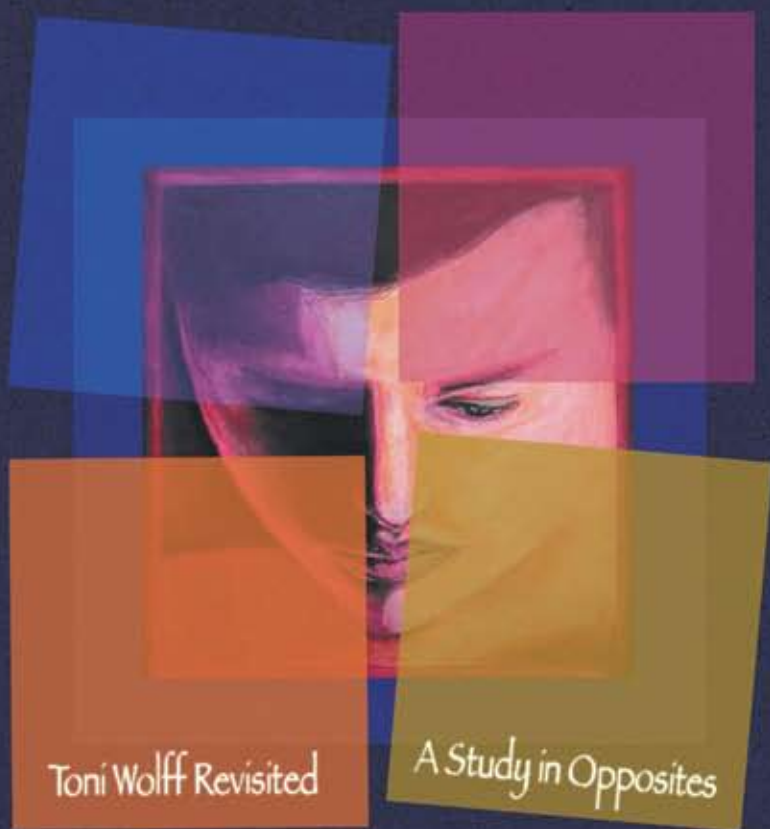


FOUR ETERNAL WOMEN



Toni Wolff Revisited

A Study in Opposites

MARY DIAN MOLTON
LUCY ANNE SIKES

Four Eternal Women

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and

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***Four Eternal Women:
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To the Memory of Toni Anna Wolff
and to
Warren Lane Molton, Charles Arthur Stevens,
Donna Jean Ham, and The Cousins

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Prologue

Early in the preparation of this work, the writers were challenged both by what we found to be the relevance and importance of the project, and also some unexpected stumbling blocks. While our friendship was strong, we began to see that each of us had a very different way of working and establishing priorities that were indeed alien, even painful, to the partner.

First of all, we decided to apply Wolff's theory to our own lives, discover what our own first ego choices had been over the years, and what truthfully motivates us now. We worked on our individual histories in order to decide which of the four types Wolff so carefully described, (the MOTHER, the AMAZON, the HETAIRA and the MEDIAL WOMAN), represented our individual paths. This turned out to be somewhat of a surprise. The more we studied Wolff's theory, the more we realized what a powerful tool it was for becoming conscious of ourselves for personal growth. While we were engaged in this reflection from all angles, the picture gradually became clearer. The one of us who thought she was the consummate MOTHER found herself, at this stage of her life, deeply engaged in her AMAZON pursuits. The one who had believed herself best described by the HETAIRA profile began to suspect that she was actually working more from what Wolff described as a MEDIAL WOMAN perspective.

We began to rearrange our self-understanding by the combined descriptions of both the familiar and the shadow possibilities of Wolff's categories. Each of us realized that what we knew of ourselves was better described, at this stage of our lives anyway, as AMAZON and MEDIAL WOMAN, who are, in Wolff's schemata, diametric opposites. (See Wolff's Model, p. 26) Thus, it was by reading about the opposites that we were best able to find ourselves. And that was when things began to clarify.

It had all begun for us, in high spirits in 1997, with a decision to mount a film series for our local Jungian community illustrating Toni Wolff's four types, (first published in Bern, 1951). This successful effort generated numerous workshops and conferences in several states, and one abroad. The enthusiasm that developed along the way among our participants provided the impetus for gathering many more personal stories, applicable films, and book suggestions for illustrative material. We both began using Wolff's model in our private practices, and sharing the results with each other.

But the greatest realization and surprise was that we found our own opposite ways of working, thinking, producing and interpreting Wolff's material became more smoothly operational, and we were able to realize that Wolff's best known published work itself was actually a study of the very opposites that had become at first our nemesis, and ultimately our most profound personal help. The realization moved us far beyond what had first appeared to be simply an interesting schemata for thinking about feminine psychology.

In time, we presented the four types as dynamic pairs of opposites, instead of clockise, as Wolff represented them pictorially in her original diagram. A further study of Wolff's article helped us to realize that her presentation had actually been conceived to emphasize the oppositional nature of the four types. That perspective had been overlooked, even lost in the general commentaries of the work, which has been presented and published elsewhere. An even more dynamic energy developed among those who came to our seminars and workshops as we began to give stronger emphasis on the concept that a consideration of the balancing of opposites actually leads to the method in which women could grasp what their own personal ego preferences are, what they have been, and what they are capable of becoming as they mature.

We found that adding this more distinct application of the tension of opposites provided an additional stimulating dynamic to Wolff's material. Those who have followed Jung's individuation path will recognize aspects of the Transcendent Function. As our readers and workshop participants became personally aware of their own type preferences, and how some aspects of shadow may be present in the 'opposite' partner's characteristics, an additional dynamic was added to the material.

It is of course true that the original intent of the nature of 'balancing opposites' in Jungian analysis is primarily offered as an intra-psychic concept. But it also carries an important application in the inter-psychic relational aspects of personalities as they co-exist in our everyday lives. Something of our own natures was challenged and refined by Jung's strong validation of the importance of this fluid principle. We actually reached for and experienced some startling moments of true enantiodromia. We learned a great deal about ourselves, each other, and women in general.

It seems reasonable to hope that this could happen for our readers as well.

An Introduction

Four Cardinal Concepts

I

On The Importance of Balancing Opposites

“The opposites are the ineradicable and indispensable preconditions of all psychic life.”

—C.G. Jung¹

To begin this study of Toni Wolff’s published work, “Structural Forms Of The Feminine Psyche”² your writers decided to start with Jung’s statement that lies imbedded in the Jungian cannon as an important cornerstone of all Jungian work. The significance to us personally has been almost beyond measure. (See Prologue)

1 C.G. Jung, *The Collected Works of C.G. Jung*, (Princeton, NJ: Princeton University Press, 1970), “The Personification Of The Opposites,” CW 14, ¶ 206. Note that CW refers throughout to *The Collected Works of C.G. Jung*.

