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**Age progressions of women as reflected in Greek goddess  
archetypes**

**Montgomery, Carrie Sue, Ph.D.**

**The University of Arizona, 1990**

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Ann Arbor, MI 48106**



AGE PROGRESSIONS OF WOMEN AS REFLECTED IN GREEK GODDESS  
ARCHETYPES

by  
Carrie Sue Montgomery

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A Dissertation Submitted to the Faculty of the  
DEPARTMENT OF PSYCHOLOGY  
In Partial Fulfillment of the Requirements  
For the Degree of  
DOCTOR OF PHILOSOPHY  
In the Graduate College  
THE UNIVERSITY OF ARIZONA

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GODDESS ARCHETYPES

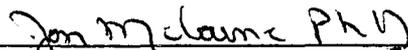
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SIGNED Carrie S. Montgomerie

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Carrie Montgomery

Tucson, Arizona

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## ABSTRACT

Despite the current emphasis on women's studies, there does not yet exist a comprehensive theory of women's adult development. Even fewer studies present categories of the feminine and the variables that affect perceptions of gender as women experience them. The recent books on goddess identification (Downing, 1981; Bolen, 1984) present distinct categories of the feminine: Athena, goddess of wisdom; Aphrodite, goddess of sexual love; Ariadne, inner guide of the labyrinth; Hera, goddess of marriage; Demeter, the living mother; Persephone, the daughter; Artemis, goddess of the wilderness; and Hestia, goddess of the hearth. The images offer guidelines to the developmental theory of women which warrant some attention by the academic community.

This study was an empirical investigation to reveal the goddesses that women identify with over the life cycle. The approach was designed to reveal how women experience these images. Every subject was asked to indicate how much she experienced each goddess as representing herself or as representing something she has experienced in herself. The Coan Inventory of Masculine and Feminine Dimensions (1989) was utilized to assess: nurturance, emotional accessibility, aesthetic-imaginal orientation, piety,

ascendance, concrete action, impulsivity, autonomy, orderliness, activity, expressiveness vs. reticence, and sensuality. The inventory scale scores indicated the qualities within each goddess that women were relating to. The study explored: (1) whether patterns of goddess identification varied with age, (2) whether dimensions of femininity and masculinity varied with age, and (3) how masculine and feminine dimensions related to goddess identification.

The results indicated: Hestia and piety rose progressively with age; Demeter appeared in women of 30 and 40; Persephone and Aphrodite were repressed in the sample, although women wanted to develop Aphrodite more; Athena predominated in women of 30; and Artemis was the goddess women of 60 wanted to develop more.

There is the suggestion from this research that the Women's movement with resulting cultural shifts in the 1970's and 1980's have produced strong Athenas. In the late 1980's, Hestia seemed to emerge as a spiritual archetype. A dawning archetype among women in the 1990's, as indicated by the subjects in this study, will be Aphrodite.

## INTRODUCTION

The feminine modality of being makes itself known in human history in various archetypal forms, that is, in recurrent clusters of images and patterns of behavior that are associated with certain dominant types of the feminine. The fundamental archetypal forms of the feminine come from various combinations of our basic instinctual traits, from the influence of environment and culture, and from our adaptation to these factors (Belford-Ulanov, 1971). Each form of the feminine has at its center a specific archetype which can be described in terms of its accompanying images, value system, and behavioral patterns.

These fundamental archetypal forms of the feminine are described in the myths and legends of all cultures throughout history, as for example in the recurrent tales of Greek mythology. Our knowledge of Greek mythology and the pre-patriarchal traditions is deeply indebted to the work of the classicists and anthropologists of the last century who have devoted themselves to searching out the traces of Minoan-Mycenean civilization and to studying the survival and transformation of these traces in the classical world. Bachofen (1967), Briffault (1971), Campbell (1976), Cook (1940), Farnell (1971), Friedrich (1978), Harding (1973), Harrison (1957), Herberger (1972),

Hillman (1975, 1980), Kerényi (1979, 1976, 1975, 1967, 1951), Lefkowitz (1986, 1982), Mayerson (1971), Nilsson (1961, 1964), Otto (1964), Scully (1979), Slater (1968), Stein (1977), and Vernat (1988) all bring together a brilliant scholarship and intuition about the Greek world that conveys a deep understanding of ancient Hellenistic life and the traditions within that life. In studying the epics of Homer (1951) and Hesiod (1988, 1914), many of these writers bring forth the presence of several multidimensional archetypal images of the feminine form.

Jung (1966) encouraged our reengagement with such ancient images, although unlike Freud he did not see them as seemingly dead deposits inherited from the archaic past. Rather, he believed that there exists in us the capacity to spontaneously make symbolic associations found so conspicuous in mythology (Downing, 1981). Recognition that the ancient mother-goddesses and the powerful feminine figures who appear in our own dreams are expressions of the same mother archetype may open us to dimensions of our experience and being to which we would otherwise be closed. Exposure to the inherited traditions may bring us in touch with what Jung calls the **collective unconscious** and help us to know that there is more to us than the personal and historical.

The sense that each female figure represents a world of her own, a peculiar illumination of the whole compass of human existence, is shown especially clearly by Walter Otto (1964) and Carl Kerényi (1951, 1967) in their writings on the Greek goddesses. Their bringing together of scholarship, intuition, and a willingness to be moved by what they encounter can serve as an important model in our understanding of vital feminine being. The living significance of the goddesses has been made visible even more powerfully in the writings of the classicist Jane Ellen Harrison (1957) and the Jungian analyst Esther Harding (1973), two women who combine deep learning, a gift for perceptive interpretation, and openness to the emotional power of the ancient traditions. Truly to know these myths means recognizing ourselves within them.

In a book written almost twenty years ago, Esther Harding (1973) suggested that our appreciation of contemporary dream images could be deepened and enriched by relating them to the age-old representations of the feminine contained in ancient myths. Her book presents the goddesses not as objects of worship but as figures through whom we might discover the various forms of the archetypal feminine - that is, of the eternal and universal aspects of the feminine. She presents the goddesses as psychological forces or principles which have been projected and

personified in classical mythology and introjected into ourselves as women. She suggests these goddesses act within us as a motivational force of feeling and inspiration. Harding (1973) called her book Women's Mysteries, in part to draw the attention of modern women to the mysteriousness, the unknownness, of their own femininity.

Many writers since have directed their attention toward Greek mythology which presents images of the feminine that convey the complexity, richness, and nurturing power of female energy. Greek epics convey images of human creativity and love inspired by the capacity of female bodies to give birth and to nourish, images of how humankind participates in the natural world, images which name authentic feminine courage, creativity, loyalty, and self-confidence, figures which communicate feminine capacity for clear insight, inclination for solitude, and the intensity of passion (Downing, 1981).

In recent years, there have been numerous books and articles written on goddess identification [The goddess: mythological images of the feminine (1981) by Christine Downing and Goddesses in everywoman (1984) by Jean Shinoda-Bolen; as well as other books and journal articles by Perera (1981), Woodman (1982, 1985),

Leonard-Schierse (1986, 1982), Berger (1985), Bergmann (1975), Berry (1975), Bradway (1978), Campbell (1988, 1968), Christ (1987, 1979), Clarus (1988), Clay (1983), Cornes-Triston (1986), Demetrakopoulos (1979), Deutelbaum (1987), Dewit (1986), Fleischer (1981), Friedrich (1978), Frontise-Ducroux (1981), Goldenberg (1979), Griffin (1978), Grigson (1976), Hall (1980), Hillman (1980, 1979, 1975), Kennedy (1986), Kerenyi (1979, 1976, 1975), King (1983), Kingston (1977), Kirksey (1980), Kleinbaum (1983), Lincoln (1989), Luke (1981), Malamud (1980), Mankowitz (1986), Martin (1986), May (1984), McCully (1986), Meier (1987), Monogham (1981), Oates (1975), Olson (1987), Pomeroy (1975), Pouplier (1978), Roccas (1986), Rubin (1978), Sobol (1972), Spretnak (1979), Stein, R. (1977), Stein, M. (1977), Stone (1984), Streeter (1981), Stroud (1982), Whitmont (1982), Woltmann (1971), Wiedmann (1984), Young-Eisendrath (1984), Zabriskie (1974), Zuntz (1971)]. These sources present archetypal images of women, drawn from Greek mythology, which display the feminine in multiple forms:

**ATHENA**, goddess of wisdom and art, represents the logical, self assured woman, who is ruled by her head with a driving intellectual force.

