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A DEMONSTRATION OF THE ANIMUS IN CREATIVE WOMEN

Lewandoski, Clare Dei, Ph.D.
The Ohio State University, 1987

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A DEMONSTRATION OF THE ANIMUS IN CREATIVE WOMEN

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

Clare D. Lewandoski, B.S., M.A.

* * * * *

The Ohio State University
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Ella
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all of whom shaped my development. Most of all, to Ellen, who encouraged me to believe that a better life was possible.
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My friends, particularly the Jung Group, have given me that unqualified support which so rarely happens.

A special thank you to the typist who always tried her best, even with a cantankerous computer.
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Creativity  Educational Administration
Individual Development  Organizational Behavior
Psychology of C. G. Jung
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Chapter 1

Nature of the Problem

As we have listened for centuries to the voices of men and the theories of development that their experience informs, so we have come more recently to notice not only the silence of women but the difficulty in hearing what they say when they speak.

Gilligan, p. 173
Patterns of adult development have been identified using all male studies, notably those of Levinson, Erickson, Valiant, and Farrell and Rosenberg. It was assumed by these male investigators that women’s developmental patterns were the same. In fact, Levinson’s goal was 

"to create an overarching conception of development that could encompass the diverse biological, psychological and social changes occurring in adult life" (p. 8).

Even as Levinson expressed his distress about the exclusion of women from his study, he was still determined to define the developmental patterns of adults, both men and women.

Erickson’s explanation of generativity, the concern for guiding the next generation, identifies it as a pattern of midlife, a concept to be learned. For most women, the guidance of the next generation is a basic, natural concern. It is not a concept women come to in midlife. Both by societal expectations and biology, women are the prime care givers to the young.

Perhaps these two men were merely reflecting the values of the time, a time when most women worked in the home, and were not being arrogant when they proclaimed these as patterns of adulthood for both men and women. Whatever the reason, women have been objecting to the patterns since their publication. These patterns seem not to fit women’s personal experiences or their needs for continued development.
Chief among those who make the case for a different pattern for women is Carol Gilligan. Dr. Gilligan's initial research centered on the process of moral development of high school-aged young men and women. The emergent pattern for young women was different from young men, and in the male oriented model of Kohlberg with which she was working, the pattern for young women was considered inferior. Dr. Gilligan makes the case that relationships are important to women and that the studies of Levinson, Erickson and others "convey a view of adulthood where relationships are subordinated to the ongoing process of individuation and achievement. Likewise, there is the observation that among those men whose lives have served as the model for adult development, the capacity for relationships is in some sense diminished and the men are constricted in their emotional expression. Relationships often are cast in the language of achievement, characterized by their success or failure and impoverished in their affective range." (Gilligan, p. 154)

If the patterns of adult development established from all male studies do not fit the lives of women, then it becomes paramount that women research the theories and characteristics which identify women as women. Jean Baker Miller supports this contention:

"What follows is an attempt to understand the forces acting on and in women 'qua' women -- life as it has been and still is
for most of us. The hope is that in seeking to understand women, as women, we can find the ways to help with the psychological problems of all women. By the same token, a valid understanding of the forces at work for all women ought to lead us to an understanding of the nodal points for change and advance." (Miller, p. IX)

Understanding the "forces" acting on and in women as women, entails studying what has been written about the differences between men and women. In his role as life span theorist, Carl Jung developed a theory which defined the differences in the psyches of men and women. Specifically, Carl Jung defines the contrasexual element of the personality, housed in the unconscious, the masculine component of a woman’s personality and the feminine component of a man’s personality. These he termed animus and anima. For this investigator, Jung’s opposite-sex concept supports the contention that women’s life span development is different from men’s development. It is the contrasexual element of a woman’s personality which is the focus of this study.

Carl Jung describes the positive animus

"The positive side of the animus, can personify an enterprising spirit, courage, truthfulness, and in the highest form, spiritual profoundity. Through him (the animus) a woman can experience the underlying processes of her cultural and personal objective situation and can find her way to an intensified spiritual attitude to life."

(C. Jung, Man and His Symbols, p. 195)
A psychic element which can enable a woman to know the truth, to have the courage of her convictions, to lead an energetic life and to understand spirituality is important to women. It is important that women understand how this psychic element works in their everyday lives.

Emma Jung, Carl Jung's wife, wrote a monograph explaining the concept of the animus and presented it to the Psychological Club of Zurich in 1931. This monograph is the basis of the current study.

Respondents (subjects) for this investigation were women who have received recognition in the central Ohio community for their creative work. These women were chosen because they are involved in creative activity which Jung believes emanates from the unconscious.

"The creative urge which finds its clearest expression in art is irrational and will in the end make a mock of all our rationalistic understandings. All conscious psychic processes may well be causally explicable; but the creative act, rooted in the immensity of the unconscious will forever elude our attempts at understanding." (C. Jung CW Vol. 15, p. 87)

The premise underlying this choice of respondents was that women who engage in creative activity would utilize the unconscious as a source for their creativity and that this opening to the unconscious would allow them to integrate its contents, including the animus, into their lives.
more easily than women who do not engage in the creative process as part of their everyday life.

1.1 Approach to the Study

The purpose of the study was to examine the concept of the animus and further to demonstrate the four levels of the animus as it is experienced in the everyday lives of women.

The approach involved developing a structured interview based on the character of the animus as explained by Emma Jung and examining the responses of nine respondents to determine if the four levels of the animus were integrated in the lives of these women.

Explanations of the concept of the animus came from both Carl and Emma Jung and other analysts who have demonstrated the concept in the lives of their analysands. This study is singular in that it is being conceived and developed by a non-analyst and the questions of the interview are a unique method to gather the data. The questions of the interview were designed to demonstrate the integration of the animus in the work life, social life and dream life or imagination of the respondents.
Research questions addressed through this approach include:

1. Is it possible to demonstrate the animus using qualitative research techniques?

Usually, the character of the animus of an individual woman becomes apparent after working with an analyst. This study attempted to describe the character and the integration of the animus using a structured interview, a qualitative research technique.

Above is the central research question of this study, however, other questions also were addressed:

2. How do women experience the animus? What characteristics identify the animus as a psychic entity?

3. Does the animus as described by respondents of this study, concur with the description of the animus by both Carl and Emma Jung?

4. How do women experience the creative process? Little has been written about women and the creative process. The respondents of this study add to the available information as they respond to this question.

1.2 Justification for the Study

The chief justification for this study lies in the contribution of scholarly knowledge toward deeper understanding of the concept of the animus in the everyday lives of women. Additionally, the study may contribute to a better understanding of women and the creative process. Any evolving patterns will aid in distinguishing the aspects of these two concepts which are unique to women.
Women's creative contributions have been repressed and under-valued. This study contributes information about the personal characteristics of women who have struggled to achieve recognition for their creative work.

Another justification for the study is the investigator's intrigue with the concepts explored in the study and the underlying importance of that personal commitment. "Research is a personal venture which, quite aside from its social benefits, is worth doing for its direct contribution to one's own self-realization. It can be taken as a way of meeting life with the maximum of stops open to get out of experience its most poignant significance its most full-throated song." (Mooney as quoted in Pinar, p. 176) Because of the investigator's interest in and commitment to understanding life span development and her deep respect for creative individuals, this study represents that commitment and contributed to her own self-realization.

Still another justification for the study is the pragmatic use of the information in an academic advising setting. Women are enrolling in college in greater percentage than ever before and note is made of the ability of returning women, those women who, for whatever reason, are beginning college at age thirty-five or forty. Knowledge and understanding of life span development assists the advisor of these nontraditional students.
Finally, this investigation explored two concepts, creativity and the animus, to verify other scholars' theory in a manner never before attempted. Perhaps this study will spur other scholars to build on this research in seeking emergent patterns of individual development, the creative process and women qua women.

1.3 Methodology

For this study, qualitative research techniques were employed. Interviewing was chosen as the tactic which would elicit the most meaningful responses and would respect the personal nature of the information to be gathered.

"Of all the means of exchanging information or gathering data known to man, perhaps the oldest and most respected is the conversation. Simple or complex, face to face exchanges between human beings have served for eons to convey messages, express sympathy, declare war, make truces and preserve history. As an extension of that heritage, interviewing -- the 'conversation with a purpose' (Dexter 1970, p. 136) -- is perhaps the oldest and certainly one of the most respected of the tools that the inquirer can use." (Guba, p. 154)
Further Guba recommends following certain guidelines to prepare for the interview.

1. Decide on whom to interview.
2. Establish personal contact.
3. Thoroughly prepare for the interview.
   - Practice an introduction to the interviewer and to the study.
   - Become acquainted with the respondents using written material as well as acquaintances to gather information.
   - Decide on role of interviewer, environment (surroundings for the interview)
   - Choose recording device.
   - Contact the respondents to confirm time, date and place of the interview and estimated amount of time required for the interview.

The above recommendations were followed in this study. Of particular importance was the site of the interview. The investigator talked with each respondent and made the suggestion that she should choose the location of the interview and most often, the investigator was invited to the respondent's home. This relaxed atmosphere permitted the interviews to proceed smoothly, with few interruptions.

A pilot study was designed to test the methodology. Three respondents were chosen, one for her knowledge of Carl Jung's writings and two women who were just establishing a reputation as artists. The
quality of the data gathered from this pilot study determined that no changes were necessary in data-gathering process or method.

This investigation is theory-based and conceptual in nature. In addition, it requires self-reporting and purports, by a series of questions, to draw conclusions about the psychic state of the respondents.

The theory-base is that of Carl Jung which may differ from other theorists who have proposed an explanation of the psyche. The animus, as the focus of the study is a concept, "an intellectual representation of some aspect of reality which is derived from observations made of phenomena." (Van Dalen, p. 49) These two entities limit the study to the Jungian view of psychic development and the role the animus, as defined by Jung, plays in the psychic development of women.

Jung viewed his concept as generalizable to all women, that each woman qua woman confronts the animus, her own personal animus. This study does not purport such generalizability, rather it suggests that fittingness provided by thick description is the criteria for evaluation of the study. Thick description involves not only the literal description of an entity (the animus) but also the context in which it is used, e.g., cultural norms and mores, values, attitudes and beliefs. (Guba, p. 119)

Earlier in this chapter, the case was made that the prevailing life
span theories do not fit the lives of women. Again "fit" is the salient criteria for this current study and that "fit" will be judged by women readers and others interested in life span theories.

This study is not a definitive investigation into the psychic development of women, rather, it is a small study employing techniques never before used to examine the body of literature written about the animus and to demonstrate that concept in the everyday lives of nine women.

1.4 Plan of the Study

Chapter 2 Review of Related Literature

This chapter has two main divisions: women and the creative process and the animus.

Accounts in the womens' own words, of how they produce a creative piece begins the chapter. The description of the animus as Carl and Emma Jung and other writers describe it, makes up the second half of the chapter.

Chapter 3 Methodology

The research design, a discussion of qualitative techniques, begins
this Chapter. Also included are the interview questions with references to the theory.

Chapter 4 Overview of the Data

This chapter includes the most interesting or salient responses to the interview questions. In addition, quotes from each respondent about the creative process is included.

Chapter 5 Analysis of the Data

Answers of each respondent were analyzed using the theory to assess integration or projection of the concept.

Chapter 6 Summary, Conclusions and Recommendations

Research findings are linked with previous writings and recommendations pertaining to womens’ psychological development are made.
Chapter 2
Review of Related Literature

If it is no easy task to describe what is meant by the anima, the difficulties become almost insuperable when we set out to describe the psychology of the animus.

C.G. Jung, CW Vol. 7 p. 205

When we first fall in love we are flooded with powerful, life-giving emotions. This is why the animus can best be described poetically and not scientifically, dramatically and not concretely.

Sanford p. 67
Introduction

For this study, the related literature chapter contains two distinct parts. First, the respondents for the study are women who are recognized in the community for their creativity. Therefore, information about how women experience the creative process seemed appropriate to include in this chapter. Secondly, an explanation of the concept of the animus as the central focus of the study is detailed.

Part I: Women and the Creative Process

Introduction

Although there is very little written about women and the creative process, there are four women included in the Ghiselin work, *The Creative Process*. The four women are Mary Wigman, Amy Lowell, Dorothy Canfield and Katherine Anne Porter.

The accounts given by these women is in the first person which has been retained for these excerpts. The entire passage can be considered a quotation. Each woman’s name appears at the beginning of her explanation of the creative process.

Mary Wigman

The fundamental idea of any creation arises in me, or rather out of
me as a completely independent dance theme. My dances flow rather from certain states of being, different stages of vitality which release in me a varying play of the emotions, and in themselves dictate the distinguishing atmospheres of the dances.

So I have come gradually to feel my way toward a new reintegra-
tion of music with the dance. I do not create a dance and then order music written for it. As soon as I conceive a theme, and before it is completely finished, I call in my musical assistants. Catching my idea and observing me for atmosphere, they begin to improvise with me. Every step of the development is built up co-operatively. Experiments are made with various instruments, accents climaxes, until we feel the work has indissoluble unity.

Working with a group my effort is to seek out a common feeling. I present the main idea, each one improvises. No matter how wide the range of individuality, I must find some common denominator from these different emanations of personality. Thus, on the rock of basic feeling, I slowly build each structure.

Amy Lowell

In answering the question, How are poems made?, my instinctive answer is a flat 'I don't know'. It makes not the slightest difference
that the question as asked me refers solely to my own poems, for I know as little of how they are made as I do of any one else's. What I do know about them is only a millionth part of what there must be to know. I meet them where they touch consciousness, and that is already a considerable distance along the road of evolution.

Let us admit at once that a poet is something like a radio aerial -- he is capable of receiving messages on waves of some sort; but he is more than an aerial, for he possesses the capacity of transmuting these messages into those patterns of words we call poems.

A common phrase among poets is, 'It came to me'. So hackneyed has this become that one learns to suppress the expression with care, but really it is the best description I know of the conscious arrival of a poem.

Sometimes the external stimulus which has produced a poem is known or can be traced. It may be a sight, a sound, a thought, or an emotion. Sometimes, the consciousness has no record of the initial impulse, which has either been forgotten or springs from a deep, unrealized memory. But whatever it is, emotion, apprehended or hidden, is a part of it, for only emotion can rouse the subconscious into action.

Dorothy Canfield
The explanation of the creative process by Dorothy Canfield is considerably longer than the others. To facilitate understanding and flow, transitional or explanatory sentences are needed. To indicate these explanatory sentences to the reader, they will be single spaced.

Ms Canfield begins her explanatory essay by indicating that she in no way would want a student or reader to take her explanation as a recipe or rule for constructing a story. Once she has completed a piece, she has no recollection of its development, however, in the case of her story "Flint and Fire," a friend asked if she would write out the stages of construction of a short story for an English class. These, then, are her recollections.

All my stories have exactly the same genesis .... that of a generally intensified emotional sensibility, such as every human being experiences with more or less frequency. I have no idea whence this tide comes, or where it goes, but when it begins to rise in my heart, I know that a story is hovering in the offing. The beginning of a story is then for me a more than usual sensitiveness to emotion. If this encounters the right focus I get simultaneously a strong thrill of intense feeling and an intense desire to pass it on to other people.

Ms Canfield relates a meeting she had with an elderly gentleman who was, and had for some time, been very unhappy. She not only knew of the man's circumstances, which made him so unhappy, but this night, she felt his anguish.

I have no words to attempt to reproduce his voice, or to try to
make you feel as I did, hot and cold with the awe of that glimpse into a naked human heart. I felt my own heart contract dreadfully with helpless sympathy .... and, I hope this is not as ugly as it sounds; I knew at the same instant that I would try to get that pang of emotion into a story and make other people feel it.

After that interaction, she returned home where she was not consciously aware that her mind was at work sketching out the story. Emotionally, she was very calm and relaxed. She made the decision to write the story without including the old man or his trouble for fear he would be recognized. She began to think of a plot opposite of the old man’s tragedy.

It must be separated lovers, young and passionate and beautiful, because they would fit in with the background of spring.

Next she considered how the lovers would be separated. She put this outline of a story together while she was walking home from the old man’s house.

As she continued with the activities of house and family, she continued to work on the story. She explains how her mind was working while she was involved in other activities.

I asked a caller "One lump or two?" and thought as I poured the tea, "And if the character of the opposition (of the lovers) could be made to indicate a fierce capacity for passionate feeling in the older generation, that would make it doubly useful in the story, not only as part of the machinery of the plot, but as indicating an inheritance of passionate feeling in the younger generation, with whom the story is concerned."
She worked at every day household chores and continued to refine the plot. She tried to work through what the troubled relationship would be. She considered making the lovers first cousins, but decided against it. She focused on a sick, old woman character and at this time the story got out of control.

The old woman, silent, indomitable, fed and deeply satisfied for all of her hard and grinding life by her love for the husband whom she had taken from her sister, she stepped to the front of my stage, and from that moment on, dominated the action. I did not expect this, nor desire it and I was very much afraid that the result would be a perilously divided interest which would spoil the unity of impression of the story.

As she continued with daily chores, Ms Canfield continued to expand and refine her story. The next character is given life when a "caller" comments condescendingly about the people of the region.

Callers ... one of them, a self-consciously sophisticated Europeanized American rubbed me frightfully the wrong way by making a slightly condescending allusion to what he called the mean, emotional poverty of our inarticulate mountain people. I flew into a silent rage at him, though scorning to discuss with him a matter I felt him incapable of understanding, and the character of Cousin Horace went into the story.

At this point, the character of Niram's long-dead father came to
life and tried to push his way into the story. Finally, very heavy-hearted, I put him out of the story, for the merely material reason that there was no room for him.

This plot was sprouting out in a dozen places, expanding, opening up, till I perceived that I had enough material for a novel. For a day or so, I hung undecided. A consideration that has nothing to do with artistic form settled the matter. I saw no earthly possibility of getting time enough to write a novel.

One detail of the mechanism remained to be arranged, and this ended by deciding the whole form of the story, and the first-person character of the recital.

To get a bed-ridden old woman to confront her sister necessitated transporting her and would require another character which Ms Canfield did not wish to add. Her decision was to have the story told in the first person. She had assembled all the materials for her story. The characters were fully alive in her mind. The story was now ready to write.

I drew in a long breath of mingled anticipation and apprehension, somewhat as you do when you stand, breathing quickly, balanced on your skis, at the top of a long, white slope you are not sure you are clever enough to manage. Sitting down at my desk one morning, I "pushed off" and with a tingle of not altogether pleasurable excitement and alarm, felt myself "going."
She worked all morning, but had the sensation that she had only been working a short time. The next morning when she read what she had written, she had to fight back the sickening feeling that the story was too flat and insipid compared to what she had wanted. That second morning she finished the first draft.

She then begins the process of editing and re-writing. For Ms Canfield, this work must be done in short bursts because she cannot maintain her attention over a long period. She finds it necessary to add material about the people of the region and how the young girl's suicide might not seem improbable. She tries this explanation on several characters, Cousin Horace, Ev'leen Ann. The explanation seemed necessary, but there seemed to be no character suited to it.

There I hung over the manuscript with that necessary fact in my hand and no place to lay it down. Finally, I perceived a possible opening for it, where it now is in the story, and squeezing it in there discontentedly left it, for I still think it only inoffensively and not well placed.

Ms Canfield continues with the rewriting for timeliness, for repetition and even grammar. She mentally images each scene and can write nothing which she cannot visualize.

Personally, although I never used as material any events in my own intimate life, I can write nothing at all about places, people or phases of life which I do not intimately know, down to the last detail.

The story is now finished and Ms Canfield re-reads it after it has been typed and once again, the nagging doubt appears.

I felt fall over me the black shadow of that intolerable reaction
which is enough to make any author abjure his calling forever. By the
time I had reached the end the full misery was there, the heartsick,
helpless consciousness of failure. What I had had the presumption to
try to translate into words, and make others feel a thrill of sacred living
human feeling, that should not be touched save by worthy hands.

She has an internal dialogue trying to convince herself that
this negative reaction is usual and short-lived. She once again
returns to household chores and by the next morning, the story
seems vague and far away.

The question of whether it was good or bad, not very important or
interesting, like the chart of your temperature in a fever now gone by.