2 Toni Wolff, “Structural Forms of the Feminine Psyche”(Bern: *Der Psychologie*, Heft, 7/8 Band III, Herausgeber: Dr. phi. G.H.Grabber, 1951). First read in 1934 for the Psychological Club, Zürich; a more detailed version was printed at the C.G. Jung Institute in Zürich.

II

Toni Wolff: A Chronology

This section is intended to provide a touchstone, drawing forth significant points in the life history of the author of “Structural Forms Of The Feminine Psyche.” The time line forms a context for our homage to a great life and a splendid, disciplined mind. A formal biography of Toni Wolff does not exist as we go to print, and information about her is sparse. Gerhard Wehr wrote:

Jung made it extremely difficult for his biographers to shed any light on this intimate relationship. He destroyed his letters to Toni, which were returned to him after her death in 1953, together with those she had written to him.³

Similarly, according to our research, Toni’s sister, Susanne said that Toni gave her diary to her other sister, Erna, who probably destroyed it. This chronology is based on documented facts, and first-hand impressions of those who knew Toni in a variety of contexts, including: her sister Susanne Trüb, C.G. Jung Letters, and her colleagues, friends, analysands and students. We also found secondary sources, including entries about her life in biographies of Jung, and assorted statements in other writings. Included are notes from Gerhard Adler, Deirdre Bair, Irene Champernowne, Barbara Hannah, Ronald Hayman, Helena Henderson, Joseph Henderson, Sonu Shamdasani, Laurens van der Post, Gerhard Wehr, and Joseph Wheelwright. Assistance included that of librarians at the Countway Library at Harvard Medical School in Boston, Barbara Scheietzler at the C.G. Jung library in Küsnacht for eulogies made at Toni’s funeral, from translations provided by Tomas Willard, and other translations by Gary Hartman. Considerably more information is given in the HETAIRA profile, along with contrasting data from the lives of other important HETAIRA women, such as Simone de Beauvoir and Lou Andreas-Salomé.

³ Gerhard Wehr, *Jung: A Biography* (Boston: Shambhala, 1987), 143.

- 1888 On September 18 Toni is born, a native of Bern, Switzerland, first child of Anna Elisabeth Wolff (formerly Stutz), and Konrad Arnold Wolff.
- 1890 Sister Erna Wolff, (later Naeff) is born.
- 1892 Toni's only other sibling, Susanne Wolff (later Trüb) is born. Toni and her sisters enjoy the privileges as children of the first families of Zürich. She enters finishing school in French Switzerland, and later attends extended classes in England for six months, learning the language as well as history and culture. Toni attends the University of Zürich as a non-matriculated student of philosophy and poetry. Toni has a relationship with Hans Trüb, who later married her sister, Susanne.
- 1909 Toni's father dies of a heart attack, at about 63-64 years old. She is 21 years old. She suffers a deep depression.
- 1910 Toni's mother brings her (age 22) to Dr. C.G. Jung (age 35) for analysis.
- 1911 Jung writes to Freud on August 29, (Of those who will come with us to Weimar) "a new discovery of mine, Fr. Antonia (sic) Wolff, a remarkable intellect with an excellent feeling for religion and philosophy..."⁴ Toni attends the Third Psychoanalytical Congress at Weimar Sept 21-22. She is one of the 46 people (of 55 attending) who posed for the official photograph. Following termination of her analysis, her depression re-occurs. She became an active member of the group of students surrounding Jung, and was in consistent contact with him.
- 1912 Toni is age 24 when Jung's conflict with Freud is rendered visible to all, with his publication of *Wandlungen und Symbole der Libido*, (later published in English as *Psychology of the Unconscious* in 1916). Toni is a member of a committee that meets with Jung on a regular basis, whose purpose was investigation and discussing Psychological types. This committee included Emilio Medner, Adolf Keller and some theologians who focused on terminology for three types. Toni was also instrumental in introducing the functions of sensation and (along with Moltzer's earlier contribution) on intuition.

4 C.G. Jung and Sigmund Freud, *The Freud-Jung Letters* (Princeton: Princeton University Press, 1974), 440.

- 1913 On December 12, Toni (age 25) accompanies Carl Jung in his 'descent into the unconscious, also called his *nekylia*, serving as his analyst in the process, which she had undergone earlier herself with his guidance.
- 1915 By this time, Jung and Toni are known to have an intimate physical relationship, the duration of which is not known. She remained beside him, as peer and collaborator, until her death, some thirty-eight years later.
- 1916 Toni Wolff is elected first president of an informal organization called The Psychological Club, consisting of Jung's current and former analysands and students. She served in this capacity for seventeen years. This group became very strong and lasted nearly 40 years. It was a solid intellectual as well as social community for the growing number of Jung's students and professional associates.
- 1921 Toni is 32 years old, Jung is 46. Jung publishes his book, *Psychological Types*, which begins with documentation of the historic work of his predecessors in the field of psychological typologies. This history formed a basis from which his own new dynamic model grew and flowered, along with the cooperative efforts made by a joint committee of peers, of which Toni is a lively contributing member.
- 1922 Toni is a frequent lecturer at The Psychology Club in Zürich.
- 1923 Jung's mother dies. Construction begins on the first tower of Jung's retreat at Bollingen, where Toni visits and works many hours.
- 1929 Toni spends a month visiting England at the home of Barbara Hannah's family. Jung acknowledges Toni as his capable assistant, to whom he refers patients for analysis. Often, patients see both Jung and Toni for sessions.
- 1933 Jung calls a particular encounter, "One of the most curious events of my life"⁵ Jung and Toni experience a mutual vision that both fully believed actually happened during a trip to Ravenna. The mosaic in the church in Ravenna, which Toni and Jung 'saw' was of Christ holding out his hand to Peter, who was sinking beneath the waves. The original mosaic was a gift from Empress Galla Placidia (d. 410, A.D.) in gratitude for her rescue from the storms in

⁵ C.G. Jung, *Memories, Dreams, Reflections* (New York: Random House, Vintage, 1965), 285.

her ocean crossing. Only later, when Jung asked a colleague visiting in Ravenna to bring back a picture postcard of this mosaic, was it discovered that the mosaics, which he described, were actually destroyed by fire many years prior to their visit.

Toni takes notes on Jung's first informal lecture at the Eranos Conference, 'A Study in the Process of Individuation.'