**APHRODITE**, goddess of love and beauty, the

alchemical goddess governing a woman's enjoyment of love and beauty, sexuality and sensuality, impels women to fulfill both creative and procreative functions.

**ARIADNE**, mistress of the labyrinth, who gives strength, courage, insight, and readiness to risk exploration into the depths of human experience.

**HERA**, goddess of marriage, stands for the woman who has a strong desire to find a husband, become a wife, and be married.

**DEMETER**, the living mother and goddess of grain, represents a woman's drive to provide physical and spiritual sustenance for her children.

**PERSEPHONE**, the daughter of Spring, maiden and queen of the underworld, expresses a woman's tendency toward pure innocence and her natural development beyond childhood.

**ARTEMIS**, goddess of the wilderness, the hunt and the moon, personifies the independent, solitary feminine spirit.

**HESTIA**, goddess of the hearth, embodies the spiritual, patient and steady woman who finds comfort in solitude and exudes a sense of intactness and wholeness.

(Bolen, 1984, p. i; Downing, 1981, p.53)

Although many of these Greek figures are culturally bound in some way or another, and although each figure incorporates a number of different characteristics creating some complexity in our understanding of them, there are some underlying principles to these archetypes which I believe represent universal human instincts. In order for the world to grow, there has been the presence of sexual energy in the universe, the instinct to pair bond, the experience of giving birth and bringing forth life, and perhaps the existence of a spiritual force residing within the human (psyche). All of these dynamics have been influenced by history and culture to a certain degree which have shaped how these instincts have been presented. Perhaps we are born with these instincts as a core component within the human body that may rest dormant or become activated into our behaviors. Perhaps these forces have been present in our species since the beginning of time and across cultures, but how they've been presented has been shaped by social mores. The images representing

these forces have become differentiated by culture and Jungian theory assumes the images, the archetypes, that become imprinted within the human psyche take on multiple dimensions that represent potentialities for each person. Fully realizing them means acknowledging these archetypal forces from within, being exposed to alternative archetypes, recognizing them, integrating them, and translating them into our behavior. These goddesses represent some projections of the human psyche. The nature of the material being projected and how women experience these images draw upon culture to a certain degree, and how women realize these qualities within themselves is probably a matter of personal choice.

Some contemporary scholars ask why we are interested in these "moldy" images from the past and question what relevance the goddesses have to women today. Many of our contemporary conflicts originate in these archetypes. The present heated debate over day care provision directly relates to Demeter and the issues associated with her regarding the care and protection of the young. Divorce law often invokes Hera and children of divorce express the same feelings and sentiments as did the children of Hera and Zeus. Issues abounding in the area of sexuality relate to the powerful force of Aphrodite, and spiritual issues at the forefront of the Women's movement reflect Hestia. The

nurturing power of women therapists resoundingly reflects Ariadne, ardent naturalists and environmental protectionists bespeak of Artemis, and the current social press in our culture for women to think and be independent invites Athena who fits well into our patriarchal age. Regardless of how "advanced" our culture has become, these basic archetypes have appeared in our modern living. Today's contemporary issues, I believe, are multiple versions of the same underlying process found in Greek mythology depicting recurrent human dilemmas found throughout history in our human existence.

One cannot help but wonder if some of these archetypes become more frequently activated at different points or stages in the life cycle. For example, does Athena predominate in women of college age who value liberation and have been influenced by the feminist movement of the 1970's? Are women on a career-bound track in their 30's who value Athena and Artemis adding Demeter? Is Athena prevalent in older women who may value the logos principle and their thoughtful intellect towards the end of their life cycle? What happens to Aphrodite as women grow older? Do Ariadne and Hera appear in women at an age where they are seeking a mate and have strong relationship concerns? Do these archetypes reappear after divorce and mid life crisis? What happens to Demeter long after a woman's child

bearing years are over? Does Demeter reappear again with grandparenting? Where is the Great Mother archetype in our culture today? Do younger women exemplify more of Persephone? Have women given up the innocence of Persephone or do women desire a reconnection to her pure image? Does the way in which Aphrodite has been received in our culture influence this? Does Artemis appear more strongly in younger women setting out on the first course of their life? Does Artemis appear in older women who have been widowed? Do women of 30 value the independence of Artemis or have they now acquired a stronger interest in family life? Does Hestia appear in 30 year old women currently active in the spiritual movement? Does Hestia appear in older women who have had a strong religious upbringing or who acquire her integrity maturationally? Do women develop a more diverse identification pattern with all of these archetypes as they grow older or do they streamline them?

Despite the current emphasis on women's studies, there does not yet exist a comprehensive theory of women's adult development (Roberts and Newton, 1987; LeWittes, 1982; Katz, 1979; Livson, 1976). At present, research provides us with only the bare outlines of women's growth and development over the life span. Even fewer studies have presented categories of the feminine and the variables that

may affect perceptions of gender as women experience them (Deaux, 1984). The recent books written on goddess identification present distinct categories of the feminine and offer some guidelines to the developmental theory of women which warrant some scientific and empirical attention by the academic community.

This study is an empirical investigation to reveal the goddesses that women identify with over the life cycle. The approach is designed to reveal the phenomenology of how women experience these images. To acquire precise corresponding dimensions of the feminine, the Coan Inventory of Masculine and Feminine Dimensions (1989) was utilized in the research because it identifies 12 factors that relate to the way in which women experience these images. The instrument delineates distinct varimax and oblimin solutions that identify salient dimensions of the feminine:

1. **NURTURANCE:** representative items include concern for others, warm, tender, enjoys helping people, compassionate, kind, understanding, responsive to others, and sympathetic. Some of the other labels considered for this scale were affiliation, compassion, relatedness, and interpersonal concern.

2. **EMOTIONAL ACCESSIBILITY:** representative items include easily upset, feelings easily hurt, cries easily, feels inferior, needs security, fearful, needs approval, and emotional. Alternative labels considered were emotional vulnerability, emotionality, emotional reactivity, and emotional sensitivity.

3. **AESTHETIC-IMAGINAL ORIENTATION:** representative items include enjoys art, enjoys poetry, enjoys watching plays, poetic, intuitive, enjoys reading novels, creative, contemplative, receptive, and perceptive. Aestheticism here represents a kind of inner openness, an openness to the imaginal realm, and to ideas and feelings that are not under deliberate rational control.

4. **PIETY:** representative items include religious, spiritual, committed, home-oriented, faithful, and forgiving. Some alternative labels would be spirituality, religiosity, commitment, and fidelity.

5. **ASCENDANCE:** representative items include dominant, forceful, controlling, enjoys power, a

leader, aggressive, and assertive. Other possible labels might be dominance, aggressiveness, and power orientation.

6. **CONCRETE ACTION:** representative items include interested in mechanical things, enjoys carpentry, interested in science, enjoys hunting, and enjoys fishing. The factor encompasses a pattern of variables that has been regarded as a form of masculine interest.

7. **IMPULSIVITY:** representative items include daring, fearless, flighty, courageous, wild, reckless, risk-taking, and brave. This scale relates to concepts of thrill-seeking and adventure.

8. **AUTONOMY:** representative items include self-reliant, self-sufficient, independent, and individualistic.

9. **ORDERLINESS:** representative items include orderly, neat, precise, logical, focused, rational, likes mathematics, lazy (negatively loaded), and sloppy (negatively loaded).

10. **ACTIVITY:** representative items include enjoys vigorous activity, enjoys athletics, active, and energetic. Alternative labels might be energy, athleticism, vigor, and activity level.

11. **EXPRESSIVENESS VS. RETICENCE:** representative items include talkative, open, shares feelings, sociable, expressive, and excitable. Reticent items include quiet, soft spoken, hides emotions, and passive.

12. **SENSUALITY:** representative items include sensual, seductive, lustful, physically attractive, passionate, and romantic.