Katherine Anne Porter
December, 1931

I can’t tell you what gives true intensity, but I know it when I
find it -- even in my own work -- there perhaps first of all. Feeling is
more than mood; it is a whole way of being, it is the nature you are
born with, you cannot invent it. The question is, how to convey a
sense of whatever is there, as feeling, within you, to the reader; and
that is a problem of technical expertness. I can’t tell you how to go
about getting this technique either, for that also is an internal matter.
You’ll know it when you have it, and you will finally be able to depend
upon it somewhat.
Fall, 1936

Perhaps in time I shall learn to live more deeply and consistently in that undistracted center of being where the will does not intrude, and the sense of time passing is lost, or has no power over the imagination. One of the most disturbing habits of the human mind is its willful and destructive forgetting of whatever in its past does not flatter or confirm its present point of view. I must very often refer far back in time to seek the meaning or explanation of today’s smallest event, and I have long since lost the power to be astonished at what I find there. Certain writing friends whose judgments I admire, have told me I lack detail, exact observation of the physical world, my people hardly ever have features, or not enough -- that they live in empty houses, etc. At one time, I was so impressed by this criticism, I used to sit on a camp stool before a landscape and note down literally every object, every color, form, stick and stone before my eyes. But when I remembered that landscape, it was quite simply not in those terms that I remembered it, and it was no good pretending I did, and no good attempting to describe it because it got in the way of what I was really trying to tell.

This review of the literature on women and the creative process accomplished two very important things in this study. First, it ac-
quainted the investigator with women who are recognized for their creative work. This, then, enabled the investigator to meet the respondents of the study with some level of knowledge of how they work. These accounts served as reference points during the interviews.

Part II: THE ANIMUS

Introduction

This part is the essence of the dissertation. It is the theory upon which the remaining chapters are based. Because this dissertation is an attempt to further explain the concept in the lives of creative women, the concept is explained as women experience it. This is not an objective treatise on the psychic development of women, rather, it is an attempt to explain how women encounter this foreign, undeveloped concept in their lives.

The animus is an autonomous complex of the unconscious behaving in ways compensatory to the outer personality. It is autonomous because it behaves "as if it were a law unto itself" (E. Jung, p. 2). It is compensatory in that it represents the opposite sex characteristics, for women, masculine characteristics.

Because the animus is contained in the unconscious, it seemed necessary to begin this explanation with a description of the unconscious as C. Jung conceived it.
2.1 The Unconscious

The unconscious can be compared to a container for those psychic elements unknown to a person. A slip of the tongue, sometimes called a Freudian slip, is an example of the unconscious intruding in our conscious lives.

It is a fact that things happen in our lives that we cannot attribute to outside influence but do not feel responsible for, in the sense of having decided, intended or chosen to do them, and this is just as much a fact about human nature as the fact that we sometimes know just how and why we came to do something. Any full account of human living must take this into account and the idea of the unconscious is found to be a most helpful and valuable way of doing so. (Cox p. 53)

Other examples of the unconscious infringing on our conscious world are dreams, moods, memory lapses and behavior-unlike-the-person. Dreams, for instance, are not controlled by the dreamer and when we awaken, the memory of the dream may be incomplete. People, places and things of the dream may not be related in our conscious world. The dream seems to have been created from somewhere or something in our mind.

Although the picture we have of the unconscious is unclear, we do have some knowledge of its contents. Some elements are relatively easy to become aware of, while others require analysis because they are situated deep in the unconscious.
Among Carl Jung’s contributions to psychology is his conceptualization of the personal and collective nature of the unconscious.

The collective unconscious contains the symbols of the species which appear again and again across culture and time. Jung characterized the collective unconscious as having a neutral or objective characteristic which contrasts with consciousness which, when a person is functioning normally, is always personal or subjective. Value is placed on the contents of the collective unconscious only when it comes in contact with consciousness. Many theologians and philosophers have equated the collective unconscious with the negative, unclean, or immoral. Jung was among the first to suggest the objective nature of the collective unconscious.

The personal unconscious is composed of forgotten things and, again in Jung’s writing, elements which have never before been conscious. As a person strives to develop an identity in the world, certain aspects of human nature are repressed. Most often, these are characteristics opposite the conscious personality, the content and grouping of which are different for each individual.

Archetypes

In the unconscious are the archetypes, the primordial images which
are a structural condition of the psyche. Jung stresses that the archetypes are not inherited representations. They are the organizers of the representations. The example used by Jung and Jacobi is the hidden crystalline pattern of a salt in solution. The pattern is there, but we are unable to see it because the crystal has been dissolved. The archetype is never exposed, but the images or representations are.

"The archetype as such is an irrepresentable factor, a disposition which begins to operate in a given moment of the development of the human mind, arranging the material of consciousness into definite figures. Its fundamental pattern is immutable, but its mode of manifestation is ever changing." (Jacobi p. 53)

Archetypes are energy centers in which psychic processes are transformed into images. The energy is often possessed with a magical or fascinating power which must be translated to be communicated. These translations are the source of creativity activity. They are different for each individual. An archetype presents itself as an experience of particular importance. Its nuninous quality very often is projected onto another person.

"The powerful forces of the unconscious most certainly appear not only in clinical material but also in the mythological, religious, artistic, and all the other cultural activities by which man expresses himself." (C. Jung Man and His Symbols p. 304)

There is established for the archetypes a hierarchical order.

"We designate as 'primary' those archetypes which are not susceptible of further reduction, which represents, as it were, the
The animus is the contrasexual element of the psyche of women. It is represented by psychic energy which women have access to and begin to integrate in their conscious personality during their adult years. As Emma Jung explains, this is a particularly important archetype.

"The anima and animus are two archetypal figures of especially great importance. They belong on the one hand to the individual consciousness and on the other hand are rooted in the collective unconscious, thus forming a connecting link between the personal and the impersonal, the conscious and the unconscious." (E. Jung p. 1)

The First Animus Experience

The animus, as an entity, is determined by the latent sexual characteristics it represents, by the experiences each woman has had with men and by the collective image of man carried in the psyche of the individual woman. (E. Jung p. 2) A young girl's first experience with the animus may be as fantasies of an imaginary lover. These begin as part of sexual development when a young girl reaches puberty. The young girl believes she is "in love." To be "in love" indicates that the young girl transfers all the qualities she would like in a man to a fantasy figure. The young girl controls the story so she can have this
figure be whatever she would like. From these early fantasies, come a young girl’s ideal of what a husband or lover should be. Or, a young girl may project these ideals onto a man she has conjured up in her fantasies. The man may not possess any of these qualities but he embodies the young girl’s ideal.

The other-world, compulsive character of being 'in love' is very different from the mature state "to love." In the former the loved one is smothered; he is endowed with qualities he may not have and he is not free. With mature love comes freedom for the lover to live as he would like and to be himself.

What the young girl is unaware of is that the attraction to a man comes from her unconscious, that this ideal sets the standard by which all other men are judged. If the young woman allows this fantasy-man to control her life, then she will not be in control of the animus and her personality takes on the negative, undeveloped characteristics of a man.

Negative Animus Characteristics

The first negative characteristic which may become apparent is that the woman becomes opinionated. Animus opinions are generalizations or critical statements based on some authoritative source, such as church teachings or parents.
"The opinions of the animus have an unpleasant and even destructive quality, and may be projected onto other people or directed inwardly on the woman herself. In the former case, other people cannot stand the woman because of the blunt and critical judgments she passes on them. In the latter case, the woman cannot stand herself, for the effect of the judgments of the animus on her is to destroy her sense of her own value and worth." (Sanford p. 44)

Animus logic, termed quasilogic by Sanford (p. 48), is a priori logic, deducing consequences from definitions or principles regarded as self-evident. This absolutist attitude prevents discussion or qualification. Jung used an example from his own life to illustrate animus logic.

Jung's' mother was impractical about the everyday activities of living, particularly the household budget. She could not economize to the place where he gave her a weekly sum of money to run the household. One day when she was on her way to Basel to shop, Jung asked her to purchase enough muslin to make one hundred bags to cover their grapes from the insects and birds. She returned with one hundred dust cloths. The shop did not have the muslin and the clerk told her the dust cloths were a very good buy. When she returned home she explained and her son asks, "But a hundred?" she replied, "Well, you said a hundred." (Hannah p. 64)

The negative impact and the irrelevance of this logic is explained in this quote from Emma Jung.
Ready-made incontrovertibly valid judgments of this kind are really only applicable in mathematics, where two times two is always four. But in life they do not apply for there they do violence, either to the subject under discussion or to the person being addressed, or even to the woman herself who delivers a final judgment without having taken all of her own reactions into account. (E. Jung p. 14)

Negative animus statements are very often just "off the mark," that is, they are irrelevant to the discussion. The statements are true in and of themselves because they are based in accepted tenets of the society, but they contribute little to the discussion.

The critical judgment component of the animus has the capacity to enumerate long lists of transgressions or failures, to act not only as accuser but as judge also. Children reared by a mother controlled by the negative animus experience little of the caring or affection expected of a mother. Instead they experience this critical judge, a hard disciplinarian, who can list all of the things they did wrong. (Sanford p. 45)

With the extraverted animus, opinions or pronouncements are focused on the world, on other persons, making relationships difficult. The animus may be introverted in which case, the negative pronouncements are turned on the woman herself, destroying her sense of self worth. Because the creative impulse arises from the unconscious, this internal critic robs a woman of her creativity. Any creative impulse is
subject to the opinions and judgments of the negative animus. (C. Jung, CW Vol 9, part 2 p. 19)

Relationship is the quintessential characteristic of the feminine. For women then, the severing of relatedness is the most offensive situation for her to endure. By the very nature of the negative animus, relationship is very difficult when a woman responds to its energy. As Sanford describes children whose mother is controlled by the negative animus have little chance of developing a satisfying or nurturing relationship with her. The energy of the negative animus impedes a woman’s natural instincts. A woman has access to the positive animus only when she confronts the negative, when she takes a stand, when she knows what is really important to her.

.... The negative animus resembles an inferior, ill-formed, and prejudiced man; his sweeping judgments and banal opinions come from his ignorance. So a woman may need to sit down with her animus and say, "This is the way it is, and this is what is important to me. You are not to keep telling me to the contrary". Obviously, in order to do this she must first know what is important to her. In this way, the animus can have the positive effect of helping a woman become conscious of her true values. (Sanford p. 60)

In confronting the negative animus, dialoging is most helpful. During the dialogues, a woman can challenge the opinions of this internal autonomous partner which enables her to understand that the opinions do not belong to the woman herself and can be challenged.
Doing this enables her to separate and distinguish the animus. Recording the dialogue enables a woman to reflect on the conversations and become aware of the changing nature of the animus. The act of writing is the responsibility of the ego. In recording the conversations, the woman actually strengthens her ego. (Sanford, 61-62)

The Helpful Animus

When unfounded opinions become clarifying facts; a domineering manner becomes authority, impulsive whimsy becomes decisiveness and stubbornness becomes determination, a woman has developed the positive animus. (Singer p. 242)

In very poetic phrases Irene Claremont de Castillejo describes the helpful animus. The animus, as torchbearer, makes a pool of light on which a woman’s eyes can focus.

He throws light on the jumble of words hovering beneath the surface of her mind so that she can choose the ones she wants, separates light into the colors of the rainbow for her selection, enables her to see the parts of which her whole is made, to discriminate between this and that. In a word, he enables her to focus. (de Castillejo p. 76)

If relationship is the quintessential characteristic of the feminine, then the ability to focus is the essential quality of the masculine. "To focus" is not the same as "to think." Focus is not consciousness. To focus is to want to know as much as possible about an object, to take
it apart, to make something new from it, to change its size, these are the characteristics of the concept of focusing as de Castillejo describes it.

"By focusing I do not mean consciousness. Woman (remember, I mean basic woman) has a consciousness of her own, a 'diffused awareness.' Everything is accepted, enjoyed or hated as a whole. She feels herself equally at one with the stars or a drop of dew, a rose or a blade of grass. She does not analyze them nor want to do anything about them. She is simply aware. For man, and again I refer to the extreme male, the scent of the rose is not enough. He must learn all he can about it, prune and graft the plant to obtain even better roses. No woman, as woman, does such things. They would not occur to her." (de Castillejo p. 77)

The woman’s role is to decide on what the animus will shed his light and on what she wants to focus. It is dependent on her values, interests and feelings. The animus is autonomous, without human qualities, therefore, as torchbearer, he will light up anything and everything in the unconscious mind. It is the woman, each individual woman, who must direct the beam of light. This is the importance of the woman taking a stand. It also describes a condition in which the animus could function differently for each woman.

To confront the animus is to affirm the reality and autonomy of the unconscious. In doing this a woman also is committed to recognizing projections when they occur. Projections of the animus occur when a man is imbued with psychic energy. He is fascinating to the woman.
Also, projection may occur when a man is either overvalued or under-valued. In recognizing and withdrawing these projections, a woman can divert the energy for her own use.

In a monograph presented to the Psychological Club of Zurich in 1931, Emma Jung described for the first time a thorough explanation of the concept of the animus.

Four Levels of the Animus

The animus as a representation of the masculine principle is characterized as a four step hierarchy, a progressive sequence. The established hierarchy means that a woman encounters the four levels in sequence. She moves to the next level when the previous level is integrated into her personality. The four levels corresponding to the Greek *logos*, are Power, Deed, Word and Meaning.

The lowest or first level of the animus is the Power level. This represents both physical power and directed will. Young women, teenagers are enamored of sports figures and movie stars. These are the men who personify the physical power level of the animus. A good exercise to understand this level, would be to tour a freshman womens' dormitory. These young women will surely have pictures or posters on the walls of Tom Selleck (Magnum PI) or Mitch Gaylord (1984 Gold
Medal Gymnast). Both of these men represent the "he-man." In my own home, Christopher Reeve, Superman, was very popular. These are the symbols of projection of the physical power level of the animus. For the primitive in every woman, this type of men represent physical prowess -- young, muscular bodies more powerful than most women could ever be. C. Jung used Johnny Weismuller as Tarzan as an example of this level (C. Jung *Man and His Symbols* p. 194)

Directed will portion of this stage is represented by men who are able by exercise of their will to get things done. Any President of the United States could represent this level. A young man currently in the news who represents this level is Bob Geldof, the organizer of the Aid to Africa. Certainly, Lee Iaocca is a good representation of what is meant by directed will.

The Deed level of the animus is represented by men with the energy and conviction to accomplish great things. The transition between the Power and Deed level is usually not sharp so that very often the men used as examples for one level will suffice for the other. Jung uses British poet Shelley and Ernest Hemingway as examples (C. Jung *Man and His Symbols* p. 194) Lee Iaocca in his role of fund raiser for the Statue of Liberty represents the Deed level. Bob Geldorf may also be considered a representative of this level. From television the most
popular, current action stars are Don Johnson and Philip Michael Thomas of "Miami Vice."

The Word level of the animus is projected on a professor or clergyman. Jung used Lloyd George as a representative of this level (C. Jung, *Man and His Symbols*, p. 194). Currently, the Word level may be represented by any number of evangelists, Billy Graham or Jerry Falwell. For many Americans, Jesse Jackson represents this level both as a minister and a politician. Ronald Reagan has to be considered a representative of this level of animus development, particularly with conservative Republican women.

The highest level of the animus is the Meaning Level. This represents truly spiritual qualities. Jung used Ghandi as a representative of this level. (C. Jung *Man and His Symbols* p. 194) This level is represented by the gurus with whom some women study, the great teachers of the eastern religions. The minister or priest who "carries the word" can be public and influence many women who project the animus on him. However, the Meaning level takes on a more personal interpretation and as a result, the examples are fewer. To suggest a man with the stature of Ghandi from this culture is difficult. Two names come to mind, but we can only speculate that they are able to expand the consciousness of the women of their countries to a spiritual level. These two men are Lech Walesa and Nelson Mandela.
An Example from Literature

Examples from literature which symbolize the animus include, *Wuthering Heights* by Bronte or Eugene O'Neill's *Strange Interlude*. Ann Ulanov uses a much more widely known book as an explanation of a young woman's encounter with the animus, *The Wizard of Oz*.

<table>
<thead>
<tr>
<th>Character</th>
<th>Psychological Entity</th>
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<tbody>
<tr>
<td>Dorothy</td>
<td>the ego</td>
</tr>
<tr>
<td>Toto, the dog</td>
<td>feminine instinct</td>
</tr>
<tr>
<td>House</td>
<td>the psyche</td>
</tr>
<tr>
<td>Lion</td>
<td>Power</td>
</tr>
<tr>
<td>Tin Man</td>
<td>Deed</td>
</tr>
<tr>
<td>Scarecrow</td>
<td>Word</td>
</tr>
<tr>
<td>Wizard</td>
<td>Meaning</td>
</tr>
<tr>
<td>Two wicked witches</td>
<td>Negative Maternal Unconsciousness</td>
</tr>
<tr>
<td>Good witch Glinda</td>
<td>Positive transformative feminine</td>
</tr>
<tr>
<td>Kansas</td>
<td>Reality</td>
</tr>
<tr>
<td>Tornado</td>
<td>the Unconscious</td>
</tr>
</tbody>
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Following is an extended interpretation of the *Wizard of Oz* story as an explanation of a young woman's experience with the animus.

At the beginning of the story, Dorothy has a disagreement with a neighbor over her dog. The neighbor threatens to have the dog taken away. Dorothy is afraid and sad. She wishes for a place beyond the moon "over the rainbow" where no one has any cares or worries.
A flying window from a tornado strikes Dorothy unconscious and the house sails through the air landing on one of the wicked witches. Dorothy awakens in Munchkinland where she is a heroine for killing the witch. Dorothy, representing the ego, flew into this strange land in her home, her psychological space. The "little people" of Munchkinland, representing undeveloped and undifferentiated instincts, declare a holiday and celebrate their freedom from the wicked witch who represents the negative maternal unconscious.

Glinda, the good witch of the North, representing the positive transformative feminine, introduces Dorothy to the Munchkins and comes to her aid throughout the story.

A second wicked witch flies in, enraged and threatens Dorothy because she killed the witch's sister. Glinda advises Dorothy to leave Oz at once. Dorothy cannot leave the way she came, in her house, so she must go forward and find another way to return home. She must go to see the Wizard of Oz who can help her get home. Glinda tells Dorothy to begin "at the beginning and follow the yellow brick road."

Dorothy, as the ego, cannot go back; she cannot pretend that nothing has happened. She cannot be "carried" (sustained) by unconscious forces. If she wants to get back to Kansas, representing reality, she
must use her own strength (ego) and begin at the beginning, where she is fully present, at her own personal level of ego development. She will travel on the yellow brick road, a firm brick surface. The yellow brick road represents the strength or firmness of the animus, the psychological function which can get Dorothy where she wants to go. The yellow road, always ahead, represents the light-giving aspect of the animus.

Dorothy and Toto begin their journey to see the Wizard. On their way, they have three encounters, one with a straw man who wants a brain, one with a tin woodsman who wants a heart, and one with a lion who wants courage. They travel together to Oz. Along the way they have several encounters with the wicked witch. Just before they reach the Emerald City where the Wizard lives, the wicked witch tries to put them to sleep. If the negative maternal unconscious (the witch) can cause the travelers to become unconscious, then the feminine ego (Dorothy) will remain undifferentiated and under her control.

When they reach the Wizard, he will grant their wishes only if they bring him the broomstick of the wicked witch, representing archetypal power. This is the symbolic test representing the ego’s resolution to reach a goal and sacrifice security, to face the greatest of dangers to gain even greater security. For this greatest of tests, Dorothy needs the helping animus.
This extended quote from Ulanov's writing explains the three traveling companions and their significance in strengthening the ego.

"Psychologically, each figure may be seen to represent facets of the animus function which the feminine ego must integrate. The straw man lacks a brain; he cannot make up his mind about anything. This indicates insufficient development of the capacity to focus upon and reason about whatever issue is pertinent at the time to the ego. This state is seen in women when they are preoccupied with quests for 'answers' to life's riddles. It is an attitude that masks another problem entirely -- their ignorance of their own minds and indecisiveness about their own points of view. Instead of the animus focusing on this indecisiveness and the various viewpoints which need to be sorted out, it becomes contaminated with a kind of pseudo thinking, in the pursuit of hopelessly general and unanswerable questions. A pervasive sense of confusion ensues. Everything becomes hazy and hidden behind a smoke screen of pseudo issues. This is symbolized in the Oz story by the danger of the straw man being set on fire and creating a lot of smoke.

"The tin man lacks a heart and needs lubricating oil to avoid becoming rigid and rusty. Similarly, if a woman does not inform the animus of her feelings, the animus functions autonomously and without relation to what she feels. This produces a rigid dogmatism in her that
makes her seem to others, and feel to herself, hollow, cold, without emo-
tional substance."

