, elastic material, like girdles, and was cut in strange, intricate, triangular panels, joined together with snap tape and covering me from waist to knees. It sounded very complicated and difficult to construct, but I said I would try. When I came back for my next session, for some reason my tenant, Dana, was along. Gareth and she were talking while I was trying to get into this strange garment. I couldn't get it on and thought, "Oh, the hell with it," and put it aside and lay down on the couch. Dana and Gareth were there, and Gareth was getting out a chess board. He told Dana where to sit to play chess with him. They proceeded to play chess, and I wondered what I was supposed to do; I felt left out.

The dream appears to offer her quick reassurance that she can be safe from my violating her in the shadowy way her father's psychology was apt to, but it appears that a side of her with which she is not completely identified may be vulnerable to being drawn by me into a battle or contest in which someone wins and someone loses, hardly an appropriate image for analysis. Certainly, Barbara often was in the grip of the Dana factor, and I would have to be especially wary not to encourage it. Salvation lay in working hard to maintain the static feminine posture.

The next ten months were most notable for an atmosphere of resistance to the static feminine. Barbara was caught abjectly in the excesses of the static masculine-dynamic feminine axis. She was in a continuing reciprocity of excessive expectations of herself, of me, and, of the therapy, on the one hand, and a self-hating, tearful,

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Gareth  
or Barbara?

and demanding despair, on the other. There were several periods of sexual involvement with visitors from the East, most of which led to exacerbation of her despair and unhappiness. On the unconscious side, however, some notable movement was underway. The influence of the static masculine was clearly giving way to a positive experience of sorting and sifting in a number of dream situations, and there was the appearance of positive, loving, Black, male images, which might, in the light of her background, be associated with the static feminine world. In other dreams, she was more objectively apprehending a critical view of the collective psychology from which she had suffered.

She then began to experience the static feminine in terms of images of herself in the mothering position with small children. Barbara, of course, had raised two children with whom she continues to have a warm and loving relationship. I am sure there has been considerable role-reversal in her relation to her children and that they have been a major source of affirmation for her. It is natural, then, that the first experience of the static feminine in this development in the analysis should take that image. After about six months of therapy, perhaps the apex of that theme was expressed in a dream:

I dreamed about the most marvelous, cosmic baby. It was one of about seven children belonging to a family which could not or would not properly care for it. The mother was a cold, thin woman, and I don't remember anything about the father. The parents had decided to give away two of their children who were damaged, or potentially damaged. But, the one that was coming to me was not damaged at all and was more perfect through the transfer. I turned away from the baby to talk to someone and then turned back and saw with horror that I had left the baby too close to the edge of the low couch he was lying on. He could have rolled off, and that would have been terrible. But he was lying quite quietly and safely, looking at me as if he knew what I was thinking. I put one hand under his shoulder to move him closer to the center of the couch, and I knew instantly that my hand was very cold and must feel

unpleasant to his skin. He smiled at me and said very wisely, "Please don't touch me with your cold hand; you can do something about that." I got a paisley scarf and put it around my hand. He smiled lovingly at me and said that felt better. He was very wise and all-knowing and feeling. There was a wonderful kind of feeling relationship between us because he needed me so much too.

Barbara said, "This baby is one of the most powerful and impressive figures I ever remember dreaming about. I thought of the medieval paintings of the baby Jesus being a real, helpless baby, needing someone to care for him as a baby, but, at the same time, being so wise and adult and transcendent."

In the following months, on the waking side, the alternating oscillations of opinionatedness and despair were broken with times of light and a sense of softening. On the unconscious side, death themes were prominent, featuring the demise of images associated with the father complex and the static masculine with the ego image surviving. In other dreams, the negative dynamic masculine was being viewed objectively, and the ego image was gaining strength to resist its destructiveness. Interspersed with these themes, there were further developments in dreams of the static feminine in which Barbara was having affirming connections with other women. In one, there was the beginning of a theme which was to become more and more important: reconnection with images of her old boarding school which represented the first time in her life that she was relatively free from the influence of her father's psychology. She dreamed:

I was one of four girls or young women who were in a really close, loving, intimate relationship, including some erotic touching. There were several different variations of pairing off in couples, and the atmosphere was one of a lot of laughing and joy. Suddenly, I noticed that one of the girls felt left out; she was not being included in the pairing off. I liked her but not as much as I liked the other two. I wanted

~~Notes to Jody~~

~~Chet~~

to say to her that she shouldn't just sit and mope, that the rest of us were not waiting to be chosen but were thinking up something lovely or pleasing we each could bring to the others. If she waited to be chosen, she could wait forever. I went back to thinking of something lovely I could bring to one of the others.