[Coan, R.W. (1989) Dimensions of masculinity and femininity: Self report inventory. Journal of Personality Assessment, 53, 816-826.]

Of all the factors, Nurturance corresponds most closely to Bakan's (1966) concept of communion and to the principle of Eros, applied here in the Jungian sense; however, both of these principles include more conceptually than the items on this factor (Coan, 1989). Emotional Accessibility contains items similar to those found in scales designated as measures of anxiety or

neuroticism, "but such pejorative labels reflect the outlook of an emotionally repressive or stoic society. It is well known that women tend to score higher on such scales than do men, but it could be easily argued that the sex difference reflects a strength, rather than a weakness, on the part of women. Moreover, the quality manifested in a ready emotional response and expression may be essential for intimacy and personal growth, and the inability to cry or feel pain may be as much a hindrance to development as a mark of maturity" (Coan, 1989, p. 818; Coan, 1974). On the Ascendance scale, the basic theme running through the salient items is a tendency to view relationships in terms of power. This is an aspect of the principle of agency (Bakan, 1966) and the principle of instrumentality (Parsons and Bales, 1953), but both these terms include a bit more than the content of this factor. The combination of variables on the Orderliness scale suggests something in the realm of rational-analytical consciousness, and is the clearest expression in this study of what Jung calls the logos principle. Related concepts that appear in the Jungian literature would include the thinking function, Apollonian consciousness (Hillman, 1972), and patriarchal consciousness (Neumann, 1953, 1963). The scale of Concrete Action includes themes of extroverted sensation, materialism, and practicality. Expressiveness reflects the way in which Parsons and Bales

(1953) have used the term as an aspect of relatedness that involves transparency or the sharing of feelings. Reticence might be viewed as an aspect of autonomy that involves the maintenance of individual privacy or keeping feelings unavailable to others (Coan, 1989).

The author has chosen this instrument for the study because of its sensitivity to Jungian concepts and its precise empirical dimensions. The precise dimensions of femininity and masculinity will help identify the qualities within each goddess that women are relating to. Specifically, the study seeks to explore: (1) Whether patterns of goddess identification vary with age? (2) Whether certain dimensions of femininity and masculinity vary with age? and (3) How masculine and feminine dimensions relate to goddess identification?

This research is designed to add to the body of literature on women's adult development over the life span and offer some guidelines to the developmental theory of women.

## METHOD

The purpose of this research was to study age progressions of women as reflected in Greek goddess archetypes.

### Subjects

Subjects were drawn from a group of women at a local community college (N=118), a setting which provided a wide variety of subjects and range of age. There were five age categories: 20-29 (N=27), 30-39 (N=28), 40-49 (N=24), 50-59 (N=21), 60 and above (N=18). Some of the subcategories for marital status and education yield sums slightly below N=118 because a few subjects omitted these demographic inquiries. Twenty-three subjects were single, 58 were married, 24 were divorced, and 12 were widowed. Ninety subjects had children and 25 had no children. Twelve subjects had less than 12 years of schooling, 25 had 12 years of education, 59 subjects had 13-16 years of schooling, and 15 subjects had 17 years of education or more. There was a wide range of stated occupations represented in the sample: homemaker (N=12), nanny (N=1), food service (N=4), waitress (N=3), cosmetologist (N=1), secretary (N=3), paralegal (N=3), receptionist (N=2), cashier (N=2), store owner (N=1), store manager (N=2), sales clerk (N=5), insurance clerk (N=1), business manager (N=1), office manager (N=2), personnel assistant (N=1),

administrative assistant (N=4), financial officer (N=1), bookkeeper (N=1), auditor (N=1), computer science technician (N=3), computer programmer (N=1), medical technician (emergency, respiratory, optometric, radiology) (N=12), massage therapist (N=1), acupuncture therapist (N=1), aerobic instructor (N=1), owner and instructor of a tap/jazz studio (N=1), dress shop owner (N=1), clothing buyer (N=1), clothing designer (N=3), clothing manufacturer (N=1), artist (N=4), photographer (N=1), writer/author (N=2), poet (N=1), lapidarist (N=1), heavy equipment operator (N=1), factory worker (N=1), drafter (N=1), state trooper (N=1), military officer (N=1), feed store owner (N=1), rancher (N=1), postal clerk (N=1), library page (N=1), instructional aide (N=1), teacher (elementary education, english, math, music) (N=6), liberal arts students (math, science, psychology, sociology, anthropology, social studies, nutrition, political science, public administration, english, education, language, art history) (N=12), college professor (N=3), college administrator (N=1), physician (N=1), physicist (N=1), psychobiologist (N=1), psychology researcher (N=1), counselor (N=2), minister (N=1), nurse (N=3), nutritionist (N=1), hydrologist (N=1), accountant (N=2), business administrator (N=2), lawyer (N=1), electrical engineer (N=1), industrial engineer (N=1), commercial airline pilot (N=1). Overall, there were 12 women who worked in the home,

12 who worked in service related occupations, 20 women were in medical/health vocations, 5 were employed in high tech jobs, 25 worked in business related occupations, 10 women were employed in education, 12 were students, 21 women were working in professional capacities, 8 were in artistic vocations, and 3 were employed in heavy labor industries.

### Procedure

A preliminary questionnaire was pre-tested on 6 subjects and revised to ensure that all subjects understood the set of materials. The revised questionnaire included a cover sheet that defined sample demographics on age, marital status, children, education and occupation. The next section presented Coan's Inventory of Feminine and Masculine Dimensions, an instrument measuring nurturance, emotional accessibility, aesthetic-imaginal orientation, piety, ascendance, concrete action, impulsivity, autonomy, orderliness, activity, expressiveness vs. reticence, and sensuality. Subsequent to the inventory were eight descriptions of Greek goddesses (Athena, Aphrodite, Ariadne, Hera, Demeter, Persephone, Artemis, and Hestia). Each description was followed by a rating scale measuring how much the subject experienced the goddess as representing herself or as representing something she has experienced in herself. Four alternatives were provided: not true, slightly true, mostly true, and definitely true.

The final page inquired: (1) Which goddesses are most like you? (2) Which goddesses are most different from you? and (3) Which goddesses would you like to develop more?

## RESULTS

(1) Does response to goddesses vary with age?

Are there systematic age differences in the extent to which women at different age levels regard themselves as having the qualities of any given goddess?