- 1934 Toni, who is 45 years old, presented her first reading of her original monograph, "The Individuation Process In Women" at The Psychology Club, Zürich.
- 1935 Toni compiles a comprehensive testimonial volume entitled "The Cultural Significance of Complex Psychology," for Jung's 60th birthday celebration. Toni acts as Jung's hostess during his Tavistock Lectures in London, arranging his time for social visits from friends and students.
- 1946 On May 10, Toni delivers her paper, "Christianity Within," in London to the Guild of Pastoral Psychology.
- 1948 Toni presents her work, "Structural Forms of the Feminine Psyche" in a reading at The C.G. Jung Institute, Zürich, the year of its founding.
- 1951 Wolff's work, "Structural Forms of the Feminine Psyche," first appears in public print in DER PSYCHOLOGIE, Bern.
- 1953 Toni Wolff dies of a heart attack on March 21, the Vernal Equinox. Her funeral is held at The Church of St. Peter, Zürich. Many of her analysands and colleagues speak during the service. Jung is ill and does not attend. Note: Jung wrote concerning this event in a letter to James Kirsh on May 28, 1953, when he was 82:

On the day of her death, even before I had received the news, I suffered a relapse and had a bad attack of tachycardia. This has now subsided. But it has left an arrhythmia, which hampers my physical capacities very much.⁶

- 1956 "Structural Forms of the Feminine Psyche" is privately printed for the student association in Zürich.
- 1958 March 18, Jung writes to Dr. Daniel Brody (Proprietor of Rheim-Verlag, Zürich), whose publications later included all of Toni Wolff's written material:

6 C.G. Jung, *Letters, 1951-1961* (Princeton: Princeton University Press, 1975), 117.

I feel the need to recommend the collected papers of Toni Wolff to your attention. As president of the Psychological Club in Zürich for many years, she had a unique opportunity to get to know the ambience of analytical psychology from all sides as well as hosting its representatives from practically all the nations of Europe and all the Anglo-Saxon countries.⁷

1958 June 18, in a letter written to Carol Jeffrey by Jung, age 83:

It is unfortunately true that when you are wife and mother you can hardly be Hetaira too, just as it is the secret suffering of the Hetaira that she is not a Mother. There are women who are not meant to bear physical children, but they give rebirth to a man in a spiritual sense, which is a highly important function.⁸

1959 Included in Jung's *Collected Works* (Vol. 10, pp. 887) is his Introduction to Toni Wolff's "Studies in Jungian Psychology":

In writing this introduction I am discharging a debt of thanks; the author of the essays, printed in this volume, was my friend and collaborator of more than forty years, until her untimely death in 1953 at the age of sixty-five. She took an active part in all phases of the development of analytical psychology, and to her we owe the expression 'Complex Psychology' as a designation of this field of research.

At Toni Wolff's death, Jung showed Joseph Henderson the Toni Wolff stone carving in his garden, which he had made and inscribed:

Toni Wolff
Lotus
Nun
Mysterious

⁷ C.G. Jung, *Letters, 1951-1961*, 424-425.

⁸ C.G. Jung, *Letters, 1951-1961*, 455.

III

An Introduction to Wolff's Four Feminine Archetypes

Instead of the use of the customary early mythological figures to illustrate the archetypal credibility of Wolff's categories, these first illustrations of the four types have been selected from four different periods of history. This may help to illustrate the 'eternal' nature of the archetype for the reader. A more thorough historic overview is presented and illustrated in the opening chapters of each of the following four sections, wherein each type is more fully discussed and illustrated, including Wolff's words (translated) concerning them.

Wolff presented the four types in a clockwise order in her model, MOTHER, AMAZON, HETAIRA and MEDIAL WOMAN, with the opposites forming a quadrant. We present the types in our text in the order of her text, as pairs of opposites, in this introductory section, which retains the quadrant image, but emphasizes the nature of the oppositional quality of relationship. Both ways of understanding her model are important. As you will notice, she maintained that of the four major archetypes, two (MOTHER and HETAIRA), represent *personal relationship*, while (AMAZON and MEDIAL WOMAN) represent the *impersonally related* types. Further into the material, the reader will grasp the importance of the maturing factor of each type. As each of us becomes familiar with both the personal and the impersonal characteristics of our own preferred type, we are reminded that all archetypes live, to some degree, in all of us. Her point is that our growth depends on our ability to integrate and assimilate into consciousness an understanding of our own archetypal preference first, and the others over a period of time as we mature.

In further chapters we have added and elaborated, for each of the types, seven different perspectives: 1. An Overview; 2. Familiar Characteristics; 3. Less Familiar (Shadow) Possibilities; 4. Career Preferences; 5. Relationship to Men; 6. Relationship to Children; and 7. Relationship

With the Other Types. The further sections contain extensive information: personal narratives, case studies, examples from available films, and literature, both historic and current.

The reader will find it helpful to refrain from determining her own primary type too quickly, before she has explored the types from all of these perspectives. It is also quite natural for a young woman to think she might be *all four of the types*. After all, those early years are full of experiencing, at least in fantasy, aspects of all four types. Reader may even be quite surprised when her primary preference finally becomes conscious, along with all its various attributes.

The Personally Related Feminine Archetypes

MOTHER and HETAIRA

1. The MOTHER

Everyone knows something about her...

A Look at Hannah, and Others

Some three thousand years ago in an agrarian culture nestled in the sparse hills of what is now Palestine, a rich story of the Old Testament book First Samuel⁹ tells of a woman named Hannah. She lies beside her husband, weeping in the night for the deepest longing of her heart, a child of her own. Elkhana, her husband, holds her to him, rocks her, and tries to console her. He croons, trying to kiss away her tears, and imploring, is he not more to her than sons?

⁹ *The Holy Bible*, King James, First Samuel 1: 6-8.

Films, Books, and Stories

Wolff defined the MOTHER archetype as a woman whose primary ego priority is the well-being of her children (or charges).¹⁰ Three outstanding illustrative MOTHER films are discussed more fully in Section One: In *Bagdad (sic) Café*,¹¹ a childless woman bestows the best of the nurturing MOTHER type in a forsaken desert place. In *Hannah and Her Sisters*¹² a contemporary Hannah, as a zealous MOTHER, loses touch with her husband and inflates her sense of importance by 'becoming' MOTHER to everyone, nurturing all (children, sisters, family, and friends) except, most often, herself and her husband. The BBC film version of Virginia Woolf's novel *To the Lighthouse*¹³ presents an extensive amplification of the darker side of the MOTHER archetype, as she reveals her indomitable will-to-power over those she loves the most, and feels she must extend her attention far beyond the scope of her immediate friends and family.

Narrative: Susan's Story

My mother is in her late 80's. We have never been close, but she doesn't know that. For Christmas day, my husband's sister Christine invited my family to dinner. That included me and my husband, our two adult children, and my mother, who is widowed and lives alone. During dinner, my Mother kept up a steady stream of comments and exclamations about how wonderful Christine was, what a fine dinner it was, how beautifully the house was decorated, on and on.

At first I just let it pass, and thought, well, Mother is just trying to be a gracious guest. But as this went on, I began to struggle. My stomach began to churn. My heart was pounding in my chest. I finally excused myself and headed for the bathroom, dissolving into the tears, which I could not, for the life of me, hold back. Mother had not once, during the entire holiday season, touched me, thanked me, or said one nice thing to me. I had run countless errands for her, shopped for her, wrapped her gifts for family and friends, taken her to visit her friends and chauffeured her to doctor's appointments. All this I managed while holding down

10 Wolff, "Structural Forms," 8.

11 *Bagdad Café*. 1987. (Also known as *Out of Rosenheim*). See Film Index.