"The lion lacks courage, has no nerve, cannot stand his ground; he
deserts his position in the face of challenge. If the animus function is
focused on material relevant to ego concerns and is at a more developed
stage directed to the concerns of the self, a woman has the capacity to
stand on her own authority and to insist on what is appropriate for her
regardless of overwhelming opinions or pressures to the contrary. When
this animus function is undeveloped, a woman, like the cowardly lion,
will be unable to maintain a firm position and will run away when
challenged." (Ulanov p. 280-281)

The test which the Wizard prescribes, to bring to him the witch’s
broomstick, requires all of Dorothy’s resources. Dorothy gets the
broomstick, but the witch captures Toto. The witch then catches
Dorothy who is trying to rescue the dog. When Dorothy frees the dog,
he goes after her friends to help free Dorothy. The feminine instinct
(Toto, the dog) brings to the ego’s (Dorothy) aid, the personal trusts of
courage, heart and decisiveness (the lion, the tin woodman and the
scarecrow). These friends will do anything to free Dorothy. They take
on the characteristics which they were asking the Wizard for. The
friends also get trapped by the witch who sets fire to the straw man.
All the psychic functions must face the negative feminine (the witch). "This is the supreme test and the supreme danger. Each of these functions must stand against the power of the unconscious and become firmly differentiated." (Ulanov, p. 282)

The witch sets fire to the straw man and Dorothy grabs a pail of water to put out the fire. When she throws the water on the straw man, some splashes on the witch who melts away. Dorothy (the ego) must take the action required to free her friends (the stages of animus development) otherwise, the animus function will regress to the unconscious.

The group then returns to the Wizard with the broomstick, at which time, Dorothy discovers that he is a fraud, an ordinary man behind a smoke screen. The Wizard represents the Meaning or highest level of the animus. The lion represents Power, the tin man represents Deed, the straw man represents Word. In revealing the illusion, the ego (Dorothy) "defies the animus as meaning-giver; it dispels the illusory projection which puffs up an ordinary man into a bigger-than-life magician." (Ulanov p. 283)

Dorothy and her friends get their wishes but in an unexpected way. What the Wizard does is change their attitude toward themselves.
The Wizard gives the straw man a doctorate in "thinkology" saying universities are full of brainless people. To the lion, the Wizard gives a medal and a parade, saying that parades make heroes. The tin man gets a testimonial about how he (the tin man) is loved by others. "The Wizard thereby brings to effective life the animus' function of focusing on meaning. The ultimate meaning of these virtues lies in one's having the right attitudes toward them, recognizing they are there all the time and need only to be developed. The various awards have a double meaning, caricaturing the projection of these virtues onto outer prestige symbols which are intrinsically meaningless, and symbolizing their inner reality by pointing to them through representations which are far less than the realities which they represent. This casts the inner reality into bold relief." (Ulanov p. 283)

The Wizard tells Dorothy he can only get her back to Kansas (reality) by taking her himself. He tries to return to Kansas in a balloon which he cannot operate. Dorothy agrees to go in the balloon but Toto (her feminine instinct) goes running off to chase a cat. As Dorothy goes running after the dog, the balloon takes off without her. Had Dorothy gone in the balloon, the ego would still have remained under the control of the animus. By following her feminine instinct which is irresistibly drawn to the feminine symbolized by the cat, Dorothy remains connected to her own earth.
Dorothy, then, is upset because she missed her chance to return to Kansas and will have to spend the rest of her life in Oz. The good witch, Glinda, reappears and tells Dorothy she has had the power to return to Kansas all along. It is simply a question of attitude. "The final coming to fulfillment is given by the feminine self to the feminine ego. The change of attitude represents self-acceptance; one sees one's deepest desires are in one's own backyard." (Ulanov p. 284) Dorothy then wakes up in her own bed, at home with her aunt and uncle with her friends all around her.

Two Examples of the Helpful Animus

After explaining the qualities of the animus from fiction, it seemed important to include accounts of women who have integrated the animus in their lives. Two examples were chosen, one from the writings of Frances Wickes. The account is sketchy but gives the reader a sense of the character and spirit of the woman.

A woman physician, whose vocational life had been dedicated to scientific research on occupational hazards, was asked how she could, when fighting for the passage of a better labor law, fight fifty or more antagonistic men and hold clearly and decisively to her point without arousing those negative undercurrents that the animus never fails to awaken in the masculine psyche. She said 'I keep before my vision a scene I once witnessed -- a thin, tired, bewildered child sitting with loving patience beside a father who was dying of lead poisoning. Then I remember the meaning of my research in terms of human life.' Holding to her feminine center, she spoke as a woman to these men. her arguments were clear' the ground on which she stood
was solid, for she knew, not only scientifically but factually and humanly, every phase of her subject. Her appeal was to their fair-mindedness and to their mutual search for truth. She gave rather than demanded. Had she met this male audience with only the strength of her well-trained mind or with a determination to outargue them she would have aroused only their animosity. Had she failed in her loyalty to scientific truth gained by years of devoted discipline and study, her love would have appeared as sentimentality and would have roused their contempt. She knew to the uttermost detail the importance and applicability of what she said. (Also her smile was very gracious, her eyes were very blue and instinctly she chose hats that matched her eyes!) She knew the meaning of transpersonal love and how knowledge could serve love. In the critical moment, the vision of the child brought together the clear cold logic of her logos thinking and the eros thinking of her heart. In this way the child image though invisible to the listeners, moved in the unconscious and worked its own magic of receptivity so that their minds were open to a consideration of her argument. (Wickes, 1963, p. 238)

The second example is from a monograph by Jane Hollister Wheelwright, a practicing analyst in the San Francisco area. As an example of a woman who integrated the animus, Dr. Wheelwright chose Naomi James, an adventurer.

I have chosen a young woman, Naomi James, to be my example of the ideal modern woman who has integrated her animus. A number of other women would do as well; some better, but this woman with a background and psychological type similar to my own is easier for me to understand. In her book *Alone Around the World*, she tells about her voyage around the world in a sailboat in 1977. It took her nine months to the day to circumnavigate the globe, a significant span of time considering what came out of it. More importantly, she did not say in the book that she had been named Dame Commander of the Order of the British empire by Queen
Elizabeth II in honor of her achievement. For an unknown New Zealander such honor by the Queen would have been worth reporting. Instead she was more ready to tell on herself, to moan her weaknesses and credit herself with great luck, than to boast about her accomplishments. She let them speak for her. In so doing she kept from being caught up by public acclaim, and she did not fall into the animus self-deception that many women who approximate so-called masculine excellence are subject to.

Naomi James was raised in the isolated unsettled New Zealand hinterland until the age of twelve. She loved the elements beyond her control in her isolated background, and she was supported by an unusual sense of the reality of her own thoughts. These engrossing thoughts and interests were expanded by her extensive reading, a taste sponsored by her parents, which took her out of the provincial small town settlement life she was born to. Fostered by solitude, her thoughts took precedence over what teachers tried to teach and supported an intense desire to be different. Finally she had to drop out of school.

With her understanding mother’s support, she was apprenticed to a hairdresser. This profession served as a ticket to Austria. There she learned to speak German, proving, that when confronted by an objective and a decision, she could choose to learn from others. She had a realistic sense of her own needs and she deliberately chose Austria as the country that would help her make a connection between her primitive background and old Europe. Apparently the terrain resembled what she knew in New Zealand.

Naomi James was subject to fantasies of excelling in some dramatic way. However, because of her isolated background, she was handicapped by being unusually shy and totally without the small talk that would help her with people. Had she been made of lesser stuff or had she been subjected to the distractions of civilization, she might have fallen into a counterphobic animus aggressiveness or into an animus self-deprecation. Possibly her fantasies were compensations to her anonymity. When
asked, she explained that perhaps her achievement somehow took care of her problem with people. Nevertheless James, with the determination not to be a coward, had developed the will to make her own decisions and especially to choose her own future, instead of being a victim of chance. In other words, instinctively she harnessed her animus. The harnessing gave her drive and single-mindedness and the courage she needed to sail single-handedly around the world, beating Lord Chichester's record.

I believe James' early dreams of achievement were preliminary manifestations of the powerful animus archetype that, when finally put into effect, are normal psychic attributes of a woman of more than average ability. They did not however interfere with her romantic decision to be married. She went to England from Austria to find work in a zoo because she likes animals. On her way there she accidentally met a young man already known as an accomplished sailor. It was he who taught James to sail and who stood firmly behind her ambition, once she revealed it, to sail around the world alone. Without his support she might not have succeeded. He must have had the modern man's positive relation to his anima, because he did not fear this woman's special animus strength and perseverance.

Although she was not religious in any formal sense, James' predilection for the elements beyond the control of man suggested a belief in forces greater than her own, another indication that the animus was not in the driver's seat. Had it been there, it would have usurped the role of highest authority. She said her belief in her elemental background from whence her security came, and specifically her mother's support, was the higher authority she referred to during the ordeals of her voyage. In other words, she drew support from nature and her female heritage, rather than from our male Christian God.

To see things though in a dedicated way and to fulfill her commitments to herself suggests a creative pact as well as an ongoing dialogue with the animus. Enormous courage, physical strength, native intelligence, love of nature, and natural modesty earned for her the comment in the foreward to her book of "a very special lady."
Living her life to the full, according to her own inclinations, feelings, interests, tastes, made James the accomplished woman she was, a woman of achievement without her animus showing.

Without the help of psychology or education or religion or civilized prejudice, James fulfilled her enormous potential, becoming the woman she was born to be. She is an example of a woman with real autonomy that only the positive relation to the animus can give. Her story supports my contention that women who are less fortunate and who have to struggle with the collective male prejudices they are born into, can given themselves the go-ahead to follow their true instincts and do well within the innate limits of their natures.

2.2 The Study

With this explanation of the animus, it is necessary to discuss the study which emanated from this base. The explanation of the animus, particularly the four stages, by Emma Jung is the basis for the interview questions developed in an intuitive interaction with the writings. That is to say, the questions of the interview are the result of reflection on the description by Emma Jung and on updating of the examples used by both Carl and Emma Jung.

As indicated earlier in the study, creative women were selected as respondents for the study because it was suggested by C. Jung that creative activity emanates from the unconscious (Chapter 1). Further
research into the concept of the animus supported the importance of this concept for the creative process. A quote from *Knowing Woman* demonstrates this connection:

To me it seems that the power to focus is the essential quality which makes man the creative creature that he is. Sparkling ideas or images of incredible loveliness may float through the mind of almost anyone; float through and out again; unused, unavailing and unhoused. But he who has the ability to focus, see and hold the idea as it emerges can create something within. He can build a temple or a philosophy. He can build an atom bomb." (de Castillejo, p. 77)

To demonstrate the integration of the animus, age of the respondents was an issue. Women at midlife (about forty) are more likely to have struggled with this undeveloped function and integrated its characteristics into their lives.

C. Jung explains how the dominant sexual characteristics do not sustain a man or a woman through his/her lifetime.

"A man consumes a large supply of masculine substance and has left over only the smaller amount of feminine substance which he must now put to use. It is the other way round for the woman; she allows her unused supply of masculinity to become active.... But we cannot live the afternoon of life according to the programme of life's morning -- for what was great in the morning will be little in the evening, and what in the morning was true will at evening have become a lie." (C. Jung, *Modern Man in Search of a Soul*), p. 108

The age of the respondents for this study range from about forty to about sixty-five.
Another aspect of the animus and other components of the unconscious which is important to this study are the concepts of projection and integration.

Jane Wheelwright defines projection "to focus inner material on an outer event or individual." (p. 59) That is the case with the young girl, described earlier in this chapter, who smothers her loved one and endows him with qualities he may not have. This describes a projection of the animus.

Opposite of this is integration which is the assimilation of unconscious content into our conscious lives. "By assimilation, or integration, we mean not an evaluation of conscious and unconscious contents, but an interchange in which both sides are shaped into a coherent psychic totality." (Jacobi, 1973, p. 105)

Specifically, for this study, the extent to which each woman had incorporated into her life, the activities usually attributed to man, is the indication of the integration of the animus.
Chapter 3
Methodology

One end of ethnography is to understand the human species. Ethnography yields empirical data about the lives of people in specific situations. It allows us to see alternative realities and modify our culture-bound theories of human behavior.

Spradley 1979, p. 13
This chapter describes the method and procedures used in this investigation. It has three main divisions: first, the research methodology is described; second, the questions which comprise the interview are explained; and third, the respondents are described.

The main objective of the study was to demonstrate the concept of the animus in the lives of creative women. Customarily, the contents of the animus become evident during psychoanalysis. This inquiry, however, is a naturalistic inquiry utilizing qualitative methods to discern the character of the animus.

"A naturalistic researcher ... makes a commitment at some point in his career (the earlier the better) on the issue of mechanism and humanism. He opts in favor of the latter because he finds that the human scene exhibits special properties in addition to those which might be attributed to nonhuman contexts. These properties indicate a different order of thinking about man and a different method for studying him." (Schatzman p. 5)

The qualitative method utilized in this study enables the investigator to "get close to the people whom he studies, he understands that their actions are best comprehended when observed on the spot -- in the natural, ongoing environment where they live and work." (Schatzman p. 5)
Tests of Rigor

At issue then, in this naturalistic inquiry was meeting the tests of rigor which are required to establish trust in the outcomes. The research design by which all others are compared is the experimental design. In the experimental design inputs and process are controlled so as to enable the researcher to identify her treatment or process as the variable which altered the outcomes. The established tests for rigor in experimental design are: internal validity, external validity, reliability, objectivity.

Guba suggests naturalistic terms which correspond to those of the experimental design: credibility, fittingness, auditability, confirmability.

<table>
<thead>
<tr>
<th>Experimental Term</th>
<th>Naturalistic Term</th>
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<tr>
<td>Internal validity</td>
<td>Credibility</td>
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<td>External validity</td>
<td>Fittingness</td>
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<td>Reliability</td>
<td>Auditability</td>
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<tr>
<td>Objectivity</td>
<td>Confirmability</td>
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(Guba p. 104)

Internal Validity/Credibility

Internal validity enables the experimental researcher to report that the independent variable of the study produced the change in the de-
pendent variable. The following extraneous variables might compromise the results:

1. Contemporary history
2. Maturation process
3. Pretesting procedures
4. Measuring instruments
5. Statistical regression
6. Differential selection of subjects
7. Experimental mortality
8. Interaction of selection and maturation, selection and history, etc.

(Van Dalen pp. 267-268)

The naturalistic inquirer goes about insuring credibility of the investigation by checking findings and interpretations with various sources. Two processes and their supporting procedures are suggested to insure credibility.

<table>
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<tr>
<th>Processes</th>
<th>Procedures</th>
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<td>Structural Corroboration</td>
<td>Triangulation</td>
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<td>Cross-Examination</td>
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<td>Referential Adequacy</td>
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<td></td>
<td>Member Checks</td>
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Structural corroboration is a term taken from educational criticism and is defined as "a process of gathering data or information and using it to establish links that eventually create a whole that is supported by the bits of evidence." (Eisner p 215) Of the two procedures suggested, one, cross-examination, is used almost exclusively in legal proceedings. The other procedure, triangulation, has a wider application.
Triangulation is the process of exposing a finding to possible countervailing facts or assertions or verifying the finding with data from other sources or developing a different methodology.” (Guba p. 107)

The second process is referential adequacy defined as "the amount of time and effort that the naturalistic inquirer invests in repeated and continuous observation" (Guba p. 109) The investigator can identify or separate pervasive or enduring qualities which characterize a situation. A typical event or characteristic also becomes apparent.

The procedures to ensure referential adequacy are data archives and member checks. Data archives provide original material with which other investigators can review then material in an effort to validate conclusions reached by the original investigator.

Member checks is a procedure in which the data and interpretations are taken back to the original source. (Guba p. 110)
3.1 External Validity/Fittingness

External validity represents the relevance of the findings concerning the effect of the independent variable on other populations, in other settings, etc.

The experimental researcher checks the following threats to external validity:

1. Interaction effects of selection biases and the independent variable
2. Reactive or interaction effect of pretesting
3. Reactive effects of experimental procedures
4. Multiple-treatment interface

Van Dalen pp. 269-270

The naturalistic term used in place of external validity is fittingness described as the degree of fit between the context in which the research is carried out and the context to which the findings are to be applied.

The procedure established to insure fittingness is thick description which "involves literal description of the entity being evaluated, the circumstances under which it is used, the characteristics of the people involved in it, the nature of the community in which it is located, and the like." (Guba p. 119)
3.2 Reliability/Auditability

Reliable knowledge, the demand for certainty, eludes experimental researchers. Inability to obtain certainty stems from the fact that experimental designs are imperfect; they are not capable of producing evidence that is universally certain.

"Experimentation produces statements of probability. According to the rule of logic, one is never fully justified in inferring universal statements from single or numerous observations. Any conclusions drawn in this manner may turn out to be false: no matter how many black cows one observes, the conclusion that all cows are black is not justified." (Van Dalen p. 316)

Auditability is the naturalistic term suggested by Guba as more appropriate. Auditability requires that the work of one investigator (or team) can be tested for consistency by a second investigator or team "which, after examining the work of the first can reach the same conclusions." (Guba p. 124)
3.3 Objectivity/Confirmability

The experimental researcher inquires into nature's processes and formulates general laws governing these processes. He does not expect to alter nature or to approve or disapprove of its processes. He merely hopes his knowledge of physical phenomena will enable him to make better use of nature's processes." (Van Dalen p. 33) Additionally, the experimental researcher uses an extension of himself, such as a test, as a means of maintaining objectivity.

Confirmability is the naturalistic term which focuses not on the investigator but on the findings of the research. "The requirements that information be confirmable simply asks that the inquirer report his data in such a way that it can be confirmed from other sources if necessary." (Guba p. 126)

3.4 Rigor in This Study

In this naturalistic inquiry, the following are examples of the attention to the demands for rigor taken by the investigator.
3.5 Internal Validity/Credibility

This is a theory-bound inquiry. The selection of respondents and the questions of the structured interview are both based in the theory of psychic contents as explained by Dr. Carl Jung. The credibility of this inquiry rests in the appropriateness of the questions of the structured interview which are detailed later in this Chapter. This inquiry can also be construed as a triangulation procedure because a different methodology has been developed to verify the theory.

3.6 External Validity/Fittingness

As stated in Chapter I, this study verifies the generalizability of the theory. The analysis chapters (IV and V) present the thick description required to confirm fittingness. Chapter V is the analysis of the individual responses, however, additional information, such as marital status, is contained in Chapter IV.
3.7 Reliability/Auditability

Investigators have available to them the questions used in the structured interview and the analysis of individual responses, which provides an "audit trail" for future researchers.

3.8 Objectivity/Confirmability

Confirmability is a future-oriented concept. When an investigator attempts to replicate this study, then the findings will be confirmed or disconfirmed. The procedures established ensure credibility, fittingness and auditability which permit the findings to be confirmed.

3.9 Data Collection

Guba explains that interviewing is appropriate for an inquiry when the investigator is interested in the beliefs, values and/or experiences of others. (Guba, p.155) This inquiry elicits information in all three of the above categories.

The investigator had, previous to the scheduled interview, devised
questions relative to the description of the animus by Emma Jung. This, then, was considered a structured interview. Two conditions under which a structured interview is the preferred method of collecting data are:

- When the investigator defines the problem and the questions
- When the questions may be considered sensitive (Guba p. 165)

This inquiry appeared to fit the above conditions because the problem and questions had been defined by the investigator and the material covered in the questions is very personal and might be considered sensitive.

Another characteristic of the structured interview is that each respondent is of equal importance to the investigator resulting in a detailed analysis of each interview rather than an analysis of aggregated information. Chapter V gives the detailed analysis of each interview.
3.10 Research Design

A letter was sent to each of the respondents explaining the study and indicating a day and time when the investigator would call to answer any questions and to set up a time for the interview. (Appendix 1)

The research design provided for one interview of approximately one hour with each respondent. Questions prepared for the interview were categorized from E. Jung's description of the animus, beginning with questions about family relationships and the respondents' first infatuation with a young man.

The levels of the animus: Power, Deed, Word, and Meaning made up the most important categories of the design; however, three additional or subcategories were used: work, social and imaging as illustrated in Figure 1.
The four major categories were described in detail in Chapter II. A quote from the monograph by E. Jung explains the importance of these categories,

"Goethe makes Faust, who is occupied with the translation of the Gospel of John, ask himself if the passage, 'In the beginning was the Word' would not read better if it were, 'In the beginning was Power' or 'Meaning' and finally he has him write, 'In the beginning was the Deed'. With these four expressions, which are meant to reproduce the Greek logos, the quintessence of the masculine principle does indeed seem to be expressed." (E. Jung p. 3)
The subcategories of work, social and imaging (Figure 1) were developed by the researcher as she categorized the list of questions which she wrote while studying the monograph.

Work, as a category, focuses on the creative activity in which the respondent is engaged and the questions are focused on a particular level of the animus, for example, under the general heading of Power, one question about work is "How do you get materials transported?"

Social could have been labeled community involvement, however, the connotation for this study was social obligations and how the respondents handle that aspect of their lives.

Imaging, almost by necessity, is a category; however, naming the category took some time. The first name for the category, of course, was Dreams, and an analyst would have delved into the dream-life of the respondents. As a non-analyst, the investigator included questions about the character of the animus which are associated with imagination and dreams, for instance, "Do you imagine yourself an expert?" The questions from this category were reported in a different sequence than they were asked in the interview. All of the Imaging questions are grouped together at the end of this section.
3.11 The Interview questions

This section includes all the questions previously decided upon by the investigator. They are not the only questions asked during the interview because additional questions evolved from the women's responses.