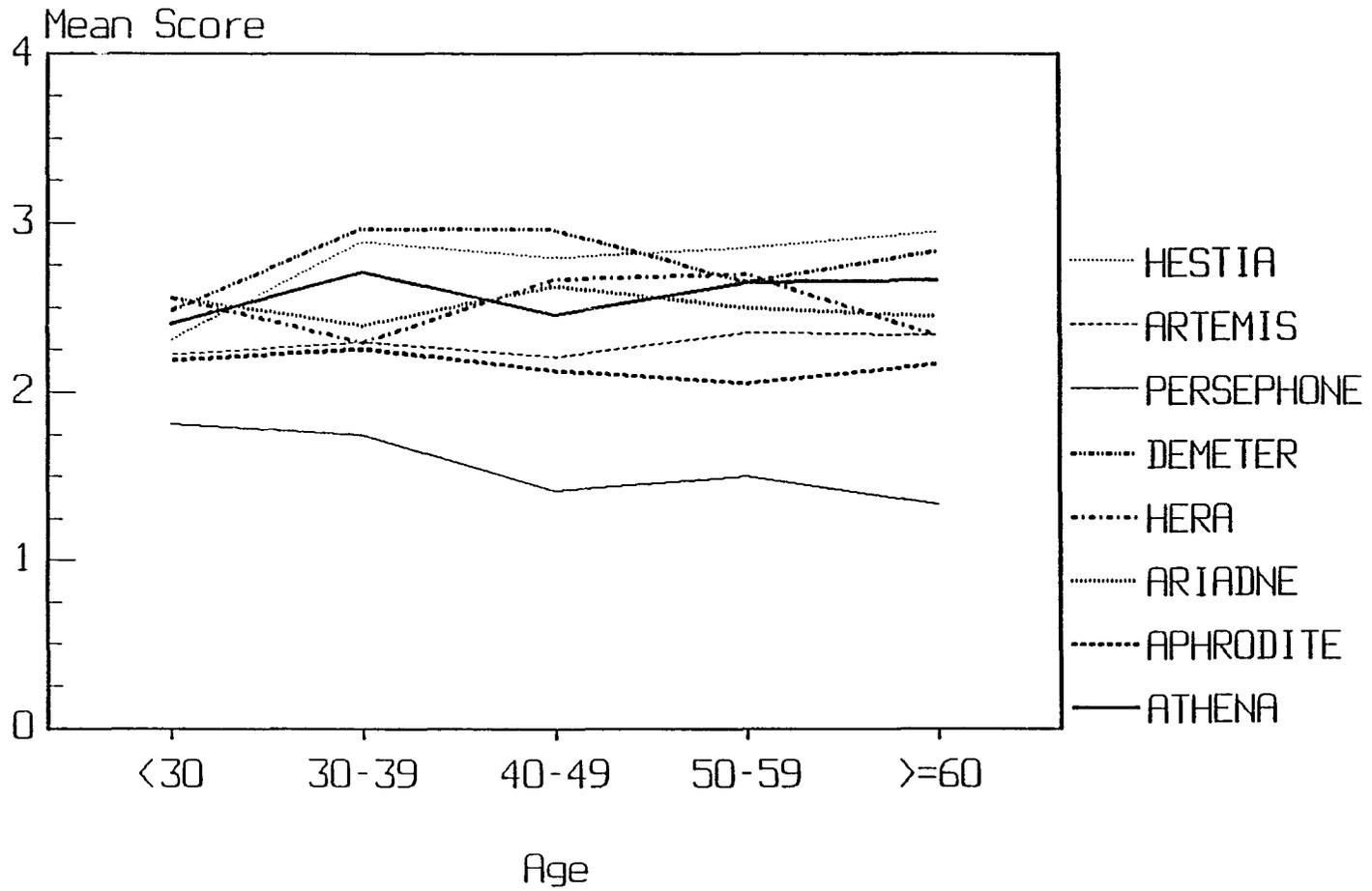
An analysis of variance was calculated for each goddess by age, with age level treated as the independent variable, and scores of one to four (not true, slightly true, mostly true, and definitely true) providing the dependent-variable data.

1. Analysis of Variance of Goddess  
Identification by Age Group

	<u>20-29</u>	<u>30-39</u>	<u>40-49</u>	<u>50-59</u>	<u>60+</u>	<u>F</u>	<u>Sig of F</u>	<u>X</u>
Athena	2.407	2.714	2.458	2.650	2.667	.52	.725	2.579
Aphrodite	2.185	2.250	2.125	2.050	2.167	.12	.974	2.155
Ariadne	2.556	2.393	2.625	2.500	2.444	.22	.927	2.503
Hera	2.556	2.296	2.667	2.700	2.333	.70	.595	2.510
Demeter	2.481	2.964	2.958	2.650	2.833	1.09	.365	2.777
Persephone	1.815	1.750	1.417	1.500	1.333	1.70	.154	1.562
Artemis	2.222	2.296	2.208	2.350	2.333	.08	.987	2.282
Hestia	2.308	2.885	2.792	2.850	2.944	1.47	.216	2.756

The values in the main body of the table represent means.

# 1. Goddess Identification by Age Group



(2) Does self-description in terms of the components of femininity and masculinity vary with age?

Are there systematic age differences in the extent to which women at different age levels regard themselves as having the qualities in Coan's Inventory measuring dimensions of masculinity and femininity?

An analysis of variance was calculated for each scale by age, with age level treated as the independent variable and scores of one to four providing the dependent variable data with each scale scored as an average of item weights.

2. Analysis of Variance of Feminine-Masculine Dimensions by Age Group

	<u>20-29</u>	<u>30-39</u>	<u>40-49</u>	<u>50-59</u>	<u>60+</u>	<u>F</u>	<u>Sig of F</u>
Nurturance	3.304	3.296	3.375	3.386	3.376	.18	.948
Emotional Accessibility	2.554	2.281	2.417	2.400	2.182	1.01	.405
Aesthetic-Imaginal Orientation	2.770	2.904	2.855	3.000	3.188	1.52	.201
Piety	2.652	3.000	2.935	3.233	3.238	3.67	.008*
Ascendancy	2.400	2.559	2.457	2.310	2.544	.55	.701
Concrete Action	1.808	1.814	1.678	1.924	1.975	.80	.530
Impulsivity	2.132	2.004	1.959	1.953	2.269	1.37	.250
Autonomy	2.952	3.179	3.242	3.124	3.188	.87	.485
Orderliness	2.916	2.944	2.900	2.886	2.975	.10	.984
Activity	2.409	2.478	2.413	2.435	2.516	.13	.970
Expressiveness vs. Reticence	3.000	2.979	3.071	2.860	2.700	1.80	.133
Sensuality	2.465	2.596	2.386	2.100	2.367	1.78	.138

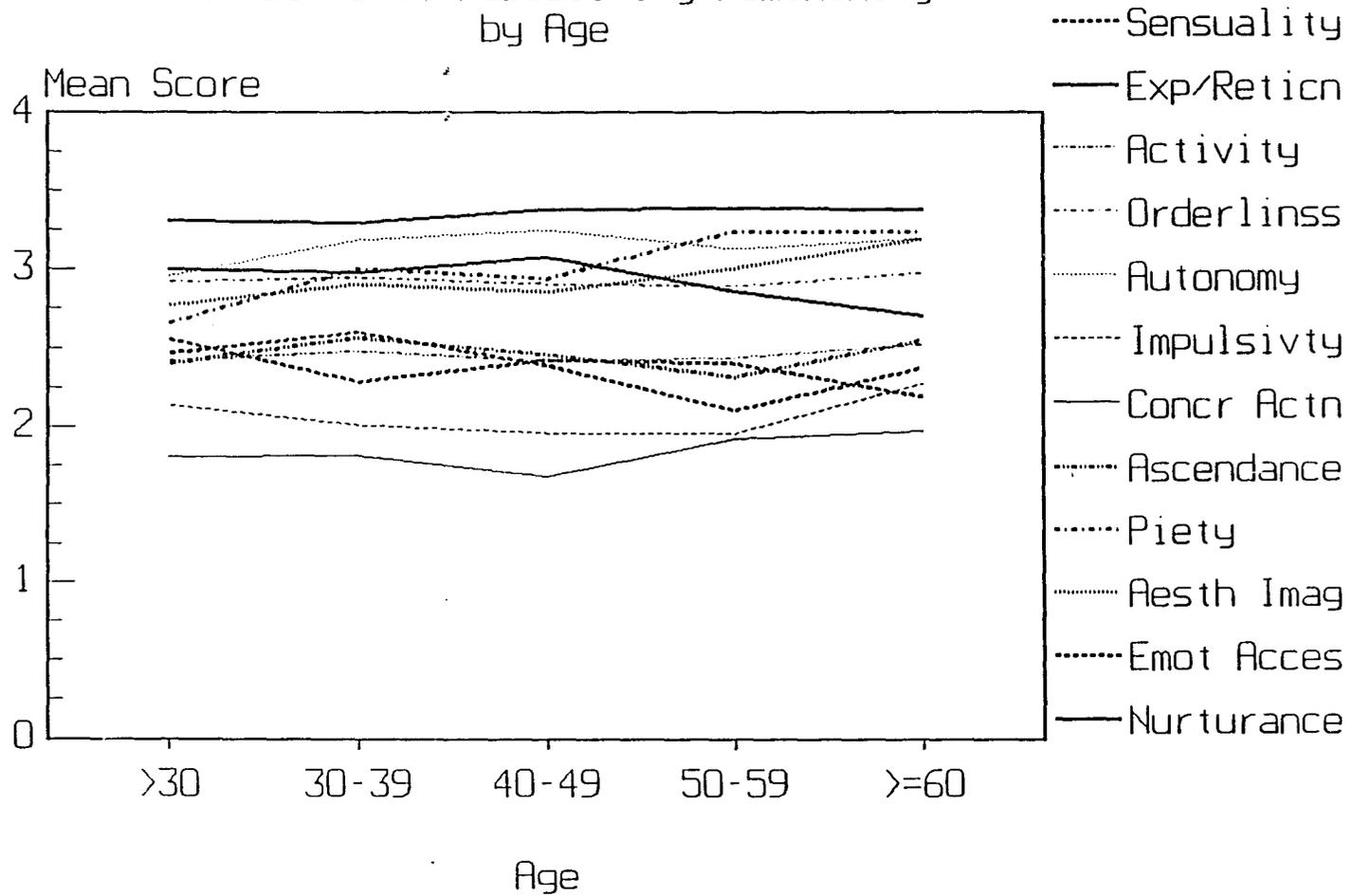
The values in the main body of the table represent means.