12 *Hannah and Her Sisters*. 1986. See Film Index.

13 *To the Lighthouse*. 1983. See Film Index.

my own full-time job, and scheduling my work around my ‘assignments’ from her. She had also taken most of her meals at our house, with never a word about what went on our table. Nothing. Somehow, it all collected and hit me, at Christine’s table.

This pain has been with me all my life. Why is it that I can’t get over wanting her approval, when she addresses me mostly with complaints and demands? I remember only once, in 50 years, feeling even tentatively close to her. One evening, when I was maybe eleven or so, she invited me to go for a walk with her, and for some reason, to my astonishment, she wasn’t cross with me. You’d think I’d learn not to long for her tenderness. But I still do.

If you asked her if she loved me, she would be shocked. ‘Of course I love my daughter,’ she would say. But I can’t remember ever *feeling* loved. Just that once, as I said, for a few minutes, I felt not quite a fool or an idiot in her eyes. I guess I’ve been trying to get back to that moment ever since, even for just another moment.

We have included this painful but familiar story to help introduce the incredible power of the MOTHER archetype, which can reach far beyond even the death of the personal mother. Reviewing self-nurture is an important part of the personal development of the MOTHER type, and is presented in Section One.

2. HETAIRA

What’s love got to do with it?

Aspasia, The Delight of Pericles, Ruler of Athens

A much longer stretch backward in history takes us to the Golden Age of Greece, circa 450 B.C., when a famous and controversial woman, educated as a HETAIRA, finally became the wife of Pericles, the ruler of the city-state of Athens.¹⁴ Some writers have suggested that it may have

¹⁴ Madeline M. Henry, *Prisoner of History - Aspasia of Miletus and Her Biographical Tradition* (New York: Oxford University Press, 1995), 9-10.

been Aspasia and not the man himself who wrote the famous orations for which he is still remembered and studied.

The HETAIRAE of ancient Athens and Sparta were women who enjoyed certain privileges that were not available to the society of the 'respectable' women of that time. The wealthy wives of the city were bound to lives of seclusion, were not allowed the privilege of literacy, nor were they educated beyond the arts of household management and child care. The Greek word Hetaira simply means 'female companion.' But it also came to be used to designate certain women, the Hetairae, who were recruited from the provinces to be educated for lives that were devoted to providing interesting and intelligent companionship for the men who were the leading statesmen and scholars of the time. The Hetairae came originally from beleaguered circumstances, and were recruited for their natural gifts of superior intelligence and beauty. Some were slaves, some free women, and some foreigners. They were brought to the cities and scrupulously trained in foreign languages, law, politics, the humanities, the arts of music and dance, the social graces and the elements of style and entertaining. In short, it was the Hetairae who provided the charming company and lent a grace and sophistication to city life. It is also true that liaisons with their male patrons customarily included their sexual favors. A few of the most accomplished, such as Aspasia and Phrene, became famous for their achievements and found their place in the historical records of such writers as Herodotus and Plutarch.

Aspasia of Miletus lived in the time just before Greece was a consolidated national entity, and was still governed by city-states, each with a measure of autonomy. Miletus was a part of a region that had recently been acquired by Athens. In the year 450 B.C., Pericles, as ruler, had declared it unlawful for an Athenian to marry foreigners, even from another city-state. But later he found this beautiful, brilliant and vivacious woman to be irresistible. By virtue of her own considerable talent she became a fascinating courtesan as well as his mistress. She was celebrated for her beauty, wit and accomplishments, and her home became a lively gathering place for the intellectual and literary elite of the city. She also became known as a scholar and teacher of rhetoric, who was often in dialog with the famous Socrates. As ruler of Athens, Pericles was not without political enemies, who agitated over their illicit relationship and publicly accused Aspasia of impiety. Playwrights of the

day also lampooned her in lively comedy. Pericles defended her successfully, however. He divorced his wife, who had borne him two sons, both of whom were his legal heirs. He later married Aspasia, who had also borne him a son. According to Athenian law at the time, their son was considered illegitimate because of Aspasia's status as a 'foreigner.' During the famous plague in Athens, both of the legal sons of Pericles died. Later, Pericles was able to rescind the law that he had instigated, and which had denied Aspasia's son's entitlement to Athenian citizenship and his due inheritance. Their son was named after his father and in time became a general in the Peloponnesian War, thereby earning his name in ancient history.¹⁵

Toni Wolff considered herself to be a HETAIRA, meaning, by her definition, a woman who is primarily committed to the quality of her relational life with her partner.¹⁶ In reading about Toni Wolff's private life, one wonders how her experiences in the HETAIRA mode evolved. First, this occurred in a sense, with her own father as his intelligent favored daughter, and later as an intimate partner and colleague of Jung. Pondering the questions regarding all four of these relationships motivated her work, as she struggled to understand her life, and later develop her own AMAZON and MEDIAL qualities as an analyst, teacher and writer. (Other famous HETAIRA women featured in Section One are Lou Andreas-Salomé and Simone de Beauvoir.)

Film Study: *The African Queen*¹⁷

The course of the genuine HETAIRA type is superbly portrayed in the classic film *The African Queen*. The story of Rose (Katharine Hepburn) begins with her as a spinster as well as, arguably, a HETAIRA at least in attitude to her inept brother. She worked tirelessly to assist him as a missionary among tribal people. Later, she skillfully unwraps the best in her unlikely shipmate, Charlie, (Humphrey Bogart), and leads his imagination and barely-realized talent into great and seemingly impossible achievement. In so doing, she discovers new and unexplored parts of herself.

15 Henry, *Prisoner of History*, 15.

16 Wolff, "Structural Forms," 6.

17 *The African Queen*. 1951. See Film Index.

The HETAIRA type represents women whose ego priorities lie first and foremost in the subtle, dynamic qualities of their relational lives with their men. Once again, this occurs inside or outside the boundaries of marriage vows... most commonly, outside.

The Impersonally Related Feminine Archetypes

The AMAZON and The MEDIAL WOMAN

3. The AMAZON

Superior woman, or inferior man?

Film Study: *Elizabeth I* (1998)¹⁸

Some eighteen hundred years after Hannah gave birth to Samuel, Queen Elizabeth I of England informed her court that she renounced all suitors and would not wed.