The number four suggests that this is a dream of her wholeness as a woman, outside the influence of men. The erotic touching emphasizes the tremendous vitality and energy awakened by this affirmation of herself as a woman in the static feminine. The fourth, problematical member of the group is an expression of that aspect of Barbara's psychology which had so dominated her relation to the dynamic feminine--unhappy and despairingly petulant and dependent. The dream image is not so negative; it is being lovingly related to by Barbara but is not going to spoil the fun she is having.

This period of affirmation in the static feminine led to the awakening of the dynamic masculine. She dreamed:

Something about a powerful dwarf. I was wrestling with him, but I was not me. I was a young boy. It was very extreme physical exertion.

In this dream, we see the awakening of a vital, new, phallic spirit who is personified as a strange otherness, the dwarf. Dwarfs are often viewed as expressions of the cthonic, phallic spirit in nature, primitive and hostile to men but guardians of treasure. In the wrestling, great strength is awakening in Barbara as a young boy, an expression of the dynamic masculine. She will need this developing assertiveness and strength to come to terms with the culture complex.

On the other hand, at the same time, she dreamed of a regressive involvement with her father:

My father was in bed with me. He had all his clothes on, but it appeared quite natural for him to be there and taken for

granted that this would include sexual intercourse. I asked him to kiss my breast, and he started to stimulate my nipple with his tongue, but very energetically and rapidly so I didn't feel anything. I put his hand on my other breast, and he was very mechanical and rapid there too. Though it didn't feel uncomfortable or painful, it didn't feel good either, so I asked him to slow down, but he didn't appear able to, being too involved in his own rhythm or something. He started to take off his pants, and I was sort of helping him. When he got ready to penetrate me, we were in some strange tangled up position where it wouldn't quite work, and we laughed and shifted around. The whole scene was not unpleasant and certainly sexually stimulating for me, but there was a big feeling of resignation or boredom about it for me too. He left, and I was wandering around the house sort of wondering whether I felt like masturbating myself to a climax or not. I felt like it, but there seemed to be no place for me to go to be alone. There were people around, and I wanted to go back to bed and pull the covers over me or masturbate or both, but there was no place for me. I found a room, apparently mine, but I was afraid that someone, an unknown woman in the house, would wander in looking for me.

Though the scenario is essentially the same as her initial dream, Barbara is showing signs of a new attitude. She is demanding something more for herself as best she can, though father is not especially responsive, and, after their abortive attempt is over, she appears to be making beginning efforts to find a room of her own. Outwardly, Barbara was more receptive to my interpretations of her attitude, and she soon had a dream which marked the beginning of a new phase in our work together, a major shift of attitude toward taking responsibility for her situation. She dreamed:

A tall, dark, saturnine-looking man, who was in reality a vampire, was in a house where there were some people. They thought he was a doctor. He had just killed a man and had closed the door to his room and told people that the man was going to be sleeping for a while and not to disturb him. Then he left the house and was walking down the driveway, never intending to return and assuming that the body would not be discovered until much later. But, he looked back over his shoulder and saw that the door to the victim's room was already open, and he turned and went back. I was aware of all this somehow and thought, Oh, dear, he's going to go back

and kill whoever has gone into the victim's room. I followed him back and went into the room too. It was empty; the victim was gone from the bed, and I didn't see the vampire anywhere. I went into the bathroom and saw that the shower was the only place he could possibly have hidden. I reached up to pull back the shower curtain, and as I did, I felt his teeth sink into my finger. The curtain was pulled back, and he stood there grinning at me. I thought, How foolish of me; I should have known he was standing there, and I've practically put my hand right into his mouth. My fingertip was very painful, and I knew that I was going to die.

This dream would appear to be a picture of a new willingness in Barbara to confront the darkest aspects of the culture complex from which she has suffered. The vampire is an expression of the demonic and satanic which takes possession of those who are over-identified with inauthentic virtue and righteousness. It is a perversion of nature, a corpse risen from the dead to suck the blood of the living in order to freshen itself. It is a picture of the darkest aspect of the static masculine. When she is identified with it, it attacks others and sucks the vitality out of anything one tries to give her. When she is not identified with it, it sucks all of her vitality and reduces her to a whimpering girl who doesn't want to grow up.