A Scheffe procedure determined the significant difference on the piety scale occurred between the first age level (20-29) and the last age level (60+).

(3) How is self-description in terms of the components of femininity-masculinity related to goddess identification?

A Pearson correlation matrix was generated to obtain a set of intercorrelations between the M-F scores and the goddess scores.

## 2. Dimensions of Masculinity-Femininity by Age



**3. Pearson Correlation Coefficients between Goddess Identification  
and Dimensions of Femininity and Masculinity**

	<u>Athena</u>	<u>Achrodite</u>	<u>Arriadne</u>	<u>Hera</u>	<u>Demetar</u>	<u>Pers</u>	<u>Artemis</u>	<u>Hestia</u>
Nurturance	-.0012 (113) P=.990	.2842 (113) P=.002	.3298 (113) P=.000*	.1694 (112) P=.074	.2713 (113) P=.004	.0109 (113) P=.909	-.0125 (112) P=.896	.1474 (110) P=.124
Emotional Accessibility	-.2227 (111) P=.019	.2423 (111) P=.010	.1143 (111) P=.232	.1598 (110) P=.095	-.1087 (111) P=.256	.0816 (111) P=.395	.0654 (110) P=.497	-.0944 (108) P=.331
Aesthetic-Imaginal	.3833 (105) P=.000*	.2499 (105) P=.010	.2626 (105) P=.007	-.0089 (104) P=.928	.0622 (105) P=.528	.0458 (105) P=.643	.2720 (104) P=.005	.1890 (102) P=.057
Piety	.0234 (109) P=.809	.1508 (109) P=.118	.2026 (109) P=.035	.1937 (108) P=.045	.2509 (109) P=.008	-.0566 (109) P=.559	-.0309 (108) P=.75	.4161 (106) P=.000*
Ascendancy	.2860 (108) P=.003	.0759 (108) P=.435	-.0457 (108) P=.638	-.0809 (107) P=.408	-.0097 (108) P=.921	-.1014 (108) P=.296	.2867 (107) P=.003	-.0417 (105) P=.673
Concrete Action	.1978 (113) P=.036	-.0406 (113) P=.670	-.0602 (113) P=.526	.0603 (112) P=.528	-.0123 (113) P=.897	.1094 (113) P=.249	.1594 (112) P=.093	-.0474 (110) P=.623
Impulsivity	.2585 (108) P=.007	.3335 (108) P=.000*	.1215 (108) P=.210	-.0804 (107) P=.411	-.0453 (108) P=.642	.1948 (108) P=.043	.4895 (107) P=.000*	-.1692 (105) P=.084
Autonomy	.3665 (114) P=.000*	.2655 (114) P=.004	.2072 (114) P=.027	-.0965 (113) P=.309	-.0504 (114) P=.595	-.0228 (114) P=.810	.2511 (113) P=.007	.1274 (111) P=.183
Orderliness	.2531 (111) P=.007	.0486 (111) P=.613	.2164 (111) P=.023	.0736 (110) P=.445	.1134 (111) P=.236	-.0105 (111) P=.913	.1232 (110) P=.200	.1634 (108) P=.091
Activity	.0235 (113) P=.804	.0982 (113) P=.301	.0623 (113) P=.512	.0141 (112) P=.883	.0316 (113) P=.740	-.0906 (113) P=.340	.1021 (112) P=.284	-.2086 (110) P=.021
Expressiveness/Reticence	.0169 (112) P=.860	.2397 (112) P=.011	.2377 (112) P=.012	-.0037 (111) P=.969	.0690 (112) P=.470	-.0175 (112) P=.855	.0212 (111) P=.825	-.1052 (109) P=.276
Sensuality	.0768 (106) P=.434	.5784 (106) P=.000*	.1733 (106) P=.076	.0391 (105) P=.692	-.0641 (106) P=.514	.0425 (106) P=.665	.1063 (105) P=.280	-.0269 (103) P=.787

(4) Which goddesses are most like you?

Analysis of these responses was handled descriptively by providing cell frequencies and percentages by age level. The row totals represent the percentage of the entire sample that identified with a given goddess.

## 4. Goddesses Most Identified with by Age

	<u>20-29</u>	<u>30-39</u>	<u>40-49</u>	<u>50-59</u>	<u>60+</u>	Row Total
Athena	7 26.9	10 40.0	5 23.8	6 35.3	4 22.2	32 29.9
Aphrodite	7 26.9	1 4.0	1 4.8	2 11.8	1 5.6	12 11.2
Ariadne	3 11.5	1 4.0	2 9.5	3 17.6	1 5.6	10 9.3
Hera	1 3.8	2 8.0	2 9.5	2 11.8		7 6.5
Demeter	3 11.5		2 9.5	1 5.9	2 11.1	8 7.5
Persephone	1 3.8	1 4.0				2 1.9
Artemis	2 7.7	3 12.0	1 4.8		3 16.7	9 8.4
Hestia	2 7.7	7 28.0	8 38.1	3 17.6	7 38.9	27 25.2
Column Total	26 24.3	25 23.4	21 19.6	17 15.9	18 16.8	107 100.0

(5) Which goddesses are least like you?

## 5. Goddesses Least Identified with by Age

	<u>20-29</u>	<u>30-39</u>	<u>40-49</u>	<u>50-59</u>	<u>60+</u>	Row Total
Athena	3 12.0		2 10.5	2 12.5		7 6.9
Aphrodite	6 24.0	9 37.5	7 36.8	2 12.5	5 29.4	29 28.7
Ariadne	1 4.0			3 18.8		4 4.0
Hera	5 20.0	4 16.7	1 5.3		3 17.6	13 12.9
Demeter		1 4.2	2 10.5	1 6.3	2 11.8	6 5.9
Persephone	5 20.0	6 25.0	4 21.1	3 18.8	4 23.5	22 21.8
Artemis	2 8.0	2 8.3	3 15.8	3 18.8	3 17.6	13 12.9
Hestia	3 12.0	2 8.3		2 12.5		7 6.9
Column Total	25 24.9	24 23.8	19 18.8	16 15.8	17 16.8	101 100

(6) Which goddesses would you like to develop more?

## 6.Desired Goddess Development by Age

	<u>20-29</u>	<u>30-39</u>	<u>40-49</u>	<u>50-59</u>	<u>60+</u>	Row Total
Athena	4 18.2	7 33.3	6 31.6	3 17.6	4 25.0	24 25.3
Aphrodite	6 27.3	7 33.3	3 15.8	3 17.6	1 6.3	20 21.1
Ariadne		2 9.5	6 31.6	1 5.9	2 12.5	11 11.6
Hera	1 4.5	1 4.8	1 5.3	2 11.8	2 12.5	7 7.4
Danebor	4 18.2	1 4.8		1 5.9		6 6.3
Persephone	1 4.5			1 5.9		2 2.1
Artemis	1 4.5	1 4.8	1 5.3	3 17.6	4 25.0	10 10.5
Hestia	5 22.7	2 9.5	2 10.5	3 17.6	3 18.8	15 15.8
Column Total	22 23.2	21 22.1	19 20.0	17 17.9	16 16.8	95 100.0

## SUMMARY OF RESULTS

A Scheffe procedure determined a statistically significant difference occurred on the piety scale between the first age level (20-29) and the last age level (60+). All other results discussed here are nonsignificant trends in the data. Some of these nonsignificant differences accord with much of what academic psychologists already know about age trends and will be used as a springboard for theory speculation.