In an unforgettable scene in Shekhar Kapur's film *Elizabeth I* (1998) the Queen (Cate Blanchett) faces her court and advisors, and announces that it should be understood that she would marry England! Wolff's AMAZON descriptions provide a portrait of women whose personal focus, or primary ego priority, more or less unconscious, lies in the impersonal realm of collective consciousness.¹⁹ While there have been countless others ever since recorded history gave us the word AMAZON, Elizabeth I, ambitious daughter of Henry VIII, illustrates an outstanding historic figure of female intentionality. She unquestionably followed a path focused specifically on her public. She was concerned,

¹⁸ *Elizabeth I*, 1980. (Also, *Elizabeth the Virgin Queen*) See Film Index.

¹⁹ Wolff, "Structural Forms," 7-8.

primarily, with the perilous condition and survival of the monarchy, which could only endure in the light of a favorable public consensus. She focused all of her energy on developing and maintaining the good will and well-being of her subjects.

There are numerous women that conspicuously share her focus throughout history; in fact, we seem to be currently living in the era of the contemporary AMAZON, who patterns her life in order to succeed by serving the will, needs and interests of the conscious collective sector. The mood and public taste of her time focus her attention. She makes special notice of each small detail that leads her to her ultimate goal. She is astutely aware of specifics and most often seems to know, accurately, what is possible.

Wolff's 'True' and 'Inferior' AMAZON

Wolff also makes an important distinction in her study of what she calls the true AMAZON, one whose goals are based on a natural ambition for public achievement, as opposed to a sub-type, which Wolff designated as 'the inferior AMAZON,' one whose motivation is based on unconscious personal anger which may render her compromised in her ability to sustain personal adult relational life. She is the one who creates a battleground wherever she goes and carries the unfortunate shadow of demanding discord.²⁰ She represents a well-known, sometimes tragic figure among us, even today. (See Section Two.)

Film Study: A 'True' Amazon, *Tampopo*²¹

We selected a portrait of the 'true' AMAZON nature in this prize-winning Japanese comedy in which a young mother decides to create the best ramen restaurant in Tokyo, and does so. The Tampopo story line is dispersed among other themes in the film, but the 'true' AMAZON characterization is ultimately delivered.

The film *Disclosure*,²² reviewed in Section Two, skillfully presents seven contrasting AMAZON women, in various stages of growth, motivation and maturity.

20 Wolff, "Structural Forms," 8-9.

21 *Tampopo*. 1985-1986. See Film Index.

22 *Disclosure*. 1994. See Film Index.

A workshop participant offered this preview of an AMAZON family member of three generations ago, in rural northern Minnesota:

Narrative: Jo Beth's Story

I have a story, a tale concerning my mother, so I have named it, 'How My Mother Escaped Being Either A Nun Or Farm Woman.' The background must be set; Mother was the second born to a family of nine children of pure French Canadian ancestry. They lived in rural northern Minnesota, close to the Canadian border. Both her mother's and her father's families were even larger, numbering thirteen or fourteen children. Virtually all the men were farmers, and all the women were either farm wives and mothers, or nuns. The nuns between the two families in her generation numbered six or eight.

The household atmosphere was a warm, firm and close knit French Catholic home where the rule of the patriarch was absolute. French was the only language spoken by the grandparents. French holidays included the annual blessing of the womenfolk and children on New Years Day. They would all line up before my grandfather, heads bowed, on bended knees, to receive his blessing, one by one.

In the two large families of my mother's parents, all the girls were educated in a 'girls only' high school run by the Sisters of St. Joseph, some distance away from the family. Six or eight of my mother's aunts had joined the order, having gone to France to the motherhouse for final vows. All returned to North America to serve as nurses or teachers.

Here is where my mother's story begins:

Her older sister, Delia, had followed in line and attended St. Joseph's when she was eleven or twelve, and younger than most girls in her class because she had skipped a grade early on. Mother tells of Delia coming home for the holidays, and crying loudly about the harshness and strictness at school. There was never enough food to eat, and it wasn't very good. When her Mother had given her little jars of jam and jellies to take back with her on her last trip home, she had hidden them in the small drawer of the dining room where she kept her personal silverware, only to have the nuns discover her deception, slap her knuckles, and take the treats away.

Just a few years later, it came time for my mother to enter the Academy and join her sister, Delia. *She refused to go.* And her Father, the absolute ruler, would have nothing of her refusal. There

was much conflict and many tears between her and her father. Her mother steered clear.

My mother wanted to go to East Grand Forks, the 'big city', and attend a coed Catholic parish school. Father would, again, have nothing of it, and it looked like she was going to have to do the proper thing and attend the all-girl school, as had all the respected young women of the family.

Now there was, in the extended family of aunts and uncles, one solitary exception among all the women who were either farm wives or nuns. Yes, Aunt Armeline was a 'career girl' who lived in Grand Forks and had an important job as private secretary to a successful attorney named Mr. Owen. She was unmarried at the time, had her own apartment, nice clothes, and such fine things as linen and china.

Somehow, it was Aunt Armeline who intervened. She found a Catholic family that needed a boarder who would 'help out,' fold and iron and so forth, and accepted my mother. So at the age of about thirteen, Mother made a dramatic change in her life when she moved to Grand Forks and began living with an unfamiliar family and attending the co-ed parish high school. Later, Aunt Armeline married Mr. Owen... (laughter from the audience). Because of her, my own life could not have helped but to have been different from that of all my cousins, and even my own siblings, because the story of Aunt Armeline has continued to shape the relationship between Mother and me. And that has made all the difference.

4. MEDIAL WOMAN

She could be canonized, or burned at the stake...

Wolff's final category provides us with a portrait of women whose primary focus is characterized by their basic preoccupation with phenomena related to the collective unconscious.²³ They are governed by a set of natural laws that remain mysterious, even to themselves. They are sometimes gifted with a prophetic imagination.

²³ Wolff, "Structural Forms," 9.

Cassandra's Gift Of Prophecy

The history and mythology of ancient Greece introduces us to this final and most difficult to grasp of the four types. Cassandra was said to have been the fourteenth child of King Praxandrus and Queen Hecuba of Troy (circa 1100 B.C.). The earliest tales of Cassandra relate that, as a lovely young woman, Apollo gave her the gift of prophecy. Then he asked her to become the voice of the Oracle at Delphi, and also his lover. She declined. Apollo was angry. But he well knew that the gifts of the gods couldn't be taken away, once they are bestowed upon a mortal. He retaliated with his own prophetic curse, declaring that even though she had been given this extraordinary ability, people would not believe her words. Her father knew she had very special prophetic abilities, and he used her gifts freely during the famed Trojan War. If he agreed with her prophecies, she was celebrated. If he disagreed, she was secluded.

At the end of the ten year war, Cassandra was carried off, a captive, from her home in Troy to Mycenae. The conquering Greek warrior-hero Agamemnon had taken the mysterious princess as his concubine, his reward, a spoil of war.