3.11.1 Opening Questions

1. During your early life and teens, in particular, you thought or dreamed about an ideal man. Describe this ideal.

2. Cite an anecdote which explains the type of man your father was. How would you characterize your relationship with your father?

3. Describe a man you knew while growing up who meant the most to you. Why was this relationship so important?

4. Your first love, describe him.

Remembrances of girlhood and the awakening of sexual feelings both are important in establishing the character of the animus. In the opening of her monograph on the animus, E. Jung explains "the character of the animus is determined by the experiences each woman has had with men and by the collective image of man carried by each woman." (E. Jung p. 1)

These opening questions also seemed to relax the women and the quality of the responses that followed was influenced by the immediate rapport with the investigator asking these questions.
Following are the questions pertaining to the levels of the animus: Power, Deed, Word, Meaning. To help the reader follow through the progression of levels and subcategories, the levels will be typed in boldest print, in the center of the page. The subcategories will be to the side in lighter print. Additionally, the questions of the interview will be numbered and single-spaced.

POWER

Women and power have been discussed in the popular media and in academic settings. Of particular importance for this study the concept of power in this society has been identified with the masculine.

Questions which make up this section are drawn from both aspects of power identified by E. Jung: physical power and directed will.

Social
1. Do you feel you have some control over people because of your recognition?

To determine how these women view their recognition and how they use that recognition, the question of power in a social setting was explored.

2. At seventeen, who was the movie star or sports figure whose picture you carried in your wallet or hung on your wall?
The quote supporting this question brought to the investigator's mind, the dormitory rooms of freshman women. Posters of all the latest movie stars and sports figures can be found there.

"For the primitive woman, or the young woman, or for the primitive in every woman, a man distinguished by physical prowess becomes the animus figure." (E. Jung p. 3)

Work
1. How do you get those who work with you to do what you would like to have done?

This question tapped style. Do these women conduct themselves in an authoritarian manner or do they attempt to influence people by explaining what needs done?

2. How do you get materials transported?

This is an attempt to assess how each respondent accommodated her physical strength, compared to a man.

| I always get help | Usually there is a man around who will offer assistance if they see you need it | I pride myself on being able to transport all the materials I need |

Projection $\rightarrow$ Integration

**DEED (Action)**

The second level of the animus is Deed and the questions were
restructured to document the very active and complex lives of the respondents.

"There are also women in whom this aspect of masculinity (deed) is already harmoniously coordinated with the feminine principle and lending it effective aid. These are the active, energetic, brave and forceful women. There have long been women whose strength of will, purposefulness, activity and energy serve as helpful forces in their otherwise quite feminine lives". (E. Jung p. 4)

The next series of questions explored the degree to which these women lead energetic, active lives.

Social

These questions focus on the respondents' involvement in the community and how they handle the obligations of active women.

1. What organizations or clubs do you belong to?
2. Do you have a favorite charity for which you volunteer?
   What kind of work (not creative work) do you do?
3. Do you have a family? What special things do you do for fun?

Work

Questions regarding this level of the animus focus on the respondents' growth as an artist and the demands which can compromise the time the women have to work.

1. Do you contribute art work to charity?
2. How do you handle the activities of wife, mother and artist?
3. What was the most difficult aspect about your work for you to learn? How did you learn it?

"The problem of the woman of today seems rather to lie in her attitude to the animus - logos, to the masculine - intellectual element in a narrower sense; because the extension of consciousness in general, greater consciousness in all fields, seems to be an inescapable demand -- as well as a gift -- of our time". (E. Jung p. 4)

For this level, the questions focus on the respondent’s ability to lead a group of people, her understanding of finances and her reflection on how others view her. All of these require a thoughtful or intellectual approach to life.

Social
1. Have you taken a leadership role in some organization?

The respondent’s view of what constitutes leadership and how she handles the responsibilities of leadership were compiled.

2. Whom do you rely on for financial information?

A knowledge of finances and some financial support are necessary for the women to continue their creative work. How accessible is financial information? Were they able to transfer their knowledge of household finances to their creative work? The total integration would be represented.
3. How do you think you are viewed by others?

Bringing to consciousness the effect one has on others is a sign of integration of the animus.

"The animus can interpose itself in a disturbing way, between oneself and other people, between oneself and life in general. It is very difficult to recognize such a possession in oneself, all the more difficult the more complete it is. Therefore it is a great help to observe the effect one has on other people, and to judge from their reactions whether these can possibly have been called forth by an unconscious animus identification". (E. Jung p. 14)

4. To whom do you go to talk things out?

"Indeed, I think that without a relationship to a person with respect to whom it is possible to orient oneself again and again, it is almost impossible ever to free oneself from the demonic clutch of the animus". (E. Jung p. 14)

Work

The purpose of questions in this section is to record the professional growth of the respondents as they mature in their craft.

1. On whom did you rely for criticism as a young artist? Now?

"Her (woman’s) undeveloped power of discrimination results in her meeting valuable and worthless ideas with the same enthusiasm or with the same respect, because anything suggestive of mind impresses her enormously and exerts an uncanny fascination upon her. One of the most important ways that the animus expresses itself, is in making judgments".

The extent to which these women were satisfied with themselves as critics of their work, demonstrates integration of the animus.
2. What practitioner did you emulate?

As a young artist, these women very likely modeled their work after a teacher or some practitioner whose work they respected.

3. How do you make decisions about your work now?

As the artist matures and accommodates the less developed portions of her personality, judgment about her work shifts from an external judge to an internal satisfaction.

4. What is your relationship with young professionals?

This question indicated whether the woman is secure enough in the knowledge of her craft to teach young artists.

**MEANING**

These questions reflecting the highest, spiritual level of the animus focus on understanding of each woman's spirituality and the process she goes through to "make meaning" of life.

**Social**

The purpose of these questions was to understand how worldly the respondents are and if they are associated with a church, the outward demonstration of their spirituality.

1. Do you actively participate in a church?

"Woman seldom finds satisfaction in the established religion,
especially if she is a Protestant. The church which once to a large extent filled her spiritual and intellectual needs no longer offers her this satisfaction. Formerly, the animus, together with its associated problems, could be transferred to the beyond and as long as spirituality could be thus convincingly expressed in the generally valid forms of religion, no conflict developed. Only now when this can no longer be achieved, does our problem arise.” (E. Jung p. 6)

2. What process do you go through to "make meaning" of world changes -- women running for high political office; running corporations, etc?

"For everything not done in the traditional way will be done in a new way, and that is not altogether simple. There are many women who, when they have reached the place where they are confronted by intellectual demands, say 'I would rather have another child,' in order to escape or at least to postpone the uncomfortable and disturbing demand.” (E. Jung p. 7)

Work

The following questions are directly related to the respondents' creative work and how each one develops a creative inspiration.

"It would be a mistake to think that we are making use of the animus if we turn ourselves over to passive fantasies. We must not forget that as a rule it is no achievement for a woman to give rein to her powers of fantasy; nonrational happenings or images whose meaning is not understood seem something quite natural to her”. (E. Jung p. 26)

It is in making meaning that the discriminating animus is integrated in a woman's personality.

1. How does the creative process work in you?

"Among the arts, the drama is outstandingly the one in
which woman can achieve equality with man. In acting, people, relationships, and life are given form, and so woman is there just as creative as man. We come upon creative elements also in the products of the unconscious, in dreams, fantasies, or phrases that come spontaneously to women. The mediation of such contents is essentially the function of the higher animus.” (E. Jung, p. 21)

**IMAGING**

As stated earlier in this chapter, the Imaging questions were grouped together which is different from the order in which they were asked in the interview.

In the psychology of C. Jung, dream interpretation is the easiest and most effective means of investigating the contents of the unconscious, however, little interpretation can be expected from a non-analyst.

There are other questions in this group which, although not dreams, do require the respondents to use their imagination or to explain symbols.

**POWER**

1. Do your dreams include images of powerful men?
2. In your dreams, do you direct or guide others?
3. Do you dream of a judge who understands your work completely?
4. In your dreams is there a recurring male character? Describe him.
DEED
1. Who is your hero?

2. Do you dream of adventures?

WORD
1. In your dreams, are you an authority figure or is there a critic to whom you defer?

2. Do you imagine yourself an expert?

3. If you would go to Paris, how would you work? How would you explain your work to artists there?

MEANING
1. What character in literature do you associate with?

2. Do you have a personal meaning for the *Wizard of Oz*?

3. Explain your personal view of a Spiritual Being.

Data Analysis

Analysis of the data was accomplished through the constant comparative method developed by Gleaser and Strauss (1967). The study is one of verifying the theory of Dr. Carl Jung and this method is appropriate in theory verification.

"When the analyst turns to the theoretical concerns, evidence is invariably used as a test of his hypothesis -- and thereby of the relevance of his categories; comparative data give the best test. Both implicitly and explicitly, the analyst continually checks out his theory as the data pour in." (Gleaser and Strauss, p.26)
Throughout the process, responses were compared to the theory and the accounts of women who had integrated the positive animus (cited in Chapter II). After the responses representing a level of the animus (Power, Deed, Word, Meaning) were recorded, the cumulative responses were compared to the description by E. Jung. Using this comparison, a decision was made relative to the integration of that particular level.

Respondents (Subjects)

Respondents are women from the Central Ohio community who have gained recognition for their creative work. Twelve women were identified -- a singer, sculptor, weaver, painter, dancer, composer, musician (performer), actress, poet, author, gallery owner and developer of a professional theater group. Three of the women, the composer, musician (performer) and painter chose not to be included. Because the remaining sample included many of the creative arts and the criterion of recognition limited the potential participants, it was decided to continue the study with nine respondents.

Names of the potential respondents were gathered from several sources. Personal interviews with members of the university faculty in the theater, dance and music departments were conducted to explain the study and request names of possible participants. These representatives were very helpful and graciously allowed the investigator to use their names.
Several art education graduate students were contacted to get their input. Again, these students were very helpful.

Local newspapers and other publications were also used as a source of possible participants. These written sources also confirmed the recognition of the women in the community. As the selection of a respondent was made, the paper often would have a story covering her latest project. Additionally, committee members suggested names of participants.

In addition to their recognition in the community, the women were chosen because they had reached midlife. Jung’s writing about the con-trasexual element of the personality indicate that the psychic life pattern begins with strengthening the ego, encountering the shadow, the same-sex person who represents the opposite view of life, only then is the woman psychically able to integrate the animus.
Chapter 4
Overview of the Data

By creative work I mean delivering one's own personal message, the expression of the individual as separate from the collective... This creativity, whether intellectual or artistic, filters up from the deepest layers of the unconscious.

Wheelwright p. 20
4.1 Introduction

This chapter begins the analysis of the data. To acquaint the reader with the richness of the women's lives, some responses for each question are quoted. Which responses are quoted is the decision of the investigator. It is her attempt to convey a joyous, complex and terribly interesting interaction with nine extraordinary women.

In an attempt to remember the environment in which the interviews were held and to become familiar with each woman's responses, the investigator listened to the tapes over and over -- on the way to and from work, on trips to the transcriptionist and any place the investigator was going alone in the car. Out of this interaction with the tapes comes this chapter.

Questions appear in the same sequence as in Chapter III with the Imaging questions considered together at the end of the chapter.

Relationship with Their Father

Other writers have discussed the importance of the father/daughter relationship, for example, Henning and Jardin documented the importance of this relationship in the lives of women business executives. In this study, the relationship with her father and other relatives and
family friends are the examples of the masculine. A woman's expectations of men, most particularly a husband, are formed from these relationships.

Only two of the nine respondents had difficult relationships with their father. Accounts of both the negative relationships are recorded here as accounts of positive relationships. This first account, in addition to chronicling a very good father/daughter relationship demonstrates the exemplary respondents these nine women were.

"My father was a pacifist. He was one of the earliest nuclear physicists. He left the United States and renounced his citizenship after the bombings of Hiroshima and Nagasaki. He spent the rest of his life going to war-torn countries and rebuilding them. When I graduated from high school, I was living in China. For a present, my father gave me a trip to Berkeley where I went to college. Instead of going from China to Berkeley, which would have been very simple, he took me on a six months tour through every country that was currently at war. We traveled on an international passport so we went to Vietnam, Burma, Laos and Cambodia. We went to Kashmir and India and Pakistan. We went to all these war-torn countries. He took me on a tour of war. When we got to the United States, he said "I'll probably never see you again or, at least I'll never see you in the condition that I know you now, but, at least, I know you have enough information to make your own decisions." My relationship with my father was very close. In my adolescence there was a very distant relationship to my mother and a very close relationship to my father.

The next account demonstrates a caring, supportive father.

"I'll tell you about my father. He was an outgoing, jolly person who loved people. He would say 'I love all women.' He
would hug and give them a kiss and nobody was ever offended by that. He was just a delightful person and he had many, many friends because he gave of himself. My father thought I was it. I was perfect, his princess. Anything I would want, even though my mother said no, I knew I could go and wheedle my father and I would get it. I was overweight and very self-conscious. My father didn’t see that. He would say I was beautiful and wonderful. I had him reinforcing me all the time.”

The third account is of a woman who tried to be what she thought her father wanted her to be even to the extent of not eating certain foods.

My father was a good man and a very, very honest man. He was a very busy man. My father was a dreamer who never had any of his dreams realized. We never had any money and when I grew up my dad was always trying to work an angle and trying to figure something that would earn us more money. He did repair work. He worked very hard. He had his own shop and after he died I realized that I really never got to know him very well when I was a kid although he was around all the time.

My relationship with my father was very good. I realize now that for many years I had tried very hard to be a boy. My father never really wanted me to be a boy but somehow or other I had the feeling that my father would have liked for me to be a boy. He did TV and radio repair and in those days, that was boy’s work. So I took physics in school to learn how to do that kind of thing. I never ate spaghetti because my father didn’t like it. I didn’t like fish because my father didn’t like it and I happen to love spaghetti and fish now. But for all those years, I was trying to be something special that he would relate to.

The two accounts of a negative relationship with the father are as important as those mentioned above. No difference was found in the in-
tegration of the animus for these two women with a negative relationship with their father compared with the other seven women who had a good or positive relationship with their father. Following is the first excerpt from the account of a negative father/daughter relationship.

My father was a jerk! My relationship with him was not very good. A lot of tension. A lot of anger. I didn't like the way he treated my mother. My father was not a rational person. I do not have a pleasant recollection of him at all.

This second negative account is interesting because the woman relating this life story demonstrated a highly integrated animus.

My dad hurt me very deeply. My dad was a marvelous concert pianist who was extremely frustrated. It was like there was this little Napoleon streak in him. He was so afraid for me. He was so afraid that some man would seduce me. I think he was disappointed that his sons never achieved the success I did. What he wanted for his boys I had and I made it for myself. When he died just recently he left everything to my brothers, although he depended on me to do everything for him. In the beginning, there was a lot of resentment, a lot of anger and a lot of fighting. I fought him every inch of the way. Later on a feeling of compassion and a deep love and of just coming to the fact that was the way my dad was. Being the strong one in the relationship, I was then the leader. I let him hear everything I had to say. I had to. I said you bet your money on the wrong horse and now you come to me. I love you and I'm going to do this for you.

The Ideal Man

The next question asked the respondents to explain their ideal man. This vision of an ideal man is important because it is this ideal
to which men are compared. This, as most other questions, elicited a variety of responses.

The quotes reveal a composite of this ideal man. "One who is gentle, a renaissance type who would be a teacher and possessed the qualities of a knight." "The concept of a man with the necessary words of life. "Never a macho type, a poet, a gentle soul." "He taught me the meaning of things obscure." He read to me and as he read, I was reading mentally as he was reading." One account of this ideal man is worth repeating in its entirety.

"One day I was playing hopscotch with the kids and I was hopping along and I turned around. I looked and there was a man sitting on the steps. He was blue-eyed and blondish. He had the most beautiful smile and he had eyes you could "just fall into." I thought, that man belongs to me. I couldn't have been more than ten or eleven years old. I smiled back at him and he disappeared. I thought how could I create such an image in my mind? After I was married, I was going through some photographs of my husband's family. There was a picture of this blue-eyed blond sitting on a rock smiling. It was a photograph of my husband when he was living in New England. It was the man I saw."

The respondents describe a man they knew while growing up who was important to them in similar terms to the ideal man. They describe other family members, brothers and uncles. Male teachers also had a great deal of influence in the lives of these women. One account of this significant man demonstrates the rich experiences of this group of women.
"My father meant the most to me but another male figure that meant a lot to me was Ernest Hemmingway. He was a friend of my father. He was a person my parents would not let me talk with because he was gross. So I could sneak around corners. He was the romantic notion. He was forbidden and forbidding and had this white beard. He talked in a big gruff voice and was like a big bear, a drunk bear. Because he was negative territory, he was interesting.

In describing their first love, the respondents' fond memories of childhood are recounted and they describe boys who made them feel special. For two of the women, this first love was the man they married.

The following accounts are responses to the questions specific to the levels of the animus: Power, Deed, Word, Meaning.

Power

The lowest level of animus is the power level (physical power or directed will).

When asked about their control over people, all but one respondent conceded that they did have some control over people because of their recognition. The women, however, all commented on the use of the word 'control.' They would prefer to use another word. They express the difference in the following two quotes.

I don't think of it in that way. I think my students give me this opportunity to work with them because they respect me. But I don't think of it as having control.
I don't feel that at all. I'm very lax about that. I'm finding out that I'm too lax. I have this position and I can go places and people are very excited in being around where I am.

Even the women who concede that they do have some control over people, view it retrospectively.

"It embarrasses me and I'm never quite sure why it is happening until it happens. I realize I have worked really hard and it made a difference in this situation. I think any sense of power comes when I'm not aware of that either. I'm aware of the repercussions of it."

In responding to the question about the movie star or sports figure whose picture they may have kept, the women, once again, gave some very diverse answers. Two respondents said they didn't do that and even after some follow-up questions indicated that was not part of the growing up process for them. The two movie stars mentioned, Montgomery Clift and Jean Pierre Aumont, are both quiet, tender and sophisticated. Vladimir Horowitz was mentioned, but the most unique answer is quoted below.

I was raised in foreign countries and the culture that had the most effect on me was the Chinese culture which was at that time totally non-competitive. And so I went to sporting events where scores weren't kept. You just cheered and applauded for a well-done task or the good execution of a sporting move.

The answers to the question "How do you get those who work with you to do what you would like to have done?" demonstrates the
unique character of each woman. The pattern which emerges is one of involving persons in a process and coaching and supporting them. The most often occurring example the respondents used was teaching.

I'm lazy so I must delegate and I think it is that I will let someone else do it and get the credit. Use their own ideas as long as they are going in the same place.

I try to get them to extend themselves beyond themselves. I try to get them to think about their values. What their values are and what is important to them. As a person who believes in integrated, holistic things, rather than fragmentation, it is hard for me to relate to "this is my job." I think our lives should be one continuous thing.

I have a very easy-going personality and I think the people who are working with me feel that we have a common bond, a sort of family kind of feeling. I think what it amounts to is that we are equal. I would never ask them to do something that I wouldn't do myself. That's the policy around here.

In answering the question about getting materials transported, one very interesting answer emerged.

Transport, from the Latin, to carry across, is also physical effort which to me is work. The writing, the giving in and out of anything creative to me is a joy. To me transporting of the images on to the paper is like a corporal work of mercy I have to do to achieve the spiritual.

Transporting materials is not a problem for the respondents. They have worked out the details of getting needed material. Even the sculptor transports her clay. The sentiment of the women is succinctly stated by one of them.
If I had to have something that I could not carry I have finally come to the point where I do not think that it is beneath me to ask a gentleman to carry it for me.

**Deed**

This second level of animus development is action-oriented. The responses demonstrate the active life patterns of these women and the multiple responsibilities each has assumed.

All but one of the women belong to professional groups or organizations and all of them are trying to limit the time they spend with these groups to concentrate on the creative process. One response warrants repeating here.

I'm not sitting with a bunch of ladies pushing the damn chicken, a few peas and always a fudge ball at the end, while they are all talking. While they are talking; I am doing. I haven't got time for that stuff.

Charity work for these women is very important and all of them spend some time volunteering. The list of charities covers all the larger ones, including March of Dimes, Cancer Society, Childrens' Hospital, and Cystic Fibrosis. Church activities are also mentioned by several of the women. Two respondents gave unique answers to this question.

I just volunteer for individual people. I do whatever they need done. This is my portfolio. Some people have portfolio of investments, I have investments in people. It is a portfolio that nobody will ever see but God. It will be written in the Book of Life.
Life is my charity. It is the only game in town. I devote my whole life to it. To me it's not what you do but how you do it and why you do it.

When asked about their families each woman has children. Some are married and some divorced, but all enjoyed talking about the special things she does for her family.