In this study of age progressions in women as reflected in Greek goddess archetypes, Persephone, the daughter and maiden, was repressed in the overall sample, emerged highest in the youngest age group and declined steadily with age. Hestia, the spiritual goddess of the hearth, rose progressively with age. Demeter, the mother goddess, emerged most strongly in the 30 and 40 age groups.

Piety, highly correlated to Hestia, significantly increased with age. Younger subjects were more expressive and open with their feelings; older subjects were more reserved and reticent. Sensuality, strongly correlated to Aphrodite, was highest in the 30-39 age level. Aesthetic-imaginal orientation increasingly rose with age and was highly correlated with Athena, goddess of wisdom

and art. Adventurousness emerged in a U shaped distribution with 20 and 60+ year old subjects scoring highest. A goddess 60+ year old subjects wanted to develop more was Artemis, goddess of the wilderness, the hunt and the moon, the independent, solitary feminine spirit.

Demeter and nurturance appeared in the sample with the highest mean scores in the Analysis of Variance. Goddesses most claimed by subjects in the series of questions at the end of the study were Athena and Hestia. Goddesses least claimed were Aphrodite and Persephone, denying the more sensual and innocent prototypes. Goddesses women would like to develop more were Athena and Aphrodite.

There is the suggestion from this research that the Women's movement and the resulting cultural shifts in the 1970's and 1980's have produced strong Athenas. In the last half of the 1980's, there seemed to be a spiritual awakening in women (with Hestia emerging as a strong archetype). A dawning archetype among women in the 1990's, as indicated by the subjects in this study, will be Aphrodite.

## DISCUSSION

To review the findings of this study, it is important to see the results in a way that does not suggest the traditional split between work and family (Rubin, 1979; Wiersma, 1979; Meda, Hefner, and Oleshansky, 1976). This tendency in the literature has led to a great deal of conflict for women and has acted as a deterrent to their full development. To arrive at a theoretical model of development for women, there is a need for social scientists to bring together their empirical findings into an integrated framework, model, and theory of development that does not suggest this traditional/nontraditional split.

Of all the factors studied, Nurturance appeared as an important dimension to include in a comprehensive theory of women's adult development. Concern for others, helping other people, being warm, tender, compassionate, understanding, and responsive all have something to do with the essence of a woman's identity. These factors include and reflect the Eros principle as Jungians have used the term and Bakan's concept of communion.

In relating the different elements of the study together, Nurturance, Piety, and Autonomy emerged as strong components along with the goddesses Demeter, Hestia, and

Athena respectively. At first, it was hard to explain how nurturance and autonomy coexist, how Demeter and Hestia correspond to Athena, it was difficult to arrive at an understanding of how these qualities join together. The concept of Autonomy, I believe, represents the independence that women have achieved today both inside and outside the home. That within the concept of relatedness, women are also experiencing their own autonomy in a more integrated way.

Athena shows beautifully the independence, intelligence, self confidence, and competence women have achieved. She is the archetype present in successful female physicians, psychologists, lawyers, business consultants, architects, writers, artists and other women of excellence. Many women have proven beyond question their equality and competence; however, when we take a look at modern Athenas, we do not necessarily see liberated women (Woodman, 1982). In many cases, we see unhappy women who are saying, "I have the perfect job, a beautiful house, great clothes ... but there has to be more to life than this." When the feminine principle of love succumbs to calculating, intellectualized ambition, relationships suffer and women wind up feeling very lonely. The subjects in this study valued nurturance as much as autonomy and appear to be resolving this split by linking their thoughtful side with their more caring and nurturing aspects. If Athena represents the culmination of

the women's movement, it appears that women are also adding additional components to her (Aphrodite, Demeter, and Hestia).

Demeter appeared as the strongest archetype in women of 30 and 40. Along with nurturing capabilities, women seem to be cultivating their care-giving qualities with more expressiveness as they near 50. The data also suggests that Demeter reappears with grandparenting for women over 60. From a Jungian perspective, this evidence suggests that the predominating Great Mother is still alive and well in our culture today representing an eternal care-giving dimension in the feminine psyche. The instinctive force in women to bring forth, cultivate, and nurture life is the Great Mother. Demeter is one version of Her, who symbolizes a major archetype imprinted in the psyche of women, she is part of our historical memory, and a universal element in the collective unconscious. This life-giving force in women surfaced most strongly in the study during the child bearing years of women in the third and fourth decades of their life cycle. What appeared to be an interesting trend in the data was how Demeter disappeared in the projective portion at the end of the study. When women were asked, "What goddesses are most like you?", very few subjects claimed Demeter. Perhaps motherhood has been overemphasized as a role for women in the past and women are now saying that they have

other archetypes also present that they would like recognized.

Hestia, the goddess of the hearth who embodies the human family, was also a prominent archetype. Subject identification with her rose progressively with age, culminating in women of 50, 60, and 70. Kuhlén (1964) reported that a major concern in studies of aging has been the confounding between maturational (age related) and generational (cultural related-cohort plus time of measurement) change. It is important to keep in mind that the rising emergence of Hestia by age could be a generational trend reflecting a strong religious upbringing that older women acquired as much as an age related trend in which women develop integrity maturationally. In Greek mythology, Hestia was the warm goddess of the hearth, the place in the house where the fire was maintained. When a member of the family departed to found a new family, a parcel of fire was taken from the parents' hearth, thus symbolizing the continuity of the family (Bradway, 1978). Because of her warm domestic flame, Hestia took on a sacred character that was spiritual, committed, home-oriented, faithful, and forgiving. She was paid reverence in all Greek city-states because she was known for not taking part in wars or disputes. As a protectress of supplicants who fled to her for protection, Hestia represented the hearth of

the Greek people where the eternal flame was attended. She was venerated for having invented the art of building houses, and she represented personal security, the sacred duty of hospitality, and feelings of mutual friendship. Inside, the goddess of the hearth embodies the spiritual, patient and steady woman who exudes a sense of intactness and wholeness. She is strongly correlated with Piety, a sign of maturity and integrity acquired near the end of life. She exhibits a kind of spiritual wisdom, crowning the maturational process with a bit of reticence mixed in reflecting Hillman's (1979) senex concept of deliberation without action, which also includes a kind of inner knowingness (as reflected in the aesthetic and orderlines dimensions of the study). The wisdom of Hestia "...is a post-narcissistic love of the human [collective] -not of the self- as an experience which conveys some world order and spiritual sense of meaning.." (Erikson, 1950, p. 232). With this procured sense of meaning in the spiritual sense of Hestia, there is also a new freedom at the end of life. Letting go of some still cherished old ways, accepting that some things really are over, Hestia represents the courage of older women to discover the depths of their honesty and wisdom from within. The acceptance of limits, of separateness, of finitude, is clearly a central task of later life. Fully coming to terms with death is probably on the far side of this period (Downing, 1982).

Older women in the study also wanted to develop Artemis in addition to their acquired Hestian archetype. Both of these goddesses are characterized by a connection with a spiritual force found in a solitary, tranquil setting. Whether in the home or wilderness, women in later life often find comfort in solitude (Hestia with a more quiet, internal, unflamboyant nature; Artemis with a more adventurous, external, flashing spirit). Despite the chosen domain, women often experience the same developmental issues in later life. How often this desire for spiritual development is mislabeled as loneliness, especially with accompanying widowhood. There is nothing lonely about Artemis - she has a very active dynamic aspect to her, also exhibited in younger women setting out on the first course of life, filled with an aesthetic-imaginal orientation and a sense of autonomy which probably gives an Artemis woman the freedom she requires to explore her own inner terrain. There is a sensate function to her that is vitalizing and probably an important aspect in preparing for life as well as death. Women in the last stage of life are finally free to be Artemis; Women in the first stage of life are beginning to explore newfound dimensions to their life.

In exploring the first course of adult life, women of 20 were more expressive and interested in Ariadne and Hera. Both are revealing goddesses that demonstrate strong

mate-seeking behaviors and coupling needs. Implied in the results was a heightened arousal level for this age group perhaps reflecting what happens when women first consider their relational needs. Not surprising was a strong showing of the Eros principle that emerged in the Nurturance scale. Falling in love for the first time can most notably bring out the more expressive and emotionally accessible dimensions in a woman's personality.