Clytemnestra, Agamemnon's wife, stood waiting for them inside the palace with murder in her heart, for ten years. She had plotted his immediate death upon his expected arrival, in retaliation. She had suffered her rage and grief since the time Agamemnon had insisted that their first child, Iphigenia, be given as a sacrifice, to secure fair weather for launching the Greek armada to sail to Troy. As the homecoming entourage approached the palace gates, Cassandra has a vision of a great sea of blood flowing over the threshold of the palace toward her. She knew immediately of her own impending death, and that of her captor, Agamemnon. Clytemnestra murders them both.

Homer recorded her legend some 400 years later, and then after another 450 years, the playwright Aeschylus dramatized a portion of her story as part of his *Oresteia* trilogy.²⁴

MEDIAL WOMAN still encounters a general lack of public credibility. Yet her type retains an indomitable tenacity.

²⁴ Aeschylus, *The Oresteia*, "Agamemnon" translated by Ted Hughes. (New York, NY: Farrar, Straus and Giroux, 1999), 51-66.

History records many famous women graced with these gifts, such as St. Teresa of Avila, Abbess Hildegard von Bingen, and the clairvoyant 'Seeress of Prevorst' Frederica Hauffe. Contemporary writer, Caroline Myss along with other talented MEDIAL writers of our time, has helped us to recognize the value of MEDIAL WOMAN today. On the other hand, associated with this archetype are many tragic historic records. During the Inquisition in Europe, the Vatican distributed the fatal tome, *Malleus Maleficarum*,²⁵ which unleashed three hundred years of severe persecution of women whose characteristics were considered MEDIAL. The idea of some women as potentially wicked and evil prevailed. The brilliant St. Teresa of Avila herself was one who barely escaped persecution. Those deemed suspect at that time were all women scholars, priestesses, herb gatherers, gypsies, nature lovers, mystics, and any female who loved the natural world. Midwives were tortured and often killed for using their knowledge of herbal lore to relieve the pains of childbirth. Such women were tried as witches, and sentenced to death by drowning or burning at the stake for crimes of heresy. Some writers have set the number of such deaths at five million women, over a three hundred year period. This persecution was not limited solely to Europe nor attributed entirely to Catholicism. The Protestant Reformation also carried a strong payload of references to women 'heretics' in the new world. The persecution surfaced in Puritanism with its tragic chapter of witch-hunting hysteria at Salem, Massachusetts in 1692, wherein nineteen people, (mostly women) were hanged, and several died in prison. (See Section 2, MEDIAL WOMAN, Chapter One.)

Toni Wolff describes the MEDIAL WOMAN as one whose imagination spans both the known and the unknown. She stands as a bridge between two worlds. Wolff describes their common characteristic as being that which is preoccupied with, and attuned to, phenomena which lie in the collective (impersonal) unconscious. Therein lies the MEDIAL WOMAN'S primary ego focus.

In our age of scientific rationalism, such phenomena are regarded for the most part unfavorably. To the rationalists, the perception of the MEDIAL WOMAN seems absurd; to some others, her visions are uncanny, scary, or perhaps pathological. Yet talented astrologers make a good living, we still read our horoscopes, consult our seers to help solve crimes, find lost treasures, and locate water hidden deep under the sur-

25 H. Kramer and J. Sprenger, *Malleus Maleficarum* (Cologne, 1484).

face of the earth. We read the Tarot, cast runes, and patronize contemporary psychics on matters related to the imponderables of time, chance, circumstance, and synchronicity. Examples are omnipresent. Gifted MEDIAL healers of extraordinary skill sometimes bring about scientifically inexplicable cures. The world of creative artistry has many a MEDIAL WOMAN gracing concert halls, theaters, and art galleries who enrich and enhance the range of human perception with powerful images and sublime interpretive imaginations. We depend enormously on the often MEDIAL skills of gifted hospice workers and clergy whose special calling in life enables them to smooth the path of those preparing for death. Perhaps there is even something of an unconsciously MEDIAL character in our tireless preoccupation and demand with poll taking in the political sector, as we seek through complex, extensive number systems to predict the outcomes that favor the candidates of our choice. Somehow the pollsters' results take on an almost oracular quality in the public mind, depending on which 'oracle' is favored.

MEDIAL WOMAN, in our time, may range from the familiar fortuneteller to the work of distinguished analysts and writers of impeccable training and credentials. She also may be engaged in powerful spiritual leadership. MEDIAL WOMAN is found everywhere. She is in the college dorm, the local church, the hospital staff, the trailer park, television sitcoms and advertising media. She might be the first one out with the Tarot cards, and wear a crystal around her neck. But in another mode, unforgettable accounts of her abilities gathered after her death may also be sufficient, even, to assemble the Papal Curatorium in the Vatican to review, and sometimes carefully validate, the spiritual phenomena of sainthood.

Jung maintained that most of our discomfort with occult and paranormal phenomena lies in the fact that we simply do not yet understand the laws which are operative in this way of 'knowing.' "There are things not yet true today," he once said, "perhaps we dare not find them true, but tomorrow they may be."²⁶

We still want to know what seems to be unknowable. We keep looking for, and are drawn to, those who somehow remind us of the limitations of our relentless, determined, and sometimes tiresome rationality.

26 C.G. Jung, 1966-1977, "Two Essays on Analytical Psychology", CW 7, ¶ 201.

Book and Film Studies

Several films are presented in Section Two that illustrate MEDIAL WOMAN in a wide variety of ways; Meryl Streep carries the role of Clara, the MEDIAL WOMAN in Isabel Allende's *The House of the Spirits*²⁷ with graceful dignity. This story also includes a glimpse of Clara's character as a child, who had the curious gift of telekinesis. Films such as *The Gift*;²⁸ *Moonlight and Valentino*;²⁹ and *Eve's Bayou*;³⁰ present similar characterizations. (See Section Two and the Film Index).

An account of a MEDIAL WOMAN experience is included here, as a woman called 'Ann' presented it in a workshop session:

Narrative: Ann's Story

I want to tell you a personal story that involves my mother and her father's property located on the Mexican border. It's a land where water is very precious, so it's a story about water.

Mother said, 'I found a well one time. I was out at the Placer claim my father had on the Mexican border. That was down at Pap's place, called Los Lobos, far from any indoor plumbing. Pap came up and said to me, 'You could witch some water for us.' We needed a well closer to the house. The well was a couple miles away, and we had to haul water in big Jeep cans by burro.

There were some Mexicans working on Pap's house. They helped haul the water and pour it into those Jeep cans. The cans were dark green, Government Issue. The burros had wooden saddles on them with hooks on both sides, and men roped the cans to the saddles. That was all right. But it was a lot of hard work.

My Mother said, 'Pap got a thin green branch from a tree, maybe mesquite, since that was mostly the only tree around. I didn't think I could do anything with the stick,' Mother said, 'It had a fork in it, like a Y. Pap showed me how to hold each of the branches on the sides of the opening Y, and I walked around, and the base part of the stick began to move down when I found the water. I'd never done anything like that before, but Pap told me to go ahead. He thought I could do it and I did. I asked him if he could do it, and he shook his head.'