All of the women contribute creative work to charity. Many activities in the Columbus community have representations of these women's work. Much of their energy is spent "behind the scenes," rehearsing with performers and assisting with the organization of artistic programs.

The activities of wife, mother and artist are difficult for the women, but they all have a sense that it is getting easier. It is easier for some because their children are grown. Others have made accommodations in their lives to include the children. One quote demonstrates how the children of these women feel when their mother is involved in a creative project.

...My six year old will say when I go into a major project 'I just want you to know that I hate it when you are involved in a project, but I understand you have to do it.'

Mothering is important to the women and they speak in glowing terms about their children.
My son is studying to be a doctor. In him is melded different competencies, different sensitivities. He will say 'the respiratory therapist has done all the work.' Now let me talk with you. How are you?

I put my daughter through college when she was thirty-nine. She didn’t want to go when she was nineteen. So I gave her the money to go now.

The role of wife has been difficult for the women. One of them is married for the second time after her first husband died. Three are happily married. Two are divorced. One is separated and two, after having been divorced, are living with a man. Only one respondent expresses total failure in her role as wife. None of the other women expressed this negative attitude. Age may make a difference in the marital life patterns of the women. The oldest respondent is the one who thinks she is a failure as a wife. The two youngest respondents are divorced and living with another man. Approximately twenty years separates the oldest from the youngest respondent.

As a wife I'm really a failure. The last seven years basically I haven't even slept with a man. That has import beyond words. I have been asked. I have come into a pattern of making excuses.

One of the women has achieved a balance the others are striving for.

The activities are just a flow. It starts in the morning and ends in the evening. It just moves very simply. I teach six
hours straight. If my husband is upstairs working, I excuse
myself. Go upstairs and tell him I love him. It takes only
three minutes.

How the women learn difficult aspects of their work was the next ques­
tion. One of the respondents expressed the standard for which they all
strive.

Just as in any form of creative process, there has to be a
knowledge of the craft, of the ritual, of the parts that go
together to make the craft or the art pleasing to the creator
and those who perceive it.

In explaining how they learned this difficult task, the respondents'
personality came through.

"By the seat of my pants."

"That is a gut feeling really."

"I get passionately consumed in a project to the extent that I
exclude my life and life around me."

Word

The third level of the animus is the Word Level. At this level,
the respondents should demonstrate security in their abilities and in­
dependence in their creative work.

All of the women have taken a leadership role in some organiza­
tion, although that role seems "beyond me now or behind me." The
women now weigh carefully where they use their energy.
Mostly, the women rely on family members, brother, father, husband, for financial information. However, all of them have had to handle intricate financial dealings by themselves. They have compiled budgets and expenditures for grants. They have set fee schedules.

Each of the responses to the question "How do you think you are viewed by others?" should be included because they reflect so clearly the essence of the human being each of these women is. Included, however, are two which represent the unique character of these women.

I see other people viewing me as if I am an extinct bird at the zoo. As the last of the species, I am put on a special kind of perch and fed very special kinds of food. People take care of it in very special kinds of ways.

I think people have very ambivalent feelings about me. I think people respect me. I think people admire me because of certain qualities I have and certain things I can do. I think people are inspired by me to reach into themselves and try to become what they would like to become. I think people find me a big pain in the ass because when someone might say "That's good enough. We can quit." I won't. If it is not acceptable quality, I will crack on it.

The close relationship the respondents have with family and friends is demonstrated in answering "To whom do you go to talk things out?" It is important to the women that they have a long term relationship with someone with whom they can talk. Two of them spoke of the difficulty for them after this person moved away. They know that building
that kind of relationship takes time. Each of the women paid special tribute to someone, either a person or group, who serve this special purpose for them. One response is extraordinary enough to warrant inclusion.

I talk things out with God. What God is to me would take a long time to discuss.

The following two questions will be analyzed together -- On whom did you rely for criticism as a young artist? Whom do you rely on now?

Teachers were very important to these women. All of them mentioned some teacher who helped them early in their career. Again, for the women a special core of friends has been very important through their maturation as artists.

Presently, the women rely on themselves, on their own instincts to criticize their work.

I relied on art teachers until I found out that wasn't working. Other artists -- but that didn't work, either. The ultimate critic inside is saying "You have really got to get some things that are worth having around." It's not that I don't have anything that is all right, but I don't have a piece that I feel is the best thing I have done this year.

When asked about a practitioner the women emulated, the answer
was difficult. They gave some examples of famous persons, but they really have an independent attitude.

I did not emulate anyone. I am my own teacher. I am very innovative. I am very individualistic.

The maturity of the artist is reflected in their answers to the question "How do you make decisions about your work now?":

It seems to me what I'm doing right now is a subconscious balance of intuition and craft. I think the intuition has the leading edge. "Fly by the seat of your pants." I know that because of my experience, the craft is there. So maybe, it's just on automatic pilot.

The relationship between the respondents and young artists is very supportive and encouraging.

I have a very good relationship (with young artists). I feel if I can have one person come in here who will leave enjoying what I have, it is going to leave an impact when they are ready in ten years to buy something. They are also the kinds of people I feel their dues should be given them, because they are the collectors of tomorrow.

I'm supportive (of young artists). I give them any information they want to know. I do warn them that it's a really great way to starve to death. It's a very hard way to make a living. It is very physically demanding.

Meaning

The highest level of the animus is spiritual. Indicators of integra-
tion for the respondents are an understanding of themselves as individuals in the world, and of the inspiration for their creative work.

The next question elicited the most succinct responses. Three of the women actively participate in church. The others do not. When asked about the process the women go through to make meaning of world changes, the answers are very spiritual.

I'm a comet person so I don't see this world as being finite. I think there is something bigger than that and more significant than our contribution in one lifetime. I see an accumulation of man's accomplishments as opposed to one tenure or one period. I think each of us is imbued with a gift and that a major function is to discover that gift. Only then does a person have the potential for a full life.

When asked to explain the process of inspiration for their work, the answers were all similar. They all include a "spark" which is then refined.

It's just a matter of an idea coming to me and as the idea comes to me, I'll refine it and blueprint it in my mind. I actually build it in my head in relation to the structural problems I am going to find.

Although the creative process is so much a part of these womens' lives, they used examples and trite expressions as they struggled to explain it.

"It is just part of me. It has always been part of me, since
I was born. I can't really explain it any more than why I take a certain number of breaths-per-minute."

"The creative process is always working whether you are driving outside and seeing a gorgeous sunset or seeing the leaves change. Opening yourself up to being creative and not being stifled. I think that allows you to be creative."

"I suppose my conscious mind is awfully busy when I'm conscious and the unconscious mind must be awfully busy when I'm not even aware of it. All that activity just spits out more ideas than I can possibly pursue. They come in lots of different times and lots of different ways and if you can be receptive then they reach your conscious mind. If somehow you can put yourself in a receptive mood or mode, then I think all kinds of exciting ideas come."

"I think everybody has creativity in them but for many of us, it was stuffed in a box and not let out. I had always done needlework and those kinds of things, but writing the book was incredible. We went through a very traumatic time, a major family crises while I was writing the book and I know that the only reason I am sane today is because I had that outlet." "I wish I could explain how the creative process works. It just does. It's just there -- that is the mystery."

Schzman -- there it is! I got the idea. It is almost an opening. I see it. I see what is going to happen in my mind's eye. One thing just piles on top of the next -- once the idea strikes, once I see it, it all seems to fall in place."

Imaging

For this series of questions, the women were asked about their dreams, which are the most important representation of the contents of the unconscious. The women were asked about their favorite character from literature and asked to use their imagination.
The categories of the animus, Power, Deed, Word and Meaning are continued in this section.

Power

Only three of the respondents describe dreams of powerful men. Two of the responses are worth quoting. They, once again, display these women’s creativity.

Sometimes my dreams include powerful men. They are not dreams, but rather what I am thinking about. I dream of coming up against difficulties or what I may think may be difficulties.

and the second account --

I have worked with a great many powerful men and I have idolized powerful men. I have been shattered from those idols. I have idolized them because I knew their body of theory and their body of given knowledge and have made it a point to know them first hand. I think if you are living on the same planet with people you idolize, it is your responsibility to go to work with them.

When asked about guiding or directing others in their dreams, most of the respondents feel they are doing that in life and therefore do not dream about it. One respondent used a fairy tale analogy to indicate the type of guide she would be

I’ve been told at times that I’m a pathmaker. I’ve had voices in dreams say “Show us.” I do not perceive myself as being tenacious enough to persist over the world as the beast or prince did in Sleeping Beauty, but I do see myself tenacious enough to turn around and say “Come, Gretel, I’m trying to leave crumbs for you.”
Three of the women report that they have had dreams of a judge who understands their work completely.

I dream of being discovered by somebody who suddenly realizes that I have tremendous talent and that I could work on three or four or five pieces a year; do them the way I want and not do anything else.

A second account....

Who doesn't? I would love to meet the perfect critic. I guess the only reason I would like to meet him is because somewhere in my mind that would allow me to retire. Since I'll never meet that person, I'll probably have to work until the day I die.

The third account

I would have to say that God would be the ultimate judge. I can't imagine anything to answer your question with an impeccably pure state of being. Someone who was not prejudicial. I'm again not pretentious enough to assume that my works deserve the Supreme Beings favor or that they have time for such.

Only three of the women have recurring male characters in their dreams which have important significance in the lives of these women. I will relay two of them.

I had a dream that came back to me over and over again. I would wake up and realize that there was this huge man at the foot of my bed and he was very frightening and intimidating. I could almost draw what he looked like. It was such a profound image that I could not stay alone at night. This dream would wake me up and this man would begin to frighten me. I would want to go out and stand in the street. I couldn't stand an enclosed place. The night my husband
moved out of the house I slept alone and I was fine. That
dream hasn’t come back since.

The second account of a recurring male character

Consciously or unconsciously, it would be Eric, my first hus­
band; because of his influence in my life. I wasn’t following
him, rather it was reiterating what I felt inside and was unable
to express like he did.

Deed

Four of the women questioned the use of the word hero and
wanted to know if heroine would also be considered. The responses
varied from "I don’t have a hero" to Barbara Walters to Izak Perlman
to Jesus Christ.

I guess I believe that one of our most serious problems is our
ego. That is an example of someone who was giving everything
to everybody else rather than keeping themselves 'number one.'
That would be something that I think is a goal for all of us.
If we could put ourselves aside then we are going to be dis­
covering a much richer life. It is so hard to do but it is still a
goal.

The womens’ responses to the question of dreaming about adven­
tures is very well represented by this response.

I had my ex-husband say to me once that he wished I would
dream more. I do things. I just do them. He said "You
don’t leave room for dreams because you are constantly acting
upon them. I’m beginning to appreciate that now."

Word
Most of the women did not dream about being an authority figure nor is there a critic in their dreams to whom they defer. However, there is a response which could have come from a student of Carl Jung.

Let me put it this way, the critic of whom I despair is my inner person. How do I want to say -- that subconscious that unconscious -- that superconscious, I would rather use the word superconscious, that is Me, the inner me, the creature spirit of me. It doesn’t matter which word you use. That is my authority.

Six of the women stated unequivocally; they are experts. One self-deprecating respondent asked, "Expert in what? How much cinnamon to put in applesauce, maybe."

I have very strong feelings about that. I don't think it is possible to be an expert in anything. I really don't. I can’t tell you how many times in my career that I have come to the point where I don't know anything.

The next question about going to Paris and working there was very timely to two of the respondents who were leaving within a few months to work in Paris. The following quote demonstrates the fortitude with which the respondents approach a new situation.

If I had the time to go I would try to learn as much about the language as I could. Otherwise, I would have no difficulty because I would take with me the same kind of personality, the same kind of expression. There is a little thing I say to my students. 'I'm a very kind lady but I'm not weak. Don't ever mistake my kindness for weakness.'
Related to the above question, the respondents were asked if they would like to explain their work to other artists there. Again the responses were diverse, ranging from not wanting to explain her work, to a plan to do just that.

I probably wouldn't even open my mouth and let them know I was an artist.

The other extreme:

I would like to do my work for artists there, and then if they wanted to ask me questions, I would be willing to answer the questions but more than do my work, I would like to share my work. I would like to share their work because their work is exciting.

Meaning

The character in literature which the women associate with is as diverse as the women themselves. The answers ranged from *Diary of a Mad Housewife* to Portia in the *Merchant of Venice* to Pollyanna. One response is very different from the others

I never took English. I never wanted to get a B.A. or B.S. because I didn’t want to take English or literature. I love science. Literature -- I didn’t like that.

Another took the opportunity, to mention the strong women in literature:

The earliest figures that I can think of were *Jane Eyre* and *Wuthering Heights*, the Bronte sisters as writers. I am very proud of being a woman and I have always identified with
female figures in literature who made it and there are hundreds of them. There are all kinds of female figures that come to mind but it is the voice of women of substance, of some personal dignity and some personal integrity that I respect.

Although two respondents could not think of a meaning for it, the *Wizard of Oz* question brought out varied responses. The women understood the obvious metaphor that everything is in "your own backyard."

I grew up with the *Wizard of Oz*. The bluebird of happiness thing, right in your own backyard kind of deal. It was a charming story full of all kinds of moralistic messages and I grew up with all of the *Oz* books, but it still said the same thing, home is best and, of course, Dorothy, when she finally got back to Kansas found all the people that had been in her fantasy dream right there in her own back yard, part of her own life.

A question was asked of each of the respondents which does not appear in the interview questions. Each woman was asked "Do you have a 'pair of red shoes'?" The reference is the ruby slippers worn by Dorothy in the *Wizard of Oz*. the red shoes are used as an allegory for the woman's ability to, at least psychically, be transported wherever she would like. Six of them admitted to having a "pair of shoes" that would allow her to "leave."

Oh yes. I do it all the time as a matter of fact. I usually wear clogs to leave. It is an image that is very strong in my mind, I leave a lot. I go a lot and I act upon it. The people who know me and want me not to leave, for them it has a very threatening quality.
The responses to the question of their personal view of a Spiritual Being are as diverse as the women themselves.

"A Spiritual Being is a person -- a person -- who recognizes that they are three-fold. They are physical and they are mental and they are spiritual. They integrate those things into themselves. One is not more important than the other. They are all part of the whole. Once you come into harmony with that, then you are truly a Spiritual Being."

"I think everybody is a Spiritual Being. It is too bad that some people are not aware of it -- that they can't get in touch with it."

"A Spiritual Being is somebody who is alive without the body, very living even though they have passed into another world. for example, I don't think my father is dead, buried in the earth. I know he is out there."

"I have one teacher and it is God and in His time I will know what He wants me to know. I think of God as an energy. I think of God as everything."

"You mean a higher power? I guess that is the definition. I think there is a higher power. It might be a light bulb, I don't know. Whatever it is I think there is something -- I believe in that."

"I would like very much to think that there is a personal God with a beard, or perhaps She wouldn't have a beard, sitting up there watching everything I do and plucking me out of trouble. I think in the natural order of the universe, it is a rather naive thought."

This concludes the responses to questions of the interview. The responses quoted here are the choice of the investigator. The purpose of
this chapter was to give an overview of the responses and to add some personal information about the respondents. The following chapter analyzes the individual responses to determine the integration of the four levels of the animus.
Chapter 5

Analysis of Individual Responses

My number one passion is my work. Anyone who loves me would have to know that and respect it.

Actress
In this chapter is the thick description of qualitative research which enables the reader to discern the character of the women of the study. The women readily shared very personal thoughts, feelings and beliefs. Through their responses integration of the four levels of the animus is demonstrated.

The women are identified by their creative talent, actress, singer, sculptor, etc. To make the chapter more readable, the questions are not repeated, rather, the content of the question appears in the first line of the response. The questions on imaging appear separate from the other questions. As indicated in Chapter III, there is very little analysis of the imaging questions.
Ideal Man

The ideal man was tall with blond hair and blue eyes. He was her knight in shining armor. It would be love at first sight and they would get married and live happily ever after.

Father

Her father was a jolly, out-going man who loved people. He kissed all the women he would meet. The author was her father’s princess. Anything she wanted, even though her mother would disapprove, she could go to her father and get it.

Influential Men

The author describes two men who had influence over her while she was growing up. The first one was a teacher in high school who encouraged her. He agreed that she could accomplish some of the things she talked about. The second was a doctor for whom she worked after school. He, too, encouraged her and broadened her world even suggesting ways in which she could accomplish her goals.
First Love

In this very supportive environment, the first love she relates is a five year old who would pull her in his wagon. They would got to the movies together. Her adult wish has been to see him again.

While she was growing up, this author had very loving relationship with her father who didn't see her faults but treated her like a princess. The other men she describes are all very supportive. She had a basis for comparing her ideal man against the men in her life. The physical characteristics she described are opposite of her own. She had a sense that "living happily ever after" was a possibility if she would marry a man like her father or her teacher.

The first love which she relates is another example of positive relationships with men. She says of the first love, "I have often wished years later to run into him."

This is the picture of a woman who has fond memories of the men in her life. They supported her, overlooked her faults and made her feel special.

Power
The first question about control over people because of community recognition created more questions for the author. She wanted to change the word control and she believes that people listen to what she says because of what she has done but is not sure that is control. She concluded that "to some extent" she does have control or power over people.

The author could not remember a movie star or sports figure she was interested enough in to hang his picture on the wall. Out of this came the information that she hated high school and couldn't wait to get out.

The next question "How do you get those who work with you to do what you need to have done?" demonstrates an interesting outlook on life and leadership style. "I'm lazy so I must delegate and, I think, it is that I will let someone else do it and get the credit." She credits the League of Women Voters for her ability to get others to do what needs to be done. "I have been in the League of Women Voters for years and that was my leadership program. I learned in my first six months that if you are a committee chairman, it is your responsibility to start finding the next chairman which means you have to train that person."
For the author, getting materials transported is "no problem." She has packaged what she usually requires in such a way that she can handle it. Any other materials she might need would require another trip or help.

This first level of animus development appears to be integrated into the author's personality. She doesn't have a need to control people; the physical limitations of power she has planned for and the archetypal figures of the sports figure or movie star seem not to have been an issue in her life.

Deed

The author belongs to a number of professional organizations most of them related to her new venture as a consultant. A partial list includes Worthington Writer's Club, Ohio Speakers Forum, and Independent Consultants Association. The charitable work she does is connected to the professional organizations to which she belongs.

Her family is grown and all of them have left so the only ones in the home now are the author and her husband. However, she still does wonderful things for her children. "I'll tell you something special that their father and I do for them. They love the Clarmont's (restaurant) breadsticks and from time to time my husband or I will buy some and
mail them to California to my daughters." Her relationship with the children is good because she learned, early on, that when children want to talk about something, a parent should take the time to listen and not put them off.

The author contributes copies of her book to charities and does public speaking for free. She related a charming story about a group she was going to speak to. "This group of women saved an article about me for four years. They have no money. I couldn't say no to them. Anyone who would save an article about me for four years, they deserve to have a free speech."

The multiple roles of women in today's society, wife, mother, author, are eased somewhat since the children are grown. The author gets things done by setting priorities, but she admits that getting to that stage "took a lot of time and lots of energy."

The most difficult aspect of her work to learn is sales and marketing. "I've learned it by the seat of my pants." She used community resources, asked persons she respected and attended all kinds of seminars. She knows what works best for her. "I'm not a high-pressure, fast talker. I can't do that. When I do that, I'm a pushy bitch." She relies on her sincerity and integrity.
The above description is that of a very active woman who spends time in the community, in her business and with her family. She knows who she is and what strategies work best for her. The picture is of a highly competent woman who is in control of her life and thoroughly enjoys what she is doing. The Deed level of the animus is integrated.

Word

The author has been a leader in a number of professional groups to which she belongs; she singled out the League of Women Voters in which she held several offices including president. The author's leadership style was discussed in the Power level of animus development. She likes to delegate and allows others to take credit for the work that has been done.

In terms of finances, the author uses a financial planner, but the systematic way she used the money available to her describes the orderly way she goes about doing things. She had an idea for a book so she went to the library and did some research on how to write a book. Then she contacted friends who worked in the publishing industry. She chose the periodical she felt was the most influential in the subject she was interested in; wrote an article; then sent a copy of the article to the publisher. The publisher indicated they were interested in publishing a
book on the subject. She wrote a prospectus for the book which was accepted. She used her husband's income for the research costs of the book. The publisher furnished the photographer and all printing costs. The research costs were used as a tax deduction. She was able to start her current business with the royalties from her books.

The author believes that other people's view of her is much better than how she views herself. People complement her on being organized and professional. She understands that she has control over that, "They perceive me as I want them to perceive me." It may not be precisely the way she is, but she is aspiring to be that way.

The person she goes to to talk things out has left town. "My closest and best friend through my first and second book has moved to Florida. I am really lost because I could tell her anything. She was very supportive and critical whichever I needed. I miss her a lot."