The emphasis of interpretation of this dream was placed upon her willingness to engage the vampire, the awakening in her, for the first time, of a sense of moral imperative to take a stand about something in the collective situation, which had so possessed her and from which she had suffered so terribly, even if it meant death of life as she had known it. She was deeply moved by the sense of moral imperative. The analysis changed immediately for the better; she increased her visits to twice per week, and her development began to proceed apace. A consolidation of this new relation to the dynamic masculine was the theme of several dreams; she successfully confronted

and got what she needed from static masculine images. A general loosening of the flow of the four modalities of consciousness was in the offing.

The increasing focus of concern and interest in Barbara's life at this time was her musical career. She had had a very successful, semi-professional career around the Bay Area, performing regularly to the acclaim of a following in the local musical world. In her career, she always functioned and managed beautifully. She has a scholarly relation to her music and a secure relation to the static masculine structures of the musical world in the Bay Area. She is potentially a great artist with a profound relation to the transformative aspects of the musical experience which regularly leads to tremendous affirmation from her audiences and from herself. This in turn has awakened regular, new directedness toward projects leading to new cycles.

At this time, however, she was feeling increasingly that she had come to the end of possibilities for further growth as a musician in the Bay Area and was developing fantasies of finding an agent who might broaden her horizons to tours in the western part of the country. There were even thoughts of developing eastern contacts. These fantasies were evidence of the new development of the dynamic masculine on the one hand, but they faced her with the overwhelming challenge of heroism on the other. The flow, however, was loosened, and the first cycle was completed in her re-entering the static masculine-dynamic feminine axis on a new level. She dreamed:

I was on a ship. There was a being that was a cross between a submarine and a live gray whale. In some parts of the dream, people were talking about and demonstrating its marvelous construction to withstand deep sea pressures, the kind

of metals it was made of, etc., but in others, the thing was alive. It was a very benevolent presence, kept usually in a box of water which was just barely big enough for it to turn around in. We were in a safe harbor, so we were to let it over the edge into the water so it could swim around and stretch. It was lying on the deck and I was to help it into the water. I picked up one end and asked if I wouldn't hurt it, as it was so big; I couldn't see how it could get over the rail without being hurt. I was told it was impervious to anything which I might do and to just go ahead. Little by little, I inched it over the rail (it was no effort at all) until its own weight carried it into the water. It swam away. It was lovely and sleek, gray and glistening, as it whipped joyously around in the water, enjoying its freedom. I wondered if it would come back to the ship, and, as I wondered, it circled back and did a little flip in the water as if to show me it knew I was concerned it would get lost or hurt.

Here, the static masculine qualities which have so dominated her attitude and valuation of self are giving way to a nature creature which is free, alive, and able to relate her to the mysteries of the depths. We find her in an active mode, making an effort and risking some real involvement. The whale is a wonderful expression of the positive dynamic feminine--free, flowing, and related. Outwardly, now, there was a softening in Barbara's attitude and manner, a yielding of her static masculine stance in favor of more related, personable human qualities.

### Second Cycle

This change reflected, in part, the ability she had now to become objectively and consciously aware of herself when she was in the grip of the static masculine and consciously to balance it. On the waking side, she had totally given up her dalliances with visitors from the East and had a new sense of dignity and self-determination in her relations with others. On the unconscious side, there was a consolidation of her connection with other women on the static

masculine-dynamic feminine axis leading to further affirmation in the static feminine. She dreamed:

We were in the army and were playing a game with two teams. I was dashing off somewhere with two other women. We had to go through a narrow passage that got pointed at the top, and there were some obstacles to step through like mattress springs. They got through very fast, but, being taller, I got hung up. I finally got through. There was some hurry at the other end to join my troop. They were all in a truck going off in one direction, and I ran after them. The leader yelled at me to wait, not to exhaust my strength running, as they had to come back anyhow. I wanted to keep running after them, however, because I really enjoyed it. They turned around but didn't stop, and I continued running after them. My son, at age six or seven, very roly-poly and sweet, was sitting on the back of the truck with a lot of other people. Next to him was an older boy, a friend of his. They were laughing and yelling encouragement to me to run and catch up. I said to them to hold out their hands to catch me. I could barely touch their finger tips, but as I did, I got a surge of strength and speed and caught up easily. My son was grinning and hugging me. He pulled up his shirt and showed me a little mosquito bite on his tummy and, pouting with a little smile, asked me to kiss it and make it better. I thought he was so sweet and kissed him and hugged his fat little tummy; he chuckled and hugged me some more.