Aphrodite, representing the apex of emotional accessibility and expressiveness, stimulated some interesting findings in the areas of sensuality and sexuality, areas in which many women feel quite vulnerable. Women of 30 scored highest on Aphrodite and sensuality (replicating the sexological literature), but displayed a considerable amount of ambivalence in claiming her. A trend found throughout the data was that women least identified with her and wanted to develop her more. Perhaps women enjoy being sensual and passionate, but also fear the double standard which is still one of the most oppressing and damaging experiences of women today. Sexual behavior is an area in which women are often attacked and discredited. Given this cultural trend, it is not at all surprising to find the repression of Aphrodite in this sample and ambivalence, on the part of women, in expressing their sexuality. Subjects in this sample also indicated in a

striking way their desire to develop Aphrodite in the future. One hopes that in the 1990's, there will once again be another look at the sexuality of women from a healthy perspective. Research considerations about the repression of sensuality in our culture, its effects on the self-identity of women, and impact on relationships between men and women will be vital issues to regard. A future key may be in joining the emerging Hestia archetype with Aphrodite uniting the sensual and spiritual. The Eastern world abounds with these archetypes and other societies exhibit these prominent blends that join sensuality and spirituality together.

Persephone was more prevalent among the younger subjects as expected, but generally denied by the sample with the lowest overall scores, suggesting that women have given up the innocent, pure prototype in favor of a more mature, experienced self.

The key to all of these archetypes is for women to gain access to alternative modes of experience, as possibly displayed in the age 50 group. With a more diverse identification pattern, women in this mid-life transition seemed to be adding components to their identity. Perhaps these women were experiencing their children leaving home and embarking on a second career, or divorced, these women

were making some accelerated changes for the second half of their life, or simply, these women were in the midst of mid life crisis and were transitioning into a new pattern of development. The key, as exemplified in these women, is in being open to new experiences and alternative archetypes throughout the life cycle.

In order to offer some meaningful guidelines toward a comprehensive theory of women's adult development, the results of this study have been pruned into a diagram which shows the predominating goddess and M/F dimensions by each age group. Below this is a chart which contains some beginning ideas for theoretical development - the emerging concepts have a striking similarity to Erikson's Theory of Psychosocial Development. Following this is a comparison of the other existing theories of adult development -Daniel Levinson's Life Structure Theory, Nevitt Sanford's Holistic Theory, James Hillman's Puer/Senex Model, and Carl Gustav Jung's Individuation Theory. Although a full review of each theory is beyond the scope of this section [Appendix A], major theoretical components will be considered.

APPENDIX A.

Theoretical Considerations for a Model of Development  
in Adult Women

### 7. Diagram of Concepts

Age	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60+</u>
Goddess	Ariadne-Hera	Demeter	Demeter	Hestia	Hestia
M/F Dimension	Nurturance Expressiveness	Nurturance Autonomy	Nurturance Autonomy Expressiveness	Nurturance Piety Autonomy Aesthetic	Nurturance Piety Autonomy Aesthetic Reticence
Concept	Relationship		Motherhood	Integrity	
Formation 1	Pair Bonding		Bringing Forth Life	Spiritual Wisdom	
	<u>The Capacity to Love</u>		<u>The Ability to Care</u>	<u>The Crown of Integrity</u>	
Erikson	Intimacy vs Isolation	Generativity vs Stagnation		Integrity vs Despair	
Concept	falling in love		commitment	care-giving enrichment nourishment creation establishing and guiding the next generation	integrity dignity pride wisdom peace tranquility solitude serenity stillness
Formation 2	1. the presence of sexual energy	2. the instinct to pair bond	3. bringing forth life	4. spirituality	5. facing death
	worthiness to feel needed		belongingness	meaningful integration	a wider sense of belonging

Developmental Theories

7. Diagram of Concepts continued

Levinson early adult transition--Age 30--mid-life transition--Age 50--culmination--late  
dream settling down of middle adulthood adult era

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Sanford self insight Challenge growth and development Gestalt restriction wholeness  
behavioral change  
self-regulating - - - equilibrium - - mutually regulating roles responsibilities relationships  
homeostasis Social and Cultural System  
process

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Hillman puer senex  
birth, youthful potential, energy, aging, dying, diminishing energy,  
unlimited possibility, flight, stasis, deliberation without  
ascension, adventure action, decline, death

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Jung external consciousness subuniverse emotional and active life internal unconscious  
ego adaptation dreams fantasy  
Dasein Being Self  
deeper self  
individuation--polarities mid-life X individuation--archetypes internal integration  
adult ideal with self-definition ego integrity wisdom and personal creativity  
first 1/2 of life second 1/2 of life  
animus/anima syzygy

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Jung's stress on crisis and transition is echoed in the work of Erikson (1950) and Levinson (1978). In 1950 Erikson published Childhood and Society which was destined to become one of the most influential books of the century on personality development throughout the life span. Erikson presented eight stages of life; these are well known and do not need summarizing as such. It is interesting to note Ellenberger's comment (1970) that, while Freud worked on the first five of Erikson's stages, Jung worked on that last three. Erikson regarded the life cycle as a continuing series of steps, each presenting the possibilities for new growth. The last three stages - Intimacy vs Isolation, Generativity vs Stagnation, and Integrity vs Despair - have a notable resemblance to the findings in this study.

The most comprehensive theory of adult development is that of Daniel Levinson and his colleagues at Yale University (Staude, 1981; Samuels, 1985). The central organizing concept in Levinson's theory is that of the 'individual life structure' which evolves through alternating periods of transition and stability. The primary task of these stable periods is to make certain key choices, form a life structure around these choices, and then pursue goals and values from within this structure. The primary task of the transitional periods is to question and reappraise the existing structure to explore possibilities

for change and growth, and to move towards commitment to the crucial choices that form the basis for a new life structure. Taken broadly, some aspects of his theory apply to women [see Roberts and Newton, 1987, on Levinsonian Studies on Women's Adult Development]. I see his concepts as currently applying more to professional, career-oriented women, with ideas that have potential for theoretical development pertaining to all women.

One of the most innovative theories of personality development is that of Nevitt Sanford who was a student of Henry A. Murray. Sanford's holistic theory views personality as a highly complex 'vast and intricate architecture' (Sanford, 1981). He argues that every living person is a whole, a totality, a living gestalt. Like Goldstein (1939), Maslow (1954), and Jung (1972), Sanford conceives of the human organism as being a self-reflecting, self-regulating, and partially, a self-determining system. Furthermore, he believes that every person lives and develops in a social system and cultural context; he understands personality development within these contexts emphasizing the wholeness of personality. Sanford's theory has a great deal of potential for a comprehensive theory of adult development in women. He especially makes room for contemporary issues in a social and cultural context that women face.

In his view, there are two ways in which development occurs: challenge and self-insight. Change in behavior depends upon the presence of an effective challenge, one that is sufficient to upset equilibrium, but not so extreme as to exceed the limits of the individual's adaptive capacities. When accompanied by conscious self-reflection, the challenge becomes connected to inner needs and potentialities within the person producing a developmental change in personality.

Jung (1964) too emphasized cultivating the underdeveloped aspects of the self and maintaining an ongoing dialogue between the ego and non-ego aspects of personality as a total self-regulating developing system. He also evaluated lives in terms of their balance, well-roundedness, and wholeness; however, his contributions to adult developmental psychology were not well accepted by mainstream psychologists, and yet, his ideas complimented ego-psychology of mainstream developmental theory so clearly.

The prevailing view of Jung's work among developmental psychologists, at least until very recently, has been that it "represented more of a philosophy of life than a theory of life-span development" (Havinghurst, 1973, p.19). Despite Jung's numerous suggestive ideas on adult

development which included feminine principles, he did not attract many friends among developmentalists probably because his basic worldview, philosophical and methodological conceptualizations differed radically from those of mainstream Western experimental and developmental psychologists who had an extremely masculine oriented approach.

Although Jung did not conceptualize his approach to the psyche as phenomenological, by comparing and contrasting the works of Jung with those of Husserl, Gurwitsch, Scheler, Heidegger, Schutz, Sarte, and Merleau-Ponty, a case can be made for interpreting Jung's analysis of the psyche as being a proto-phenomenology of consciousness. From this point of view the Jungian Self may be seen as Being (Dasein), the ground and horizon of our experience, the context for the contents of consciousness and the unconscious (Staudé, 1981).