Currently she is building a network of colleagues who are entrepreneurs. She understands the value of having a person to talk things over. "I've found it invaluable to ask people and to listen to what they have to say. Some people ask and then don't listen. I have learned the benefits of listening."

The special friend mentioned above is the person the author relied
on for criticism while she was writing the books. The value the author placed on criticism and the impact on their friendship is contained in the following quote. "She couldn't understand how I could take her criticism. Sometimes, I wouldn't listen to her. I would give her the reason why I did whatever. We would argue about it. Sometimes we would compromise and sometimes I just went ahead with it. However, it never affected my feelings for her because that was on a different level. That was the one thing she couldn't understand about me -- how I could take that criticism and not be devastated by it."

Currently, she does not rely on anyone to criticize her writing. She has friends in the publishing business whom she would not hesitate to call, but she feels comfortable with her writing.

This intriguing woman did emulate certain authors. Again, the process she used as she began writing is worth repeating. "I read lots of books and the ones I liked, I figured out why I like them. The ones I didn't like, I figured out why I didn't like them. That way, I didn't repeat what I didn't like and I emulated what I did like."

The author's decision making process is reflected in previous answers. However, when asked specifically, her reply is very quotable "When I make the wrong decision, I tell people. Life is an adventure and I don't want to repeat that one."
Her relationship with young professionals is good. She is willing to share ideas and successes. However, she is leary of persons who want to "pick her brain" and then open a business similar to hers.

In reviewing the information on the Word level of animus development, this author appears to have integrated all aspects of this level into her personality. She readily shared how she made decisions, the good aspects and the bad aspects of the way she gets things done. She used conscious, relational processes to get two books published resulting in her being very self reliant in making business decisions.

Meaning

The author does not attend church.

The process of "making meaning" of world changes for the author is an affirmation of the positive influence women can have in the world. "I think the energy of women is an untapped resource. Women don't know how fantastic they are. I don't understand why England is ahead of the United States having a woman prime minister. Whether you agree with her politics or not, I think she has done some neat things -- some stupid things, too; but we all do. I honestly think that a woman president could do a lot more for peace in the world."
The inspiration for her next project focused on her new business as a consultant setting up convention or workshop activities for groups. The author uses a process of concentration and then "letting go." She relies on intuition but, once again, relies on her listening skills.

In responding to how her creative process works, the author first affirmed that everyone has creativity and that her children are much more creative than she.

While she was writing her first book, the family was in crisis. She was not complete in explaining the crisis, but she discussed how the creative process helped her through this difficult time. "We went through a very traumatic time, I don’t tell people about this. I can’t because it was my husband’s parents. I really know that the only reason I am sane today is because I had that outlet. I would go to my office, shut the door and shut the world out. That was the only thing that kept me centered."

The author has reflected on world changes, on the creative process and on the inspiration for her next consulting job. She has a personal understanding of a Spiritual Being. The author has integrated the Meaning Level of the animus.

Imaging
Power

The author's dreams do include images of powerful men. In responding to this question the author explains the role of dreams in her life. "They are not dreams because it is probably what I am thinking about. I dream of coming up against difficulties or what I think may be difficulties."

The bad disturbing dreams are the ones the author remembers. She does not have a recollection of being a guide for others. She does dream of a judge who understands her work completely. There is not a recurring male character in her dreams. The reality of life and her dreams sometimes become confused. "I would say my biggest problem with my dreams is that I have to say to my husband "Did I dream that or is it real?" Sometimes it is real and sometimes it is a dream. I think that happens when I get my mind so cluttered with stuff.

With these questions, the information that is significant is that the author is using dreams to help her process information and solve problems. The dreams are sometimes precursors of what happens in her life. The only real images of the power level of animus development are the powerful men in her dreams and the judge who understands her work.
Deed

The author asked for clarification about the question of the hero. She wanted to know if that meant heroine. Her response explains the question. "I'm not really one of those kind of worshippers but I really admire Barbara Walters. I think she does a fantastic job and in my mind, she has given an image of a woman who could stand up to adversity and she could still come out and do a super job."

In responding to the question of dreaming of adventure, the author thinks she is living an adventure and so doesn't dream about it.

Word

The author's response to the question of whether she dreamed of an authority figure is interesting "Sometimes, they are wonderful -- winning the lottery and other times they are fragmented."

The author has been called an expert and believes she is an expert in the content of her books. She adds a statement which helps explain her outlook "I don't like to use that word (expert). I like to say I am very knowledgable. Who knows, maybe out there somewhere there is someone who knows more than I."
When asked how she would work if she went to another city, the author turned the question around. "I would say if I hadn’t moved from Boston to Columbus I wouldn’t have written the books. Columbus is like a small town to me. There are a core of people in my area. I don’t think I would have done this ten years ago. Ten years ago, I didn’t even dream I could write a book let alone be where I am today."

Asked if she returned to Boston, would she like to explain her work, her response encompassed her planning for the future. "In the back of my mind, I’m seriously thinking of taking my consulting business to Palm Springs."

Meaning

The author’s response to the character in literature with which she might associate explained more about her background. "I never took English. I never wanted to get a B.S. or B.A. because I didn’t want to take English or literature. I love science. That is why people can’t understand how I could write a book and not have that kind of background."

When asked about the *Wizard of Oz*, the author called it a classic whose meaning changes each time she sees it.
An interesting anecdote came out of this discussion "I have a friend who is a speaker and her talk is 'If you always follow the yellow brick road, all you're going to get is more bricks'."

Asked to explain a spiritual being, she was very analytical in her response. "It is somebody that is alive without a body -- very living even though they have passed into another world. For example, I don't think my father is dead, buried in the earth, I know he is out there." She does believe in God, but she does not believe that she has to go to church to get spirituality.
The theater director could not respond to the question of an ideal man. She could not recall fantasizing about an ideal man.

Father

Her father always encouraged the theater director to do whatever she wanted and gave her an understanding of people which she cherishes. He told her that everyone can do something better than she could. In her understanding of that, the theater director tries to be nonjudgmental of people and approach each new individual with an open mind and a willingness to learn from him/her. Her relationship with her father is good. She is the one of four children who gave her parents the least trouble. In her thirties, she came to the realization that she was the most like her father. Her father is a gentle person who is creative, an inventor. He is very sensitive, not afraid to cry; a good man and a nice father.

First Love

The theater director's first love was blond haired, blue-eyed,
friendly little boy whose father owned a grocery store. He was "real cute and real nice." She called this attraction "puppy love."

**Power**

She does not think she has control over others because of her recognition. She views the concepts of power and control differently. Everyone has power; the differences among us is how we choose to use it. "I think that if people feel a sympatico with you, if they feel in harmony with you, if they feel that you are a positive energy for them, they are going to support you. There is a give-and-take involved in the relationship. She is not able to order people around. She experiences pain when she has to say "Do this or Do that" in a harsh way. She is willing to accept that fact that as artistic director of a fledgling theater group she will, on occasion, have to order someone to do something. However, she believes it is temporary and works each day to encourage ownership of the theater and the production in each of the players.

The theater director did not hang a movie star or sports figure's picture on her wall nor carry it in her wallet. She worked very hard while she was in college and, although there were many men whom she admired, she did not hang their picture in her room.

Her answer to the question of how she gets those who work with
her to do what she wants was lengthy and encompassed a great deal of personal philosophy. "I get them to extend themselves beyond themselves." She has weekly company meetings which are training sessions. At these meetings she brings up issues for the company to discuss. Usually these issues have to do with personal values. "As a person who believes in integrated, holistic things, rather than fragmentation, it is hard for me to relate to 'This is my job, this is your job.' I think that is very unhealthy. I think our lives should be one continuous, flowing thing."

In responding to the question about getting materials transported, she once again refers to her philosophy of theater. She tries to get these kind of tasks facilitated with everyone being responsible for the theater. She calls this concept "Total Theater" and has been striving for twenty-five years to achieve it. Her hope is that members of the company will take responsibility for everything needed for a successful production, whether it is transporting materials or organizing props.

For the theater director, issues of power are not a concern. When asked the questions, the responses were an explanation of personal philosophy. She seems to be saying that she wants members of the theater company to do what needs to be done and she attempts to accomplish this through example. She is willing to do anything necessary
for success of the company. For her, physical power is not an issue and imposing her will causes her personal discomfort, however, she is prepared to do it for a short time. She seems to have successfully integrated this animus level.

Deed

The theater director belongs to very few clubs: Columbus Council on World Affairs, Columbus Metropolitan Club, the Chamber of Commerce.

When asked about a favorite charity, the theater director gave a unique answer "Life is my favorite charity. It's the only game in town." She believes it is how you do something and why you do it are the important considerations. She believes that life is not as complicated as we make it and "there are a lot of things we could just cut right through if me would just exercise the will to do so."

Her immediate family consists of an eighteen year old son. She is divorced. Her son lived with his father for a period of time after they were divorced because she thought he needed a male role model. Her belief is that parents who have brought another human being into the world can not then "disconnect." They have a responsibility work through the relationships even though they can no longer live together.
She tries to do emotional and spiritual things for her son. She listens to him whenever he needs her. She is patient with him and lets him know by the way she lives her life that he can ask her about anything. She tells him she will support anything he wants to do with his life and lets him know that is not just an empty statement.

Her charitable contribution of artistic work is an outreach program where people from the community request assistance with program planning and the theater company puts a program together.

When asked about the activities of mother and theater director, she again reinforced her philosophy of life. She tries not to segment any of life’s activities. She explained her holistic approach "When I went into labor, I had choreographed two shows and I was costuming one. It was dress rehearsal day. I was sitting in the theater finishing the set dressing and timing my labor pains."

The intensity of commitment and the intuitive approach to change is demonstrated in the theater director's response to the question about the most difficult aspect of her job to learn. "My life is being changed now; some things are being transformed. I have an awareness of that. I want to stay out of the way and let that happen and be sensitive to that." She believes that if she stays "out of the way" and does not try to hurry the process, something profound will happen.
This is a very active woman who lives a very personal, nonviolent philosophy. She attempts to integrate all aspects of her life -- mother and theater director. She also seems very cognizant of the power of the unconscious and attempts to honor the inner stirrings coming from the unconscious. The Deed level of the animus appears to be wholly integrated in her life.

Word

The theater director is a leader of a professional theater group. However, her leadership carries over in other areas of her life. She relates the story of a community action group meeting which she attended and by the end of the evening, she was the chairwoman of the finance committee.

Finances are simple for the theater director. She is able to draw up budgets for the theater group, both developmental and operational, which are "right on target." Again, the personal philosophy of this woman is apparent in the way in which she uses money. "I don't need guidance; I made a conscious decision to take every bit of money I had and put it into the company. What is money anyway? It is simply a tool. I'm the kind of person who gives money away. If somebody needs it, I give it to them. If I get paid back, that's fine. If I don't
get paid back, that's "cool." I don't consider it mine anyway. It is stuff we move around."

A certain depth of character is apparent when the theater director responded to the question of how others view her. She believes some people respect her; some people admire her; some people are inspired by her and some people "find me a big pain in the ass because I am always striving for perfection."

When asked "To whom do you go to talk things out?", the theater director responded "God." Further, she said, "What God is to me would take a long time to discuss."

Once more, the strength of character of the theater director over time is revealed when asked whom she relied on for criticism as a young artist and whom she relies on now. Without hesitation, she responded "Myself" to both questions.

The theater director thought there were people in the theater whom she admired but could not think of a practitioner whom she emulated.

To make decisions about her work now, the theater director meditates. She trusts her instincts.
She believes she is a very nurturing person, so the theater director has a very good relationship with young professionals. She does not scream or holler but yet is very demanding. This is attractive to young professionals because they want to work with someone who will push them to do their very best creative work, however, she does make demands of them and sometimes, they are ambivalent about whether they want to take it easy or whether they want to be challenged.

This level, the Word level of the animus is strongly integrated into the theater director's life. She has a clearly defined philosophy, on which she bases her life and the Word she carries to the world evolves from that philosophy. She accepts a leadership role professionally and also socially in the projects and organizations she chooses to join. She uses meditation as a vehicle to remain centered.

Meaning

The theater director does not actively participate in church. When asked about a process for making meaning of world changes, the theater director takes things into her spiritual life where it makes sense to her. She realizes that she does not have to understand everything. When she realized that she did not have to understand everything, it gave her great peace.
Making meaning of the inspiration for her next work also comes from the theater director's values, what she is trying to do and what is important to her. She knows intuitively or instinctively what play she will do next.

The theater director does not know how the creative process works in her. However, she agrees that she always has a yearning for something. She explains that on one occasion, she was pacing up and down the hall saying she had to find God. The yearning was very physical. For her, God is not a person. She believes we all "Come out of something. I think we are all related and that energy we came out of, that yearning, is to be one with that energy." She believes that returning to that energy makes us complete and gives her a great deal of peace.

The spiritual dimension of the theater director's life initially became apparent in the Word level of animus development. The responses to the questions in this Meaning level expand and enhance those initial responses. Her striving toward wholeness and the search for God both strongly suggest integration of this Meaning level.

Imaging

The following are responses to the imaging questions in the interview.
Power

When asked if her dreams include images of powerful men, the theater director answered in the affirmative, although she indicated that power may be defined differently for different people. She also is a guide for others in her dreams. She does not dream of a judge who understands her work completely nor is there a recurring male character in her dreams. Her dreams are very intense and her interpretation of the dreams is very Jungian. She believes the powerful man in her dreams is a higher state of herself. Her dreams often come true. She is able to fly in her dreams which she attributes to believing. In her dreams, if she believes she can fly; she can do it.

Deed

When asked "Who is your hero?" the theater director said she does not have one. When she realized other people had heroes, she thought something was wrong with her.

The theater director does not dream of adventure. She believes she is living one.

Word
The theater director does not dream of herself as an authority nor does she dream of a judge who understands her work completely. When asked if she imagined herself an expert, once again, the unique quality of this woman became apparent. "I don't think it is possible to be an expert in anything. I don't know how many times in my career I have come to the point where I thought I didn't know anything."

When asked if she would go to Paris, how would she work, the theater director would first explore the environment and perhaps do some writing. She would seek out an interesting group, whether in the theater or some other focus. She would not necessarily explain her work to others. The theater group she has built here is based on a philosophy and a vision which can be carried into any kind of work.

The theater director does not associate with any character in literature. She "has too much respect for the life of a character to identify with it." She does not have a personal meaning for the *Wizard of Oz* but she does admit to having a figurative pair of red shoes.

When asked about her personal view of a Spiritual Being, the theater director has decided for herself that God is her teacher and that she will know what God wants her to know. She thinks of God as Energy, as Everything. "I can't tell you what God is but I know that God is and that is enough for me."
Ideal Man

The weaver's ideal man was not physical. She compared him to her father and described him as a professor, a home-body, a very kind man.

Father

The weaver's recollection of her father is a very supportive man. She was a tennis player and in order for her to play in state and regional competition, there had to be a tournament in Columbus. Her father organized the tournament so that the weaver could compete.

Her father was not a strong person; he did not "stick up for what he believed in. He was very kind but very passive. He may have been henpecked."

The other man whom she knew while growing up who meant the most to her was her grandfather. She grew up in a very supportive environment. Both sets of grandparents lived within a block of her home. This grandfather whom the weaver liked so much, was a very passive person, also. "I never saw him angry and he was the most Christ-like person I ever knew."
First Love

The family would spend time in Michigan in the summer. A little boy who stayed in a cottage near her family perhaps was her first love. The weaver "probably pretended to love him because it was safe." He got her away from her mother and sisters.

Power

When asked if she had control over people because of her recognition, the weaver doesn't want to have control over people. However, the weaver "recognizes that I am a strong person and I probably have power over people because of my personality."

There was not a sports figure or movie star whose picture the weaver hung or carried in her wallet.

Getting people involved is one way the weaver uses to get those who work with her to do what she would like to have done. "I think the more responsibility you can give people and help them solve the problem in their own way, that is the way I would like to work with people."

To get materials transported, the weaver said "I do it myself."
She does not see this as a problem. When she works with school children she gets them involved in carrying bags, and other materials, but that is to get them interested and involved. If she transports the loom which she invented, she just gets someone to help her with it.

The weaver understands her physical limitations and will ask for help when she is transporting her loom. She has developed ways of getting people involved in a project in order to get things done. She understands the strength of her personality and uses it positively. The power level of the animus seems to be integrated.

Deed

The weaver belongs to several different organizations which she listed, "First of all, I should say my church." Additionally, the weaver belongs to local art and craft groups and she has continued her interest in tennis. She is a linesperson and has officiated some major professional tournaments.

The volunteer work which the weaver does is through her church. She was one of the first four women ever chosen to be on the Board of Deacons of her church. She has attended training sessions sponsored by the church in visiting. She visits the sick and shut-ins or families who have lost a family member. "I appreciate the training and I get more from the visiting than I could possibly give."
In response to the question about the special things she does for her family, the weaver says, "I think I just exist. I'm not running out helping them with busy work, I think they just know that I'm here and that I care about them." She is divorced and has three daughters and three sons, all of them are grown and live away from home except the youngest who is a senior in high school.

All of her children have high Intelligent Quotient scores. They are very good students and are living very diverse lives. One is living with her and will purchase the family home; another one is an artist and basket maker in southern Ohio, another one is a physician and currently spending one year in South America as a volunteer.

In response to the question of contributing art work to charity, the weaver points out the many ways which artists contribute. "In a sense when I am exhibiting, I feel as though that is a contribution to charity. For instance, I would be exhibiting in churches or a library and there is a lot of work which goes into putting up an exhibit."

When asked how she handles the activities of mother and artist, the weaver views herself as fortunate. "In art I'm lucky because I can have intense times of working and intense times of being mother." Even when she vacations, she is able to get some work completed. She works
best when she can devote all her energy to whatever she needs to do. When that is satisfied, then go on to something else.

As with other creative persons, the most difficult aspect of her work for the weaver to learn was marketing. "I just don't like it at all. I would rather come up with new ideas; I have lots and lots of ideas and they would be more fun than following through and marketing."

She has learned marketing by trying different approaches, "You try exhibiting; you try selling at craft fairs; you try personal contacts. You just experiment to figure out what will work." The weaver's daughter who is a basketmaker has taught her mother a lot.

The weaver is an active, involved woman. She belongs to several craft organizations, and understands the strength of her personality. She uses her volunteer time to work for her church and is involved in the lives of her six children. She has developed a pattern for working and taking care of her other responsibilities. She continues to struggle with marketing which is the most difficult aspect of her work for her to learn. The weaver has integrated the Deed level of the animus.

Word

The contributions of the weaver to the community become ap-
parent when asked if she took a leadership role in some organization. "In the past I have had lots of leadership roles. It seems like over a period of twenty years every organization I joined I became president." Lately her leadership is in the church.

When asked whom she relies on for financial information, the weaver said "I don't know that I really rely on anybody." She would consult different people depending on the situation.

The weaver's response to the question of how she is viewed by others is typical for an artist, "as an eccentric person." People see her "as a person who makes up her own mind and probably can be counted on to do something different than anyone else is going to do."

To talk things out, the weaver goes to her children. Her son who is in South America is a particularly close confidant. "We have three, four, five hour conversations until four in the morning. You don't need to do that more than once a year to get your head on straight."

As a young artist, the weaver did not rely on anyone for criticism. "I don't think that I relied on anybody for criticism because I think my art evolved merely as a way to express myself. I didn't care much whether someone else liked it or didn't like it."
The weaver further expanded on her belief that criticism was secondary to the personal expression of art in response to the question, "Whom do you rely on now for criticism?" Even if a piece is pleasing and selling or everybody likes it, you can't stay there. You need to evolved. So that's why I think you have to rely on yourself."

There was no practitioner whom the weaver emulated. She did not study under anyone who impressed her, she simply started weaving as an expression of herself.

In making decisions about her work, now, the weaver explained a very personal process. "Sometimes if I'm struggling with a particular problem, I really put it off." She considers all the options, takes into account the space and dimensions she is working with and then "I put it away to germinate." "You have to put it aside and then you will get a hunch or feeling or intuitive answer as to what to pursue and usually when it comes it is very strong. There is no question about it."

When asked about her relationship with young professionals, the weaver said that she sometimes thinks she gets along better with them than with her contemporaries. Her daughter is an artist and the weaver visits her often. "I go down to my daughter's and I am accepted in their group. That is very stimulating to me and very satisfying."
The weaver has been a leader in organizations and currently is a leader in her church. She relies on her own internal sense of what she considers acceptable in her artwork. As a result of the internal centering which the weaver feels, the Word level of the animus appears to be integrated.

**Meaning**

The weaver is very actively involved in her church. She is on the Board of Deacons and spends a lot of time working for her church.