In her relationship with me and the analysis, there were two major manifestations. On the one hand, she continued to have periods of oscillation on the negative static masculine-dynamic feminine axis. That is, she was alternately tearful, self-hating, and demanding or opinionated and controlling of the process in an effort to make it into a procedure. These periods were ameliorated, however, by a whole new capacity to tolerate her vulnerability in relationship with me which she was allowing to be more acknowledgedly intense and meaningful to her. The negative periods were truncated in time and more easily endured. She dreamed:

I was lying on the couch in Gareth's office. I was covered with heavy covers. As I got up to leave, I had some insecurity about whether it was time to go or not. As I got out from under the covers, I saw traces of blood on the sheets.

Barbara had no clear sense of whether the "blood" was menstrual fluid or pure blood. In this simple image, several aspects of the relationship are suggested. She is still heavily defended from full exposure to me and projects onto me considerable authority which leaves her doubtful about her own moves. She is, however, asserting herself in spite of her insecurity. And she finds, as she does, either evidence of the full mystery of her womanhood, from which she has so long been cut off and which must be reconciled with her relationship to me, or evidence of a more meaningful and deeper quality of suffering of her vulnerability in our relationship, than she had allowed before, or both.

Shortly after, she dreamed:

I was in an inn or very informal, small hotel of some sort. Four very rough and rowdy men came in. They appeared to be drunk or wanting to get drunk, and several of the other guests in the inn were rather afraid of them, including me. They were wandering around rather loudly, making comments, and in general being potentially obnoxious. I walked down the hallway toward the front door, and saw one of them, who was apparently their leader, and approached him rather cautiously and diplomatically, telling him that his friends, one of them in particular, appeared to be going to cause trouble, and was there anything he could do or suggest to avert trouble. I was afraid he would be angry and abusive, but he wasn't. He was very reasonable and O.K. to talk to. He called me into a side room, and we discussed the problem. He said, "If only we could get the use of the downstairs room to play jacks, that would let us let out our energy," and I thought, my goodness, they aren't dangerous at all; they are very innocent, just want to let off their energy. Something was worked out; everyone got together; furniture was rearranged in rooms, so that everyone could do their thing or whatever, and, if people wandered into a room that had been reserved by others, they weren't thrown out, but were invited to come in and join in and have a beer, or whatever everyone else was doing. A great feeling of mutual cooperation prevailed.

I was then standing outside the back door alone, thinking, actually wondering what to do, because in the furniture moving, my bed had been moved out. I was tired and wanted to go to sleep, and didn't know where to go, but didn't want to rock the

boat as everything else was going so well. The man who was the leader of the four came up and stood beside me. He approached me slowly as if not knowing whether to intrude upon my solitude. He stood beside me, and we looked at the beautiful rolling lawn that stretched down the driveway by a lovely redwood fence. I thought, Gareth would not want me to be passive and do nothing, so I reached out very tentatively, touched his shoulder and leaned over and kissed him on the cheek (jowels more like it, as he was a heavyset short man) and said "thank you." This turned into a passionate clinch, much more than I had anticipated, and apparently he was surprised too. He said, as if to himself, "Well, do I go ahead with this? They told me that sex was cheap and easy in the United States, but I didn't expect it to be this cheap and easy." I felt as if my intentions had been misunderstood, and was for a short time torn back and forth as to what to say or do. I really didn't want to go to bed with him, but I liked him a lot and so I told him that, and also explained in some detail that the reason I had reached over to touch his shoulder and kiss him was because I felt really warm and friendly to him because of his part in helping to defuse the potentially violent and bad social scene at the inn. He thanked me for explaining this, and we set off walking down the driveway, feeling quite O.K. and friendly to each other, holding hands maybe. He said he was from Australia. I asked him if he was married, and he said no, although it appeared to me there was more to it than that, maybe he was recently divorced or something, but I didn't believe he was lying.