Like William James, whom Jung met in 1909, and whom he admired enormously, Jung was an empiricist, cataloging and describing the phenomena of the psyche. In Principles of Psychology (Vol. II, Chapter 21), William James suggested that there are several orders of reality, each with its own special style of existence. He called them 'subuniverses' of meaning and mentioned as examples:

the world of physical material (our paramount reality), the world of science, the world of mythology and religion, the world of dreams and fantasy - related to our emotional and active life. From this, Jung derived some of his concepts recognizing the importance of inner life in the development of the deeper self.

It is worthwhile to discuss some of the qualities in Jung's work that have prevented him from receiving the attention that I believe he deserves. Jung's obscure prose style, his admitted beliefs in spirits, his visions and interest in metaphysics, as well as his emphasis on the development of the deeper self rather than the ego have kept him out of the mainstream of life-span developmental psychology as practiced today, with its emphasis on ego development and tasks of adaptation to the external environment. Jean Piaget echoed the prevailing attitude of most developmental psychologists towards Jung when he commented that...

Jung has an amazing capacity for construction, but a certain contempt for logic and rational activity, which he contracted through daily contact with mythical and symbolic thought, has made him inclined to be content with too little in the way of proof. The better to

understand the realities with which he speaks, he adopts an antirationalistic attitude, and the surprising comparisons of which he has the secret cannot fail sometimes to disturb the critical reader [Piaget, 1962, p. 212].

I believe that Jung was ahead of his time and the implications of his theory for life-span developmental psychology are profound. With the recent public interest in Jung's work, together with the current surge of young and upcoming psychologists in Depth psychology, the next generation will be more able to see the value of Jung's ideas and to build on them. Daniel Levinson and his colleagues at Yale University credited many of their ideas on Life Structure Development to Jung, especially the concept of dream formation in early adulthood. Levinson found the notions of early and middle adulthood 'implicit' in Jung's work, and he acknowledged the inspiration he drew from Jung's Individuation Theory for his own analysis of mid-life crisis. Levinson utilized Jung's archetypal theory and indicated that "under favorable developmental conditions, it is possible at mid-life to begin giving more attention to the archetypal unconscious, the inner source of self-definition, wisdom, and satisfaction" (1978, p. 37). In my opinion, Jung's influence on adult developmental psychology, like the field itself, is only now emerging and

will be growing in the future.

### Jung's Model of Adult Development

Jung's major contribution to adult developmental psychology was to expand our understanding of personality development in middle adulthood and to present the broad outlines of a life span theory. He was the first psychologist to propose that developmental changes in the personality were to be expected and that these were initiated through an internal dynamic in the psyche which could be understood through a person's dreams and fantasy images. Personality, which develops over the course of a person's entire life, Jung viewed as an adult ideal whose conscious realization through individuation is the aim of human development in the second half of life. Under favorable conditions, it is possible at mid-life to come to know one's self more deeply than before, and to begin giving more attention to the archetypal structures which provide an inner source of personality development, self definition, wisdom, and personal creativity. Here Jung expands more on personal creativity, an important concept for women in addition to wisdom.

In the course of individuation a person can begin to integrate the great polarities which so often produce splits

within the self, especially in early adulthood. A person, for example, may come to terms with the anima/animus syzygy -the archetypal, contrasexual figure that brings together the many diverse elements of the feminine and the masculine principles. Through the process of individuation, one becomes more aware of the shadow, the archetypal figure containing those personal qualities that were repressed under the influence of the enormous and powerful ego. With the repression of the feminine in our patriarchal culture, and the underserved principle of eros under the enormous power of logos, Jung introduces the idea of polarity resolution with the process of integration.

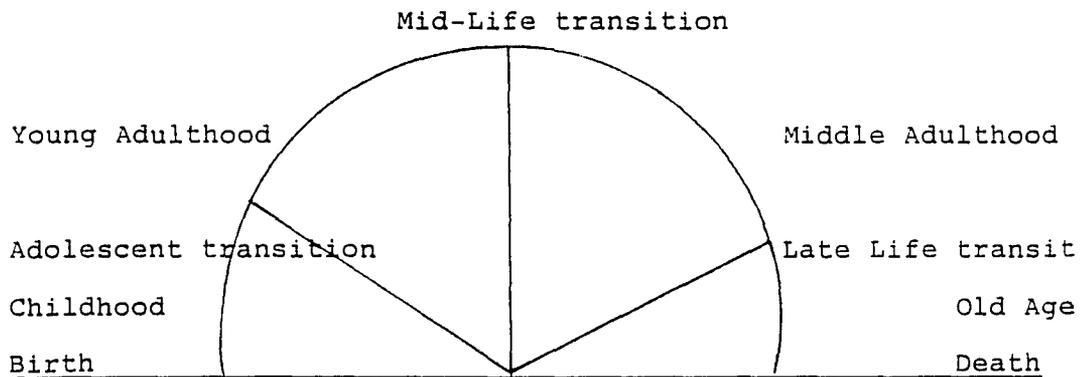
Hillman (1968) perhaps introduced the broadest conceptual polarity possible, puer and senex, the twin archetypes of life and death. In its purest form, the puer represents birth, youthful potential, energy, unlimited possibility without weight, structure, or constraint; the senex represents aging, dying, stasis, structure without energy, and deliberation without action. In the successive eras of our lives, Hillman noted a changing balance and integration of these two archetypes in the developmental process of personality over the life cycle. His concept of stasis is similar to reticence found in the study. His concept of youthful potential relates to the concept of a dream as Levinson used the term. Hillman's components of

flight, ascension, and adventure were found in the present study to be characteristic of 20 year old women, and even more characteristic in women of 60+ with Artemis tendencies and high scores of impulsivity. Jung accounted for these qualities as internal experiences. He expanded these concepts in writing about dynamics of personal creativity at the end of life cycle. The rising scores on aesthetic-imaginal orientation lend some evidence to his ideas.

Jung (1966) conceptualized these archetypes as multiple seeds within the psyche which remain dormant until a life crisis triggers them. Through the process of individuation, usually in the second half of life, the archetypal figures become activated and are given a more valued place in the life structure. As a woman approaches late adulthood, the archetype of the wise old woman may guide and inspire a woman to connect with her own inner knowingness, her crown of wisdom.

Jung likened the life cycle to the arc which the sun seems to follow on the horizon during the course of the day. He tied development to the natural world. Like the sun rising from the sea, at birth we emerge to grow through childhood passing through the transition of adolescence into young adulthood. At midlife we face another developmentally

given transition as we pass into middle adulthood, and enter the second half of life. As we approach old age, we face another transition into late life filled with potentialities for creativity and wholeness. Thus, Jung divided the human life cycle into four eras, as portrayed below.



3Jung on the Human Life Cycle, showing major life transitions  
 [The Structure and Dynamics of the Psyche, vol. 8, Bollingen  
 Series, XX, Princeton University Press, 1972]

Jung believed that each season of life has its own particular character, value, and developmental task. "A human being would certainly not grow to be seventy or eighty years old if this longevity had no meaning for the species... the afternoon of human life has just as much significance as the morning, the evening must also have a significance of its own" (Jung, 1972, p. 396). Perhaps Jung understood Hestia best of all.

Jung found that in later life spiritual and cultural values become increasingly important, especially as a person's physical energy and abilities begin to wane and friends and family members are lost. He believed that "a spiritual goal that points beyond the purely natural and worldly existence is an absolute necessity for the health of the soul. Such a spiritual goal provides us with an Archimedean point from which alone it is possible to lift the world off its hinges and to transform the natural state into a cultural one" (Jung, 1972, p. 398).

In my opinion, Jung's emphasis on the archetypes of the collective unconscious, those archetypal universals of human development, complement and supplement the personal emphasis of psychoanalysis, ego developmental psychology, and humanistic-existential psychology. The recognition that every life is unique and that in each of us, there is also the experience of realizing the pattern of human life - a pattern realized an infinite number of times before us - is an immensely liberating one.

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