In making sense of the changing role of women in today's society, the weaver thinks that she is politically naive, and has some guilt feelings about that. Women's changing role does not interest her "because I am for people liberation. I think of people as individuals, not male or female. I'm not against the women's movement but I can't join in because a lot of it is foolish."

In responding to the question of making meaning of the inspiration for her next work, the depth of the weaver's thinking becomes apparent. "I think there are a lot of symbols and images that are really critical in evolving any piece of work. I can see that I could spend years expressing light and darkness."
The weaver expresses how the creative process works for her in terms similar to other artists "My conscious mind is awfully busy when I'm conscious and the unconscious mind must be awfully busy when I'm not even aware of it. All that activity just spits out more ideas than I can possibly pursue. They come in lots of different times and lots of different ways and if you can be receptive then they reach your conscious mind."

The profound nature of the weaver's belief in God becomes apparent in the imaging questions. She is aware of the changing role of women in society, but she has not gotten involved. She has reflected on the process she goes through for inspiration and to understand the creative process. She is, at this time, attempting to clear everything but essentials from her life in order to respond to creative impulses. Because of the extraordinary spirituality of the weaver, the Meaning level of the animus appears integrated.

Imaging

For the weaver, her responses to the imaging questions may be the most important because they are so enlightening.

Power
The weaver does not dream of powerful men, nor does she guide or direct others in her dreams. "Usually I'm searching. Rather than directing, I'm searching." She does not believe in a judge who understands her work completely. In responding to this question, the weaver related a significant dream.

In the dream, the weaver was searching for a place that had room for her work. She discovered that place "Rather than being a new part of my house; it was through a breezeway, not quite attached to the house." It was a spacious, airy place that sat "way up on top like a big lookout." The weaver was astounded to realize that from this place she could "look out for miles and understand things that I could never see and understand before."

There is no recurring male character in the weaver's dreams.

Deed

The weaver gave a most unique answer to the question, "Who is your hero?" She said "Christ." "One of our most serious problems is our ego and Christ is an example of someone who was giving everything for everyone else. If we could put ourselves aside then we will discover a much richer life. It is so hard to do but it is still a goal."
She related an experience she had just prior to the interview. She attended a lecture with slides about the Annunciation -- the Angel Gabriel bringing God’s message to Mary. "What it was saying to me when I was looking at the slides is that we as humans can’t be God. We can’t even touch God; but we can birth God. As humans, we have the ability to make God be alive.” At times, the weaver does dream of adventures. The dreams come before the creative work for the weaver.

**Word**

In response to the question of dreaming about an authority figure or a critic to whom the weaver defers, she doesn’t think she dreams of either "I don’t think I’m an authority figure and I don’t think I defer to anybody. I think that there is a constant moving around of images.”

The weaver does think that she is an expert, an example is a weaving process which she invented. She also thinks she is an expert in teaching creative weaving to children and also in the spinning field and in dying, both natural and chemical dyes.

In response to the question of going to Paris and working there, the weaver said she would have a variety of jobs, "which all enhance each other.” She would certainly sell her loom and her art work, but she would also be interested in teaching and giving lectures and programs.
She would like to explain her creative work to other artists there. She is beginning to make contacts nationally in weaving and spinning. She hopes to travel and conduct workshops.

**Meaning**

In response to the question about a character in literature to associate with, the weaver said, "I feel a little bit guilty in saying this but sometimes I'm a Pollyanna." She thinks it's important to emphasize the positive and things that are good.

When asked about the *Wizard of Oz*, the weaver explained that her grandchildren have the videotape and they played it often while they were staying with her. "As an adult, the meaning is, what we want we already have. I don't see as much of Dorothy as I see the other characters -- wanting courage when I really already have it."

The spirituality of the weaver is apparent once more in response to the question of a personal view of a spiritual being." I think everybody is a spiritual being. It's too bad that some people are not aware of it, that they can get in touch with it. I feel an interconnectedness with everything in the universe, absolutely everything."
Ideal Man

For the sculptor, the ideal man was a "poet and a gentle soul, never a macho type". He was gentle with a sense of humor.

Father

The sculptor describes her father as a dreamer who never had any of his dreams realized. He was a repairman who worked very hard trying to figure out how to earn more money. Her relationship with her father was very good. She had the feeling while she was growing up that her father would have liked for her to be a boy. She took physics in school to learn about electronics because her father repaired radios and televisions. She never ate spaghetti or fish because her father didn't like them. Now she loves fish and spaghetti. When her father died, she handled it by thinking that her mother had lost her husband. No one acted as if she was losing her father.

While she was growing up she wanted to be a boy. "Boys were swashbucksters; girls played with dolls. I didn't think that was very great."
First Love

At age sixteen, the sculptor fell in love with a boy at school. She was very sentimental and cried at night. She decided a girl should get married at sixteen. She decided she would marry this boy and run away. The sculptor thinks that all first loves are unrequited. This boy never knew her feelings.

She ended this description by saying my husband was my first real love.

Power

When asked if she had some control over people because of her recognition the sculptor responded without hesitation "Yes, I do." She feels good about it.

At seventeen, the sculptor was "madly in love" with Jean Pierre Aumont, a French actor who was very tender, gentle, sophisticated man.

When asked how she gets others to do what she needs done, the sculptor thinks it is very difficult to ask others to do things for her. She had a person who worked in her studio. She allowed her to continue what she was doing and the sculptor made a mental note to come
back and change it later. When she is working with individuals who make some contribution to her sculpture, wooden bases or sleds, she tries to keep the conversation light and funny and not demanding. "You don't call up and demand something. You ask if they feel like they would like to do it, and then hope."

The sculptor’s response to how she gets materials transported was astonishing. "I buy clay by the ton and I haul it. It comes in fifty pound sacks, so it's not that bad."

The sculptor prides herself on the physical strength she has to haul the clay she needs. The physical power stage of animus development is integrated. The directed will portion of this power stage is difficult for the sculptor. She is not comfortable trying to get people to do what needs done. Even when she hires a woman to clean up her studio, she still makes mental notes about what she will do after the woman leaves.

**Deed**

Professional organizations and craft associations make up the majority of the clubs to which the sculptor belongs. One interesting club she belongs to is the Women's Parliament of her town which is a traditional group where the members wear "black dress and string of pearls type thing." She belongs to several organizations, however "what
I do with my clubs is I pay my dues and never get around to attending meetings."

Her volunteer activities have been with the Humane Society. She started the humane society in her area and was its director. She supports Animal's Rights groups because her philosophy is that humans have no right to "chop up animals" to help humans.

The sculptor has a family, husband and two children. When asked about the special things she does for her family, her words and demeanor were sad because the children are in California and she would like to live closer to them. What she said she did for them, and still does, is listen. She and her husband listen to them when they have problems and try to offer advise, but only when they ask for it. She has also helped her children financially.

The sculptor is perhaps the best known of the subjects and her work is seen at many charity auctions. Her special interest are the organizations which help the blind. "I usually give to that (groups aiding the blind) whenever I can because I have been so nearsighted all my life, then I had cataracts, so I can appreciate how difficult it is to live with poor eyesight."

The activities of wife, mother and artist are very easy for the
sculptor now. When the children were growing up it was much more hectic. "I don't know what we did when we had more to do; it seems like we had more time somehow." Now she works in her studio which is in her home during the day. She and her husband have dinner together, she often returns to the studio to work after dinner in the evening.

When asked what the most difficult aspect of her work to learn, the sculptor spoke of the problem of making the representation life-like. Technically, she says, "I'm still trying to capture it all. I'm not getting anywhere. I'm still learning."

Further, she says she learned by "gut feeling." "A funny thing is that if I do a piece that is on the borderline or gets "too cutesy," it will sell as soon as someone walks in. I don't feel it is my God-given duty to educate the entire world to what I consider 'non-cutesy'."

The sculptor has an active life with her work and other commitments of time. She made a stand about the use of animals in research, then she acted on it by organizing the Humane Society. It appears that the Deed level of the animus is integrated in her life.

Word
When asked if she had taken a leadership role in an organization, the sculptor referred to her work in establishing a Humane Society. She added "I would rather be an Indian than a chief but then, as an Indian, I sit back and realize all the things the chief is doing wrong."

For financial information, the sculptor relies on her husband who is in business administration. For legal or contract information she relies on her daughter and son-in-law both of whom are lawyers. When asked about her fee structure, the sculptor thinks it is all wrong. "If I set the price by my time, I would triple my prices; nobody would take it and then I'd be unhappy because I wouldn't have commissions because everybody thinks they are too expensive already. I spend so much more time on a commission than I do on the regular run-of-the-mill piece and go through so much personal agony over whether I'm getting it to please everybody. I spend so much time visiting with the people. I could never set the price by the time I work on the piece."

The sculptor describes herself as being viewed differently by different people. She does not believe people realize how vulnerable she is. She describes a friend who thinks she (the sculptor) is the funniest person on earth. "Every time I open my mouth, she gets hysterical laughing. Because she expects that of me, that's the way I am with her." Certain people see her as terribly pushy, business-like, and hard-headed.
"At one time I thought people in this town thought I was a little strange. I never got dressed up and I always wandered into town." Now, she says, "I don’t think they think I’m strange because I don’t really think they are thinking that much about me, one way or another."

To talk things out, the sculptor has one friend in whom she confides more than anyone else. Again, the unique character of this woman becomes apparent in her response. "Mainly, I talk to me. I take a lot of walks with the dog or I’ll be biking and I talk out my own problems to myself because I have found over the years, there is a part of me that will give me the best design for me to have. The trouble is I don’t always listen to me."

The sculptor relied on art teachers for criticism as a young artist until "I found out that wasn’t working." She tried relying on other artists but that didn’t work either. Her parents were no help. "Even now my mother comes to visit and she gives unsolicited criticism and it drives me right up the wall. I cannot take criticism from my mother on my work."

The concept of criticism is very difficult for the sculptor, which became apparent during our discussion. She allows her husband to make
suggestions, but he "has learned to walk very carefully because if he just walks in and starts to say something I don't want to hear, I don't take it very well. I'm too insecure."

With all her success, the sculptor fears the people will find out "who I really am." "Sliding by as I always did all my life. I know that a lot of people are insecure." I can talk to a potter who may be doing just plain round chamber pots, fifty thousand of them all exactly the same. The potter "gives me this bull about the relative position of the sun and sky and how the potter is getting the feeling of the earth working its way through the pot and I'll get snowed by it totally." She is always surprised when peers like her work and want to trade pieces.

Of a local critic, the sculptor would not agree the critic is very supportive "because she is not involved in my life that much. She has been very supportive of my work when it has been shown."

Her inner feelings and intuitions are the ultimate critic for the sculptor. "This ultimate critic (her internal feelings and intuition) is saying 'you have got to get some time and do something that is worth having around.' I don't have a piece right now that I would enter into a major show. I don't have a piece that I feel is the best thing I have done this year."
The sculptor mentions several sculptors whose work she emulated as a young artist.

Now the sculptor is dictated to by demand. She makes decisions about her work to please herself and the people who commission work. "I'm in that river right now."

With young professionals, the sculptor is supportive and gives them information which she thinks is important to do. However, she gets frustrated when someone wants to know everything she knows about clay. "They want you to give it to them on a platter, that upsets me." She warns the really dedicated young professionals that "it's a really great way to starve to death."

The complexity of the sculptor is apparent in the responses for this Word level of the animus. She seems very comfortable with the idea that different people view her differently. She has developed her own price structure and seems not to need assistance with financial information. Even though she has much difficulty with criticism, it is her internal critic which she satisfies. She supports young professionals but will not give them help without having them do some work also. The sculptor appears to have achieved partial integration of this Word level of the animus.
The sculptor does not attend church regularly. While her children were growing up, she went to church because she felt it would give the children a good base for their upbringing. Now, she does not attend. In making meaning of world changes, the sculptor is open to the changes affecting women. She "can't figure out how men managed to put this whole thing across way back after the cave man and let it stick for so long. It is amazing to me that it hasn't changed sooner. It is going to change completely and totally."

The process of making meaning of the inspiration for her next piece demonstrates the command the sculptor has over her craft. "It's just a matter of an idea coming to me and as the idea comes, I'll refine it and blueprint it in my mind. I actually build it in my head in relation to the structural problems that I am going to find. I get it all settled in my mind and then just split out from there and work on it." She completes the piece without drawings.

The sculptor says the creative process "is just part of me. It has always been part of me. I can't really explain it anymore than why I take a certain number of breaths per minute."

The essence of the sculptor's spirituality is not apparent in these
questions. Her spirituality becomes apparent in the imaging questions. What is apparent is that the sculptor has reflected on the questions asked. As we ended the interview, she didn’t think she answered the question about making meaning of world changes, but her answer was appropriate. Her response to the question of inspiration for her next work demonstrates the internal processing which she engages in.

Imaging

Power

When asked if her dreams include images of powerful men, the sculptor indicated that they did not. She went on to explain that she puts restrictions on her day dreams. "I will day dream that I could be invisible and teleport myself anywhere I wanted to go or be anywhere in the world I wanted to be. I start restricting myself so that I would have to be back at midnight. I must be afraid of absolute power because I want to have restrictions that will make me stay where I am."

The sculptor’s response to the question if she dreams about a judge who understands her work completely are contradictory. She begins by saying "I might fantasize but I could never fantasize that much. There is no such animal." Her dreams are of being discovered by someone who realizes her special talent and would allow her to work on two or
three pieces a year; do them the way she would want them and do nothing else. At the end of this explanation, she said "I suppose I'm saying Yes, I do dream of a judge who totally understood my work."

When asked if there were a recurring male character in her dreams, she responded, "Nobody here but us chickens, just me and my husband and my kids. I'm no fun."

**Deed**

The sculptor mentions two heroes, the Governor of Colorado and Annie Glenn. She believes that everything the governor says "makes absolute honest sense." The press and others are taking things he says out of context and twisting it. She considers him a brilliant man.

Although the sculptor doesn't know if Annie Glenn is bigger than life, she considers Ms. Glenn a "remarkable woman." She admires her very much "not only for what she is doing now, but for what she overcame to do it."

The sculptor does dream of adventures and particularly a safari. She would love to be more adventurous, but still has animals to care for and considers herself a workaholic. "As soon as the animals go to their great reward, I'll probably start poking around a little more."
Word

When asked if in her dreams she were an authority or is there an expert to whom she defers, the sculptor explained that in her dreams, she is a spectator. As in life "I wander through as a spectator, so I guess in my dreams it comes out the same way."

She does not imagine herself an expert. Her response is the same self deprecating tone as her responses about success "Expert in what -- how much cinnamon to put in applesauce maybe. No way."

When asked if she would go to Paris, how she would work, the sculptor responded "Very poorly. I would be so involved in finding out how bad I was that I would not be able to work at all." She expressed her excitement at seeing others’ work, but she also added "I would be totally depressed." She can only work when she is "all by myself."

Adding to that tone, when asked if she would like to explain her work to young artists, the sculptor responded "Not really. I probably wouldn’t even open my mouth and let them know I was an artist."

Meaning

The sculptor says she has a very active imagination but could not
think of a character in literature that she associated with. Her personal meaning for *The Wizard of Oz* is "right in your own back yard kind of deal." She grew up with all of the *Oz* books but they all said the same thing "Home is the best and when Dorothy finally got back to Kansas she found all the people that had been in her fantasy dream." She added an interesting after-thought "I suppose that means if I went on safari I would come back here and find everything that I had been looking for there."

Her active imagination is apparent when she says that she has a magic carpet and a winged horse. "When I first moved here I got my first horse and I was Lawrence of Arabia."

When asked her personal view of a Spiritual Being, the sculptor "would like very much to think that there is a personal God, sitting up there watching everything I do and plucking me out of trouble. But I think in the natural order of the universe, it is rather a naive thought." The sculptor’s thoughts about a divine being demonstrate her reflection and her continuing struggle. This extended quote is worth repeating. "If there is a divine being, then that divine being is going to know I’m in trouble and help. How can you bargain with a divine being? What can you give a divine being? That Man has every piece of gold in the world. What do you give? Can I promise to be good or better? I am
whatever the divine being made me so I can’t be better than I am going to be. I have very mixed feelings and I don’t have it all sorted out. I think if someone could actually believe in heaven and guardian angels and believe that there is a life after death, I think they have probably got all the riches they would ever want and I envy them because I personally can’t follow it. I think this is it. I think this is my shot. Grab all the gusto you can because I think it is the one time around.”

The sculptor’s imaging complements the other sections of the interview. The sculptor’s difficulty with issues of the Power level of the animus are underscored with her contradictory response to the question “Do you dream of a judge who understands your work completely?” The Deed level is further explained in the sculptor’s response to the questions. She does not view her life as an adventure but has a rich dream life that includes many adventures.

Lack of integration of the Word level appears also in the imaging portion of the interview. The sculptor does not “carry the Word” to other artists, nor does she unselfishly assist young professionals. She does not view herself as an expert in her creative work. The insecurity she speaks about seems to dominate her personality inhibiting her from easily explaining to others what she does.
The imaging questions of the Meaning level expands the information available about the sculptor. She has wrestled with the concept of a personal God and concluded that it would be nice to believe, but she cannot. Her conclusion is that there is no life after death and no personal God. In terms of the literature questions asked, she is well read but she was uncomfortable naming a character in literature she associates with. She explained more about her dreams and imagination in response to the question about the Wizard of Oz and she had begun to realize the reason for the questions in her response "I suppose that means if I went on safari, I would come back here and find everything that I had been looking for." The struggle for the sculptor is apparent and her spirituality seems to be stunted by the predestination concept which she has adopted. The sculptor has not integrated the Meaning level of the animus.
Ideal Man

For the choreographer, the ideal man was associated with the men she saw in movies. She liked all of the musical comedy stars but particularly Gene Kelly and also Tab Hunter.

Father

The choreographer described her father as a "jerk." Her relationship with him was not good. She did not like the way he treated her mother. She described the relationship as "a lot of tension, a lot of anger. I do not have a pleasant recollection of him at all."

Two other male relationships helped the choreographer: one was an uncle, the other an older brother.

The uncle was somebody "I wished was my father." She describes him as happy-go-lucky guy who was generous and a lot of fun. He would take the children to the zoo and the circus. She particularly liked the way he treated her mother's sister.

Her older brother is "very bright and level-headed. He is one of
the rational people. He was not an irrational person." Her brother is a stable person.

The relationship with these two men showed the choreographer "there was sanity. There was another way to behave." These two men had many friends and were well respected in the community." They showed stability and that factor I thought was honorable. I wanted to be that way. I wanted to be stable."

The relationship with her brother and uncle was important to the choreographer because "it showed me that there was sanity. There was another way to behave.

First Love

When the choreographer was a freshman in high school, she met her first love. He was a handsome boy about three years older than the choreographer. He would bring her presents and was very loving. He appeared to be very stable, but "something went 'wacko'." he changed and started running around and doing things she thought he shouldn't. "It seemed he got confused and became sort of a, I don't want to use the word, bum. That is the way I thought of him.

Power
When asked if she has control over people because of her recognition, the choreographer said "No." She thinks her students give her the opportunity to work with them because they respect her, but she does not think of it as control.

The movie star whose picture the choreographer carried was Montgomery Cliff. She describes him "A brooding type; strong, silent type; a little mystery about him."

In response to the question, "How do you get those who work with you to do what you would like to have done?", the choreographer answered "I tell them." She walks in as the dance teacher or choreographer and gives instructions about what the dancers will do that day. The only reason a dancer or student would not do what she wanted would be because they physically could not do it. She adds that when that happens, she tries to change, adapt or fix the move. This is the reason for rehearsal time.

Getting materials transported is a problem even for the choreographer. Her response was "I lug it." The family bought a station wagon so that she would have room for all that she had to haul. She carries tape decks, costumes, video equipment.

The choreographer's integration of the power level of the animus
seems almost complete. As with other women in the study, she takes exception to the use of the word "Control" in the first question. She seems to be able to get dancers to do what she wants and certainly, long ago, she solved the problems of physical power. She is physically fit and it is easy to imagine her "lugging" whatever equipment or supplies she would need.

**Deed**

Professional associations make up the majority of organizations to which the choreographer belongs including the Notation Bureau and Ohio Dance Association.

The choreographer says "I'm so bad at that" when asked if she volunteered for a favorite charity. She does not like canvassing for money.

Her family consists of a husband and two sons. Her sons are old enough now that they are not much interested in family weekends as they previously did. She takes them to their school activities and athletic events.

The choreographer has always performed for charity. She and her students and dance troupe have performed for Children's Hospital and
for Cerebral Palsy. "We didn't go out and seek it because it is a lot of trouble to do. Usually the spaces they want to do it in are impossible.
'Can you dance on this carpet? Hell, no'."

As with the other respondents, the choreographer says the activities of wife, mother and artist are getting easier. She started working again when her oldest son was an infant. "There is a lot of guilt because I kept doing what I was doing and feeling guilty about it but yet knowing that I didn't want to stop pursuing my career." She continues to feel guilty "even this year." She also was caught in "higher education policy" which did not allow her to continue working after she delivered her first child.