We were wandering about in some other public place, and some other people were talking to us about different things. Someone was talking to me about auditioning for something, and someone else was talking to someone else about this man I was with, and they said his name which was Walter August, and said, "Well you know, he is a man of no mean accomplishments in his country." I wondered vaguely what his accomplishments were, as there was nothing in what I knew of him to indicate whether he was a crack life insurance salesman or a scientist or what. He and I were starting to walk slowly back toward the inn, and there was a little plaza in the middle of the path. He said, "Oh, if I go through here I will be tempted to stay here forever." I wondered why, and looked at some sculptures or fountains or something that were in the plaza, thinking it was something to do with one of these that would keep him there, but couldn't figure out what they were. One of them looked like a cradle that was a fountain, and chiseled in stone was a curtain that hung around the back of the cradle, suspended from an arm. The whole thing looked somewhat Egyptian to me. But we didn't stop, just walked on slowly through the plaza, so I didn't find out what was in the cradle.

Then I was looking at him and kissing him. By that time we had developed a very warm and close feeling for each other, though

not particularly sexual at all. The skin on his face was full of wrinkles and it appeared that his skin was very dry so it was flaking off. I kissed him on his cheeks, and his flaking skin didn't bother me at all, nor did it in any way appear repugnant. Somehow I felt it was even an important part of the experience of knowing him, to have this physical evidence of his advancing age and mortality.

This is a complex and important dream, the full meaning of which we can't begin to exhaust. She appears to be the keeper of order in this small hotel. The hotel suggests a provisional quality in the situation, reflective of the provisional nature of her outer life. It also reflects that there is tremendous movement in the inner life. Four men enter, men of a very different sort from any in her life, drunken, playful, and disruptive of the established order--in short, the creatively disorganizing dynamic, feminine. Instead of a polarized reaction, however, Barbara displays a lovely balance of the static masculine with the dynamic feminine in herself and relates to the situation in quest of a reconciliation. Here, a balanced attitude in the ego image makes possible a relatedness and exploration between her and Walter August. Walter August is an expression of otherness, a representative of the larger psyche who can relate her to neglected aspects of herself in the service of a new unity of personality. But, let us notice that his otherness is not expressed in terms of masculine and feminine themes, which would be the classic view of this "animus" image. Rather, he is as balanced as she with regard to masculine and feminine. He has a role in the static masculine world, and he is assertive and passionate in a dynamic masculine mode. On the other hand, he is soft and related, playful and responsive. In this regard, he and Barbara have a remarkably balanced relationship in which masculine and feminine qualities are shared mutually.

The otherness which he appears to symbolize is an expression of the timeless, ageless, ever-renewing aspects of the objective psyche, relation to which Barbara has so profoundly needed to balance her fear of mortality and her shallow, one-sided insistence upon the linear categories of the static masculine. Walter August is an inspiration and model for the undergoing of transformation (his peeling skin). Union with him holds a promise expressed in the courtyard image of the pagan cradle-fountain, an image which would seem to promise wholeness, union, and birth of the divine child (self) in a tradition more ancient than the Christian tradition of Barbara's childhood and one in which the feminine is fully included. The qualities of this Walter August factor are those associated with the anima in the classical Jungian formulation; here, we find them in an animus figure, not as the "masculine principle," but as psychopomp and personification of the collective unconscious.

On the waking side, Barbara faced the visit of an old and very important boy friend from the East whom she hadn't seen in many years. His letters suggested his wish to make a sexual alliance with her while here, a totally inappropriate idea in the light of his status in life and the quality of their relationship over the years. On the other hand, he held all of the potential fascination of an important, static masculine man in her life in the face of whose authority she had always caved in. She was flooded with tremendous anger in anticipation of the visit and his assumptions about her. When he did come, she was totally prepared, and, in a spirit of firm clarity about herself and friendly, warm relatedness to him as an old friend, she had a wonderful visit with him.

On the unconscious side, we find evidence of a breaking down of the culture complex and a developing new objectivity about it, though she is not free from it yet. She dreamed:

I was with a married man with whom I apparently had some kind of relationship. We were at his house at the top of a hill in a luxurious section of town. His wife and grown up children were there. She was a dowdy, drab, pale person. I felt a bit uncomfortable but not awfully. I looked out of the kitchen window. In a huge valley, in back of the house, I was surprised to see, instead of lush, green stuff, a horrible scene of ruined factories, empty, gutted buildings, stretching all over the valley. I couldn't imagine what it was from; it looked like the ruins of one of those English, industrial revolution, horror paintings. I asked the man I was with what it was the ruins of, strip-mining? Had some industry been there that had gutted the land and then been abandoned? He did not understand my question and kept answering in terms of what was being done with the land now. He said he was an engineer and was going to subdivide, make tennis courts, rebuild, etc. I kept saying, "No, how did it get that way?" He didn't hear my question. He took my hand to show me something out a different window. I tried to take my hand away, feeling uncomfortable with his wife and children looking on. I had no sense of being related to him at all; he was just a person I happened to be with. My inner life had nothing to do with him, and I didn't care about him. All I cared about was learning the history of that ruined valley.