27 *The House of the Spirits*. 1993. See Film Index.

28 *The Gift*. 2000. See Film Index.

29 *Moonlight and Valentino*. 1995. See Film Index.

30 *Eve's Bayou*. 1997. See Film Index.

That's what my mother told me.

I found myself in the same position as my mother was, when I was about eight years old, and my own father told me I could do that, could do what my mother had done. We were in our home, then, in Globe, Arizona.

He cut a forked branch off an almond tree, and peeled it ... put one side of the Y in each of my hands, with the base of the Y out in front of me, and I walked along, and thought, 'This is hooey.'

And it started to do it. The branch just dipped down.

Dad dug the well there, twenty-five feet down, with a pick and a shovel. It's still there, on my land. It irrigates the fruit trees...

When asked if she could still do this, Ann paused, and said quietly, 'I don't think I could do it again. You see, it's that I don't really need...to find water.'

IV

Knowing Your Type

Most women, when they begin to understand Wolff's construct of the four feminine forms, immediately consider which one might be their first choice to identify where they think their primary preference lies.

Wolff called 'forms' what we generally think of as 'types,' or archetypes. She added a footnote to her manuscript that clarifies her choice at that time.³¹

The four categories that Wolff describes are hardly new. In fact, they are given conspicuous illustration in all literature, and are older, even, than written language. For this reason they carry the unmistakable ring of truth. These forms represent structuring patterns of psychological behavior linked to instinct, which are evident only through their manifestations in women's behavior, and carry aspects of unconscious material.

The idea of there being a certain plasticity to Wolff's forms is helpful, once the predominant one is made conscious. The greatest problem lies when there is inflexibility to the patterns of the primary type. *To remain caught in one principal archetypal position, or self-image, is like a slow death.* Once a woman has experienced the 'just so' sense of herself, a repose and awareness is certainly very present. This is sweet, but also seductive, like a luscious fruit in its juicy perfection. But as soon as that happens, or whenever any piece of affirming reality is clutched too tightly as the *final answer*, there begins the slow decay, the disillusionment, the tendency to court the shadows of martyrdom, injustice-collecting, self-pity, illness, and an often silent bitterness. Future growth is hampered, and the personality takes on certain aspects of rigidity. It is an unconscious invitation for the shadow possibilities to take over the positive

31 Wolff, "Structural Forms," "Endnote 3, p.13: Instead of structural forms, one might just as well use the term 'structural types', since the meaning is that of imprinting or typification. But in the view of the fact that analytical psychology has by now classic application, it may prevent conceptual confusion if the term structural forms is used throughout."

qualities of the type, and sabotage them. Failing to consider, or reach for, other available options for goal setting and growth promises a predictable decline into illnesses, loneliness, isolation and even the silent specter of post-menopausal meaninglessness.

Using Wolff's schemata, your writers developed ways to assist women to identify the form most characteristic of their own personalities, and how to work with the relevant implications. When women begin to see themselves expanding their understanding of how they conduct their own lives, they are bound to consider the options Wolff presents more closely. We believe that *understanding* these primal forms can assist women in some powerful and provocative ways:

- * It provides each woman with a mirror for seeing aspects of her inner life that may well be unknown to her.
- * It invites women to journey further into the realms of both self-awareness and social interaction.
- * It focuses a new lens of cultural awareness, as reflected in mass media, politics, religion, family and social life.
- * It exposes the paradigm, or 'world view' behind these forms as applicable to women of ancient history as well as contemporary women. In that sense, the work is both timeless and dynamically relevant. On a more personal level:
 - * Reader will be significantly challenged to identify her own type, and seek ways to integrate the other types into consciousness as they suggest themselves to her over time.
 - * Reader will find the path ahead for her own personal growth to become clearer, and yes, even more inviting. The great feminine archetypes, the MOTHER, the HETAIRA, the AMAZON and the MEDIAL WOMAN are still with us, across the centuries. Their forms constitute the main archetypal grid of the adult female psyche, like a map. We find them in everyday life, as well as in history books and folklore. They are in next week's thriller, the glitz of MTV hype, the boardroom, the kitchen, the chat room, the classroom and our bedrooms. They are discussed in the diaries of our grandmothers, and parade persistently in and out of our dream worlds. The historic examples validate the tenacity of each type.

But how does this help you, reader, to figure out your own predominant type?

First of all, Wolff points out that the original early choices women make, and the ‘types’ they choose to personify and prioritize, are solidified in the personality outside the realm of consciousness. That is, these behaviors and attitudes develop autonomously, for the most part, and are apt to be, at least partially, beyond conscious awareness.

Next: Study Wolff’s diagram carefully. Each type has its own characteristic set of attitudes, preferences and behaviors common to the type. Wolff developed her model to help us understand the inter-relationships of the four types. This model will help the reader begin to recognize her own primary type.³²

Wolff’s Model:³³



The first distinction that Wolff makes on the diagram concerns personal and impersonal relatedness:

³² Wolff, “Structural Forms,” 11-12.

³³ Wolff, “Structural Forms,” 4.

MOTHER and HETAIRA

You will notice that MOTHER and HETAIRA, are personally related to their first priorities. The MOTHER is primarily concerned with the well being of her children or charges, above all else. This, also, is a deeply personal issue related to her first and most essential priority. The HETAIRA is primarily concerned with the quality of the relationship to her man, or men. These priorities are often set deeply in the unconscious realm, and may be barely conscious to the woman until she has had some time and experience to ponder their existence.

AMAZON and MEDIAL WOMAN

In contrast, the AMAZON and the MEDIAL WOMAN place their primary energies in manifestations of collective life, or the general public, per se. They are deeply involved with issues other than the realm of personal relationship. This collective realm also has its conscious and its unconscious life. The AMAZON is ultimately concerned, first of all, with consciousness, i.e., what is of importance in the public domain. Another way of saying it is that the AMAZON is primarily interested in what she can bring to the world that the world needs or wants. MEDIAL WOMAN'S first preference and priority is with the phenomena related to the collective unconscious. She is deeply interested in less-than-personal 'other worlds' of a spiritual nature. She stands between, mediates, two different worlds.

Beyond the opposite types, the next issue that Wolff mentions regarding the model is that each type has two adjacent types as well as the opposite type, as observed on the model. Each type knows something about her adjacent types that is familiar to her. The opposite form on the diagram is her 'fourth' type, and the one she knows the least about. (Examples: AMAZON knows something about either MOTHER or HETAIRA, or both. HETAIRA is familiar with AMAZON or MEDIAL WOMAN, or both, etc.)

Chapter Two of each of the following sections elaborates these relational qualities further. Once again, if you can choose the type that you know the least, or that interests you the least, then the OPPOSITE ONE of the diagram is probably your own preferred type.