Following a number of images, again affirming her capacity to flow with the dynamic feminine toward images of reconciliation and affirmation in the static feminine, she entered a period of dreaming about the dynamic masculine as an expression of the experimental exuberance of youth. There were two major themes: one was the defiance of the rigid social order of her background, and the other was the tempering of the youthful dynamic masculine toward mature and satisfying images of women functioning successfully in and uncompromised by the patriarchal culture pattern. She dreamed on the first theme:

I was with another young man. We were playing some sort of game, pretending to carry something between us which wasn't there. I think we thought we were actually fooling people into believing there was this big thing we were carrying.

Then we agreed I would go ahead up to his dormitory room and wait for him, and he would come after with a tray of food. I dropped the make-believe thing and ran ahead. Another young man, a friend of my brother, saw us and I sort of laughed to myself and thought, "Well, he will know we weren't really carrying anything because he saw me dash off to the elevator." It all seemed rather frivolous and funny to me. I was up on a higher floor of the dorm where my friend's room was. It was a floor of the dorm where there were only boys. The friend of my brother saw me start to go into one room. I realized it was the wrong room and then went on to the right one. I knew this guy was spying on me, but I didn't care. I thought of the friend I was waiting for and even spoke his name aloud. I said, "D \_\_\_\_\_ P \_\_\_\_\_." I waited in the room with a great deal of pleasure and anticipation. I looked around his room, saw in the mirror that my hair was messy and fixed it. I then saw stacked in the corner with some other things a hobby horse, almost as tall as I, with a beautiful cape and head made out of cloth and stuffed most cleverly and artistically. I admired it greatly. It reminded me of Lisa, a childhood friend of my daughter. It looked like something she would have made.

D. P. is a man whose image expresses utterly a kind of idiosyncratic, "Bohemian" (in the 30's-40's sense), permission to stand outside convention and be true to one's own individuality. The same could be said of the family of her daughter's friend (who did in fact make such a hobby horse, Barbara learned later from her daughter), a family which encouraged and supported the creative efforts of their children in a manner which was totally outside Barbara's experience. Her brother and his friend would have been totally disapproving of such behavior. Her brother is utterly identified with his father's values and has had an unhappy and unfulfilled life.

On the second theme, she dreamed:

I dreamed I was back at boarding school dashing into the hallway where we used to wait to go down for dinner. There were little kids waiting there too. We dashed in, thinking we were late for dinner, jostling the little kids. We pulled back apologetically. A teacher primly indicated that we should wait, line up the little kids, and let them precede us down to dinner. The headmistress walked in. She was dressed in a gorgeous plaid and camel hair outfit, very attractive and in keeping

with her role. She was with another woman who called her by her first name. I felt a wave of jealousy, wishing that I were intimate enough with the headmistress to call her by her first name.

This dream brought back waves of feeling about the headmistress who represented the first figure of real, womanly authority in the patriarchal world which Barbara had ever experienced. Not long after, she had another dream which appears to consolidate her developing relation to the static masculine-dynamic feminine axis on an entirely new level, fulfilling this illustration of the second cycle. She dreamed:

I owned the old, family house in Boston and lived in it all alone, my children having grown up and gone away. I then also bought the house across the street as an investment, but I enjoyed living in it too. I was conscious that it was strange for a woman to be living alone in two huge houses, but I justified it as an investment. I planned to rent one, but it needed a lot of work which I could supervise better if I were actually in the house. At one point, there was a woman with a baby there, and a bed with two handmade quilts like my mother used to make. She put the baby down, and it started to cry almost piteously. She was tired and lying on the bed with the baby on the other side of the bed. She made no move toward the baby, and I spoke lovingly to the baby, saying, "There is your mama; stop crying now." I moved the baby so it could see and touch the mother, and it stopped crying and dropped off to sleep. There was a lot of good feeling about the houses. I liked them both, liked being the owner, being able to move around in the spaces and do what I wanted with them. In the new house, I did a lot of moving of stuff from here to there, finding out which closets were best for what things, etc. I really enjoyed that. In one large closet, where guests might hang their coats, I saw that I had a lot of personal things on a dresser. I wondered if I would want guests to see these things. They were feminine things, pretty underwear and good-looking boots, etc. I thought it over and very consciously decided that I would leave them there. The main thing about this dream was how good it felt to have both houses and to be playing with them.