For our workshop use, we developed a list of easily available and popular commercial films, which present lively and contrasting illustrations and amplifications of qualities that Wolff identifies for each of the types. Workshop groups, home study groups and individuals have used these films extensively, with considerable success. We suggest that our readers take the time to obtain copies of the films and view them as they are referenced throughout the book. And as the work progresses, so does the list of relevant illustrative material. All the film references are listed alphabetically with full information in the Film Index Appendix, and all books referenced are included in the Bibliography.

It is our hope that Wolff's work will significantly broaden the reader's options for personal growth.

It certainly has for us. Good hunting! And gathering!

Appendix

List of Films and Credits

- Accidental Tourist, The*. 1988. Based on book by Anne Tyler. Screenplay by Lawrence Kasdan and Frank Galati. Directed by Lawrence Kasdan. Actors: William Hurt, Kathleen Turner, Geena Davis, Amy Wright, Ed Begley, Jr.
- African Queen, The*. 1951. Horizon, Based on the novel by C.S. Forester, 1935. Screenplay by James Agee, John Huston and Peter Viertel. Directed by John Huston. Actors: Humphrey Bogart, Katharine Hepburn, Robert Morley, Peter Bull, Theodore Bikel.
- Angels and Insects*. 1995 – U.S, British. Based on a novella by A.S. Byatt, *Morpho Eugenia* by Philip Haas. Screenplay by Philip Haas and Belinda Haas. Directed by Philip Haas. Actors: Mark Rylance, Kristin Scott Thomas, and Patsy Kensit.
- Bagdad Café*. 1987. MGM. Also known as *Out of Rosenheim*, 1988; Screenplay by Eleonore and Percy Adlon. Directed by Percy Adlon. Actors: Marianne Sagebrecht, CCH Pounder, and Jack Palance.
- Charms for the Easy Life*. 2002, TV. Based on the book by Kaye Gibbons. Teleplay by Angela Shelton. Directed by Joan Micklin Silver. Actors: Gena Rowlands, Mimi Rogers, Susan May Pratt.
- Disclosure*. 1994. Based on a book by Michael Crichton. Screenplay by Paul Attanasio. Directed by Barry Levinson. Actors: Michael Douglas, Demi Moore, Donald Sutherland.
- Elizabeth I*. 1980. (Also, known as *Elizabeth the Virgin Queen*). Channel Four Films. Written by Michael Hirst. Directed by Shekhar Kapur. Actors: Cate Blanchett, John Gielgud.
- English Patient, The*. 1996. Based on the book by Michael Ondaatje. Screenplay by Anthony Minghella. Directed by Anthony Minghella. Actors: Ralph Fiennes, Juliette Binoche.
- Eve's Bayou*. 1997. Screenplay by Jack Lemmons. Directed by Kasi Lemmons. Actors: Jurnee Smollett, Meagan Good, Samuel L. Jackson, Diahann Carroll, Vondie Curtis-Hall.

- The Gift*. 2000. Screenplay by Tom Epperson and Billy Bob Thornton. Directed by Sam Raimi. Actors: Cate Blanchett, Giovanni Ribisi, Keanu Reeves.
- Gone with the Wind*. 1939. Based on the book by Margaret Mitchell. Screenplay by Sidney Howard. Directed by Victor Fleming. Actors: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel, Butterfly McQueen.
- Grass Harp, The*. 1998. The. Based on the book by Truman Capote. Screenplay by Stirling Silliphant and Kirk Ellis. Directed by Charles Matthau. Actors: Piper Laurie, Sissy Spacek, Walter Matthau, Mary Steenburgen, Nell Carter.
- Hannah and Her Sisters*. 1986. Screenplay by Woody Allen. Directed by Woody Allen. Actors: Woody Allen, Mia Farrow, Michael Caine, Carrie Fisher, Barbara Hershey, Lloyd Nolan.
- House of the Spirits, The*. 1993. (German - Danish- Portuguese - U.S.) Based on the book by Isabel Allende. Screenplay by Billie August. Directed by Billie August. Actors: Meryl Streep, Jeremy Irons, Glenn Close, Winona Ryder, Vanessa Redgrave.
- Moonlight and Valentino*. 1995. Screenplay by Ellen Simon. Directed by David Anspaugh. Elizabeth Perkins, Whoopi Goldberg, Kathleen Turner, Gwyneth Paltrow.
- Postcards From the Edge*. 1990. Book and Screenplay by Carrie Fisher. Actors: Meryl Streep, Shirley MacLaine, Richard Dreyfuss.
- Runaway Bride*. 1999. Screenplay by Josann McGibbon and Sarah Parriott. Directed by Gary Marshall. Actors: Julia Roberts, Richard Dreyfuss.
- Tampopo*. 1985 and 1986. Japanese. Screenplay by Juzo Itami. Directed by Juzo Itami. Actors: Ken Watanabe, Tsutomu Yamakazi, Nobuko Miyamoto, Koji Yakusho.
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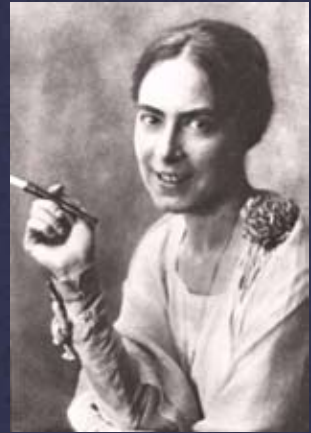
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Toni Wolff was at first the patient, and later the friend, mistress for a time, long-term colleague and personal analyst of Swiss Psychiatrist Carl Jung. In addition to her work as the founder, leader and teacher for the Psychological Society in Zürich which led to the establishment of the world-renowned C.G. Jung Institute in Zürich/Küsnacht, she published a seminal but little known work called "Structural Forms of the Feminine Psyche" ("Der Psychologie," Berne, 1951). This treatise, certainly one of the first studies in Analytical Psychology, has been the subject of the authors' investigation, attention, research and study for the past twelve years. Toni Wolff's original outline of her four archetypes barely filled fifteen pages of the journal, and was written in the academic style of professional publications of that period, *sans* illustration or commentary.



While Wolff's work has been mentioned in short form in the work of several writers, *Four Eternal Women* is the first full and serious archetypal delineation of her original thesis, and examines each of her four feminine archetypes from several perspectives:

- Wolff's Own Words
- An Overview of History and Myth
- Familiar Characteristics
- Lesser-Known (Shadow) Possibilities
- Career Inclinations
- Relationships to Men
- Relationships to Children
- Relationships to Each of the Other Types

The tension of the opposites set up by Wolff's own diagrammatic representation of these archetypes provided an additional dynamic to this study. Those who have followed Jung's individuation path will recognize aspects of Jung's 'Transcendent Function.' All readers may well become personally sensitized to discover their own type preferences, and how some aspects of shadow may be present in their 'opposite' partner.

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