In this dream, we see Barbara having come full cycle again, back to the static masculine-dynamic feminine axis on a whole new level of consciousness. She is reconciling herself with some of the

best in her family background, represented by the house which she had always loved, but expanding from that to a new house more strictly her own. She is now living in a house of her own in which her identity in no way depends upon her relationship with a man. She looks forward to guests coming and less reliance on the persona values of the static masculine.

Barbara is continuing in analysis. The greatest challenge is still the integration of dynamic masculine consciousness in undertaking the more heroic challenges which her life presents, but sound progress has been made in further cycles through the four modalities of consciousness.

## AFTERWORD

I have attempted to describe and demonstrate a model for understanding certain patterns of immaturity as fixations on axes of opposition and complementarity between masculine and feminine modalities of consciousness. This has been a preliminary exploration, so the descriptions have been general and the demonstrations limited. It is hoped, however, that the theoretical background and the case illustrations have served to stimulate the reader's associations to broader potential applications of the model.

The case material was chosen to be suggestive of the necessity to look for patterns of immaturity in the cultural milieu of the person, in the family system in which the person has been reared, and in the intrapsychic functioning of the person. Though it has been beyond the purview of this paper, I think it is equally valid to hypothesize that the four modalities of consciousness and the axes of fixation can offer important insights into axes of compensatory relationships which develop in many other human groups.

I should like to add a few remarks about the application of this model to an understanding of the clinical professions. Historically, each of the three, major, psychotherapy professions has emphasized a different modality of consciousness. Psychiatry, with its roots in medical practice, has been a dynamic masculine profession. In psychiatry, there has been a tendency toward a technological

approach in which symptoms are directly treated in goal-directed, cause-effect applications of therapeutic procedures.

Psychology has been a static masculine profession with its academic tradition of the scientific method. Research on human subjects, the proliferation of facts, and theory building are major values in the training of psychologists and color their approach to clinical work.

Social Work has been the static feminine profession with its concerns about the basic welfare of certain populations in our society. Social casework has been dominated by the static feminine in its major focus upon support and nurturance of the client toward better coping with its environmental milieu. Social casework has historically borne the burden of treating the marginal and deprived products of a static masculine culture. It is no accident that social workers have been, relatively, so successful with the so-called borderline and character-disordered clients which have made up so much of the populations served by social agencies. Social workers have stood in the position of the static feminine, precisely what is needed for the majority of clients in these categories.

The excesses of the static feminine in the traditional ethos of social agencies has provided part of the impetus toward independent and private practice in social work, a natural dynamic masculine individualism. This may have the positive effect of helping in the building of new structures for the delivery of services to the needy as the basic philosophical approach to social welfare in our society evolves in the coming years.

On the other hand, as social work education has become entrenched in the static masculine traditions and values of academia, social work has lost its fundamental connection with the static feminine. This connection with the static feminine needs to be reaffirmed as the only unique contribution of social work to the psychotherapy professions. We need to reject research methodologies, rooted in the traditions of the social sciences, which force us to reduce the non-linear, static feminine aspect of what we do to the linear categories of the static masculine.

Obviously, all clinical professions must make use of all modalities of consciousness in order adequately to fathom the human condition. Just as many militant feminists have one-sidedly identified with the masculine in their effort to overthrow their bondage to "inferior" status in the feminine, which has been their lot in the patriarchal culture pattern, social work has suffered from the excesses of the static masculine by denying its static feminine aspect in the service of academic parity. Men, women, and the profession of social work must learn to move freely through all modalities of consciousness in order to find the fulfillment they seek. In this, we have been greatly helped by the development of the experientially-oriented psychotherapies, a dynamic feminine development, which paralleled the coming of the flower children, as an expression of a great enantiodromia (a swinging to the opposite) away from the static masculine excesses of our culture pattern.

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