The most difficult aspect of her work for the choreographer to learn is creating dances. "I'm still learning. I'm always running into a wall that says 'you have done that before'." Finding something fresh is important. The work must be fresh to the choreographer as well as the audience.

To continue learning her craft, she watches everything she can and attends workshops with well-known choreographers. At this time in the interview, she added "I think I'm as good as Ballanchine," who is a world renowned choreographer. She believes that Ballanchine's recog-
nition is because he was in New York and he had a mentor; someone who would pay him and allowed him the freedom to do whatever he wanted. She does not believe she is as good as Fred Astair. Her admiration is expressed "In the style of dance he uses, I think he is a master."

The answers given by the choreographer demonstrate her active life and her security as an artist. She is able to talk openly about the difficulties she had while her children were small. The only aspect she did not elaborate on was the policy which prevented her from continuing her career in higher education. She readily gives of her time even when she knows the conditions under which she will be asked to dance are less than ideal. Most surprising is her very understated comparison with world-recognized choreographers. She has worked hard and has led an active life. She has integrated the Deed level of the animus.

Word

Her response to the question, "Have you taken a leadership role in some organization?" was typically understated, "Obviously, I decided I was going to found and be the artistic director of a dance troupe. No one asked me to do that, I decided to do it."

The choreographer responded that she relies on her husband for financial information, however, her expertise becomes apparent. "I had
to learn a lot about finances with the dance troupe because I had to write grants and develop projects. It scares me because I'm manufacturing a budget that I'm not sure is ever going to happen but I did it."

When asked how she thinks she is viewed by others, the choreographer's response reflected her style. "I'm pretty open. It think in my field I am a respected teacher and choreographer. I think people trust me." She thinks generally people like her, they feel comfortable around her.

Her open style is obvious in her response to the next question, "Whom do you go to talk things out?". She talks with her husband and recently her very best girlfriend moved to Chicago. She is still having difficulty with the move, as she said, "That was a biggy." There is a former student of hers living here whom she has become "pretty close" with.

As a young artist, the choreographer relied on her teachers for criticism. The former conductor of the Columbus Symphony and the Chairperson of the Dance Department at Ohio State were often invited to rehearsals. Their opinions were important to the choreographer.

The next series of quotes represent the spirit of the choreographer.

"Investigator: Whom do you rely on now?"
Choreographer: I just rely on me.
Investigator: Comes from inside? 
Choreographer: Yeah, I think I'm there. I know pretty much what I'm doing and what I'm not doing well. That's a good feeling, too.

When asked what practitioner she emulated, she named the first dancer of national reputation she studied with. "I just wanted to be like that. I wanted to do all that. I wanted to choreograph like that."

She also mentioned Wila Tharp, a nationally recognized woman choreographer who is the same age as the choreographer. They both developed from tap, ballet, jazz to modern dancing. Ms. Tharp will try anything and since she is recognized, she is given the opportunity to do whatever she wishes. "It is wonderful to have a woman in that prominent position in the dance world. Our history is all male choreographers, except for Martha Graham." The extent of the choreographer's skills are reflected in this quote. "I hadn't compared myself to her (Wila Tharp) but I can now. But I can now."

Decisions about the choreographer's work now are made "in a subconscious balance of intuition and craft." She thinks her craft is developed well enough that it is the intuition which has the "edge."

The choreographer's relationship with young professionals is
"great." She is having a great time with her students and the dancers who used to be in her troupe are still friends and they get together often to talk about dance but also other things.

This section may be the strongest part of the interview with the choreographer. She has the skills and knowledge necessary to form a dance troupe and she is forthright in explaining that she is a good dancer and choreographer. She works well with young dancers and generally gets along well with different types of people. The choreographer has integrated the Word level of the animus.

Meaning

The choreographer does not participate in church. In response to the question of making meaning of world changes, the choreographer explain that she meets regularly with a group of women who teach with her at a local college but she is not active in the women's movement. "So far, I don't feel I have been allowed to do any less in my advancement."

The process the choreographer goes through to make meaning of the inspiration for her next work is consciously unknown to her. She used a current piece as an example. "I hear a piece of music on the radio last week and bought the tape. I just start listening to the music
and for some unknown reason, I immediately started choreographing Goldilocks and the Three Bears. The music is from the 'Barber of Seville' but something made me think of Goldilocks."

Her quick response is again evident when the choreographer was asked how the creative process works. "Schazam -- there it is. I've got the idea. It is almost an opening. I see it. I see what's going to happen in my mind's eye, then one thing just piles on top of the next. Once the idea strikes, once I see it, it all seems to fall in place." Music sometimes triggers the process. When the idea isn't there, then the choreographer relies on her craft and then "just sort of pastes the images on the music which takes much longer."

Just before she goes to sleep, the choreographer makes many dances. "Rhythm, time are really important to me. How long things last. That is a real strong driving force for me. I hear rhythms. I feel rhythmic patterns and I'll do that a lot right before I go to sleep."

There appears to be little spiritual in the choreographer's life until she begins to talk about inspiration for her next work and the creative process. She has extensive knowledge of her craft and understanding of how the creative process works in her. Because of the strong statements about inspiration and the creative process, this Meaning level of the animus seems partially integrated in the choreographer's life.
Imaging

Power

The choreographer responded negatively to the questions Do your dreams include images of powerful men? In your dreams do you guide or direct others? Do you dream of a judge who understands your work completely? In your dreams is there a recurring male character?

Deed

When asked who her hero is, the choreographer thought a moment, then responded "My husband fits in there somewhere because he has been so supportive of this mother-artist juggling act. That was certainly a major freedom and an open door that was really important." In the profession of dance, the choreographer named the first teacher she studied with who had a national reputation. "What he does in such a unobtrusive, non-competitive, non-aggressive way is make this art something that I think is very unique and very special."

The choreographer's dreams are action-oriented. She does dream of adventures, "whole gobs of things happen, exciting things."

Word
In her dreams the choreographer is not an authority figure nor is there a critic to whom she defers.

The choreographer thinks she is an expert in what she does, "but I don't think I dream about it."

If the choreographer would go to Paris, she would send advance materials to modern companies to try to get some communications started. She would offer to teach a class "just to get my foot in the door."

The choreographer would like to explain her work to artists in Paris. She plans to do just that. She has a contact at the Paris Opera and hopes to write a grant that will enable her to go to Paris to work.

Meaning

The choreographer's zany character comes through when asked what character in literature she associates with, "Some crazy person -- Bugs Bunny." "I have been accused of getting ideas from the Saturday morning cartoons."

When asked if she has a personal meaning for the Wizard of Oz, the choreographer responded "That's my favorite movie." When she
first saw it, the movie scared her. She left the theater when the monkeys started flying. "I have a personal love for that movie. It is so risky and such courage. I admired all that was going on. That took a lot of guts." She teaches the yellow brick road dance step to her students.

The choreographer was not expansive in her response to the question of her personal view of a Spiritual Being. "I think there is a higher power. Whatever it is, I think there is something, I believe in that."
Ideal Man

The description of an ideal man by the singer is so unique that the whole response is quoted here.

"One day I was playing hopscotch with the kids and I was hopping along and I turned around. I looked and there was a man sitting on the steps. He was blue-eyed and blondish. He had the most beautiful smile and he had eyes you could "just fall into." I thought, that man belongs to me. I couldn't have been more than ten or eleven years old. I smiled back at him and he disappeared. I thought how could I create such an image in my mind? After I was married, my husband had some belongings which he gave me, some family pictures. He was much older than I so there was more history. Among the pictures was one of this blue-eyed blond man sitting on a rock and smiling. It was taken in New England and it was the man I saw. When I saw it, I asked my husband if he thought it was possible that I "saw" him. His response was 'Do you think that is so difficult?'"

Father

The singer's recollection of her father began with the statement "My father hurt me very deeply." Her father was a concert pianist who was extremely frustrated. He was married to a woman who did not understand him. My father "had a little Napolean streak in him." The singer's relationship with her father evolved from " lot of resentment, a lot of anger and a lot of fighting to a feeling of compassion and a deep
love and of just coming to the fact that is the way daddy is." As the singer became the strong one in the relationship, she "let him hear everything I had to say. I said 'You bet your money on the wrong horse and now you've come to me. I love you and I'm going to do for you'.” Her father passed away unexpectedly and the singer was very upset about his death. "When my father died just recently, he left everything to my brothers, although he depended upon me to do everything for him. That is something I have to resolve in my head. I'm not envious. I don't envy my brother; I love him dearly. It's just that I don't understand."

**Influential Man**

A biology teacher who invited the singer to his home is the man she knew while she was growing up who meant the most to her. The singer’s vision of education, the liberal arts view, was the same as the biology teacher. She has very fond memories of the time she spent with him and his wife. She spent more time than other students would spend with a teacher because her father was very strict with her. The biology teacher wrote in the singer’s yearbook "What a kid."

**First Love**

The singer’s first love was a young Italian man who came from a
poor background but he had musical talent and took lessons on the violin from the singer's father. The singer was fascinated with him. She remembers him as very romantic, very soft and wonderful. The remainder of the story of their relationship is quoted here as the singer related it. "The war came. He was drafted and sent to England. We were writing back and forth. One day I went with a bunch of kids to a concert and I wrote and told him. He wrote back 'When we get married, this is what I expect of you.' I wrote a V-note back and it said 'Nuts to you'."

Power

When asked if she has some control over people because of her recognition, the singer replied in a low, emphatic voice "Yes". The control at times frightens her and she only recognizes it in retrospect. It is not conscious. She goes about doing what she needs to do and doesn't think about being in charge.

When asked about the movie star or sports figure whose picture she hung on the wall or carried in her wallet, the singer named Vladimir Horowitz. She was "madly in love with him."

In response to the question of how she gets those who work with her do what she would like to have done, the singer said "Just by being
nice, and just suggesting. I tell them let's do it this way! If it doesn't work, we'll try something else but I really feel it should work this way.”

The singer's response to the question of how she gets materials transported represents her unique way of viewing the world. "I carry my material with me. If I had to have something that I could not carry, I have finally come to the point where I do not think that it is beneath me to ask a gentleman to carry it for me.”

The singer has resolved the physical limitations she has and asks for help when she needs it. The quiet, sensitive, extraordinarily talented Vladimir Horowitz was, and still is, her ideal.

The singer understands that she has control over people and does not abuse it. She has developed a style with which she is comfortable in getting people to do things which need done. The power level of the animus is integrated in the singer.

**Deed**

When asked what clubs or organizations she belongs to, the singer gives a terse, succinct response "I'm not sitting with a bunch of ladies pushing the damn chicken or whatever, a few peas and always a fudge ball at the end, while they are talking. While they are talking, I am doing."
The singer's character again becomes apparent in response to the question of a favorite charity for which she volunteers. She responded that she helps "just individual people." She asked that part of her response not be recorded. The support the singer received from her first husband is apparent when she relates the stories of helping individual people. He said, "Look, this is your portfolio. Some people have portfolios of investments, this is your investment. You have a portfolio that no one will ever see but God. it will be written in the book of life."

The singer does have a family, one son, one daughter and a second husband and an ex-daughter-in-law whom she still considers part of the family.

Encouragement is the special thing the singer does for her family. She gives them their physical needs and opens her home to them. At age thirty-nine her daughter is returning to college and the singer gave her the money to go.

The singer thought she did not contribute her art to charity. However, she does give free concerts and accompanies students who are performing for charity.

The activities of wife, mother and artist "just flow" for the singer.
She teaches voice in her home and her husband is a musician and composer who works at home also. The singer thinks it’s easy to keep in touch with her family. She says "It has to do with recognition and communication."

Her response to the question of the most difficult aspect of her work for her to learn, the singer spoke of her voice students, "When a person really hasn’t got any talent and eventually I have to let them go, I think if I give them enough time surely something will come out. When I see it is not going to happen, it is very hard for me to say 'Try something else'. I just want them to succeed. I don’t like discouraging and I don’t like closing a door."

The singer has an active, energetic life. She has successfully managed the activities of wife, mother and artist. She gives performances and accompanies students who are performing for charity. She has little time or respect for the large, charitable dinners which women of her upbringing and age often are associated with. Her primary interest in doing charitable work is helping individuals. She has difficulty telling students they do not have sufficient talent to continue working with her. The Deed level of the animus is integrated in the singer.
The singer responded to the question about taking a leadership role in organizations exactly the way she described herself straightforward.

"In anything that I have ever done, I've always tried to give input. I teach part time at a local college and I let them know how I am feeling. I go to the dean and tell him. I don't beat around the bush. I am very straightforward."

For financial information, the singer relies on her mother-in-law.

"She is the best financial advisor there is. She is marvelous and, boy, does she know how to multiply!"

The singer thinks others like her because she is nice. She treats people well and is recognized as the best voice coach in the area. She has all the students she can handle and many singers hoping to work with her.

To talk things out, the singer goes to her husband. The singer considers him her best friend. The singer’s second husband is an extension of her first husband who thought women should be predominant because the female of other species of animals are.

As a young artist, the singer relied on a professor, a woman who taught her, 'La Dolce Vita' and her father for criticism. Now, the singer relies on herself and her husband for criticism.
When asked what practitioner she emulated, the singer responded in her characteristic straightforward manner, "No one. I am my own teacher. I've had people who have influenced me, but I am my own teacher. I am very innovative. I am very individualistic in my teaching approach."

The singer makes decisions about her work now using her instinct. "It is inherent in me, a certain thing that tells me, 'This is right'."

The singer's relationship with young professionals is very good. "I adore them. I want to encourage them." The singer gives lectures at a recording workshop for musicians from all over the world. "What a joy it is for me to give those two lectures a month. I have so many important things to say to them." She is the highest rated of all the speakers who come to speak to these students. She talks to the students about studying technical journals to stay current, but she also tells them about themselves. "We just happen to be talking about recording and you had a dream; you had a vision. I'm going to tell you something, those who are closest to you will cut it down faster than anybody. Those who love you the most will try to dissuade you from doing all of these things that seem so impossible. You must love them and go on."
The Word level of the animus is integrated in the singer. She is self-reliant and relies on her instinct when making decisions about her work. She works with young professionals as a voice coach and she is the highest rated lecturer to an international group of musicians. She knows that artists live a lonely life and they must have confidence in their talent.

Meaning

The singer attends church regularly. She makes the point that intellectuals have a difficult time "accepting things just because somebody says so. It took the wise men a lot longer to get to the truth but when they did, they came with gifts, and when the left, they went another way. They didn't go the same way; they learned something. The shepherds who were all emotion, went back to their sheep."

To make meaning of world changes, the singer once again sees things evolving. "It has to do with education, visions have been set. I can't change the prostitute's attitude if she thinks that is what she has to offer. She is getting paid, but I resent it and yet I have great compassion."

To make meaning of the inspiration for her next work, the singer thinks about the song she will perform. "To me, music is poetry that is
put to different notes. I read the poems. I see it and then it has real meaning, then I put it into the music.

The singer has difficulty explaining how the creative process works in her. "It just does. It is just there. That is the mystery. There is the mystery of the trinity; I think; I feel; I act. I can probably describe the acting part of it, but the thinking and the feeling part come from a well of something inside of me." 

The spiritual quality of the singer is apparent in the examples she uses. She views life as a "flowing of energy" and has struggled to make meaning of the traditional spiritual writings. She has a code of conduct and philosophy of life which she lives by. For the singer, the meaning level of the animus is integrated.

Imaging

Power

The singer's dreams do not include images of powerful men; they do include men who are famous because of their accomplishments. She again makes mention of Vladimir Horowitz "When he sits down at the piano, he is in charge and he knows it."
The singer does not dream of guiding or directing others, she does that in real life. "I don’t have to dream about it."

The singer does not dream of a judge who understands her work completely.

The recurring male character in the singer’s dreams is her first husband. She begins her response to this question by saying, "I would say if I were to image or to dream rather consciously or unconsciously, it would be (her first husband) because of his influence in my life."

Deed

The singer’s idea of a hero is unique. She spoke of Izak Perlman and a classical pianist who had played Columbus in the recent past. This woman pianist grew up in a very poor family. "When she was three years old, she told her parents she wanted to take piano lessons. The could not afford to give her lessons The pianist banged her head against the wall until her parents agreed to give her lessons." The singer "loves people like that."

The singer does not dream of adventures.

Word
The authority figure or critic to which the singer defers is "the inner that knows, the superconscious, I would rather use the word superconscious, that is me. The inner me, the creative me. That is my authority."

In responding to the question, Do you imagine yourself an expert?, the singer said very succinctly, "I am an expert."

When asked how she would work if she went to Paris, the singer responded in her characteristic manner. "Probably if I had time, I would try to learn as much about the language as I could. Otherwise, I would have no difficulty because I would take with me the same kind of personality, the same kind of expression. I tell my students, I'm a very kind lady, but I'm not weak. Don't ever mistake my kindness for weakness."

The singer would like explaining her work to other artists if she were to go to Paris. "If I had a dream of what I would like to be, that is my dream. I would love to go into schools and universities give a lecture and then give a little concert."

**Meaning**

The response to a character in literature with whom the singer as-
sociated was difficult for her and took her a minute to respond. "You are going to laugh at me because this is really not my philosophy but when I was a youngster, I loved Ann Rand's The Fountainhead. The main character was an individual and he would rather blow up the building because it was not his plan. He blew it up and I loved it."

The singer's view of the Wizard of Oz is linked with her understanding of an internal principle "You see, the wizard is within me. If it isn't within I can't find it out here. Robert Browning wrote a marvelous poem, 'In a prison splendor,' in which he said you can't effect a thing or pull a light in. You must open the door and let the light out."

For the singer, a Spiritual Being is a person "Who recognizes within they have within them. That they are three-fold; physical, mental and spiritual. They must integrate those parts. One part is not more important than another. Once you become in harmony with that, then you are truly a 'spiritual being.'"
The gallery owner gave no description of an ideal man. She explained the importance of relationship and communications to her. "I didn’t dream of an ideal man. My dreams were about two people who would be able to get along with each other and I think I felt that way back in high school. Communication is very important but as far as ideal, I never believed there was an ideal man."

**Father**

The gallery owner has a very good relationship with her father. She says, "He is honest. He is hardworking. My dad is eighty-five years old and still working every day. He is someone I have always trusted."

The story the gallery owner relates is from her childhood. It helps explain the respect apparent in the above quote.

"When I was in elementary school we started to raise money for a family at Thanksgiving. I was always concerned about people not having what I had. My dad and I went to deliver the turkey and vegetables and fruit. Unbeknownst to me, my dad went back to that family and gave them money after we had delivered the food. My family didn’t have a tremendous
amount of money but that is what my dad is all about. He is a very giving person and well thought of."

She says also that she confides in him a lot. "The one time I did not confide in him and wished I had was the time I was unhappily married."

When asked to describe a man she knew while growing up who meant the most to her, the gallery owner responded, "I guess it would have been my husband. I met him when I was fifteen years old. We were very close." The relationship seemed important because of her age and emotional need. "I was in high school and we seemed to hit it off and I think it was more of an emotional tie; we felt good with each other. It was just a nice time to be together with him."

First Love

The gallery owner describes a boy who befriended her when she was in the sixth grade and she moved to a new school. "I was just attracted to him. He was fun to be with."

Power

The importance of the question of control over people as a result of her position is apparent in her response. "I think people feel that I
should have that control but I don't feel that at all. I'm very lax about that. I'm finding out that I'm lax, too. I have this position and I can go places and people are very excited in being around where I am. I don't see myself like that. I just like what I am doing and I hope it makes other people like what I'm doing."

The question of a movie star or sports figure whose picture she carried in her wallet took some time for the gallery owner to respond to. She liked Elvis Presley a lot but never carried his picture. She loved the Cleveland Indians.

To get those who work with her to do what she would like to have done, the gallery owner playfully responds, "I pay them a lot." The gallery owners work expectations and philosophy make up her response. "I think I am very giving and therefore the people who work with me are very giving in return. Really, we have a wonderful support system here. What it amounts to is that we are equal. I'm not afraid to scrub toilets here and I never ask them to do something that I wouldn't do myself."

To get materials transported, the gallery owner puts them "in my van. This is almost a twenty-four hour a day job. When the gallery closes and a client wants to see a piece in their home, I take it to
them." In a previous work situation where the gallery owner was a partner, the partners could not decide who would drive a van if they purchased one. From this experience, the gallery owner knew that she would need a van and that everyone would drive it.

The gallery owner is beginning to understand that with her position and success she will have some control over people. She was not interested in a sports figure or movie star enough to hang their picture. She has an egalitarian view of the people in her business and she transports material herself. This Power level of the animus is integrated for the gallery owner.

Deed

In responding to the question of which organizations or clubs the gallery owner belongs, her changing life style is apparent. "I have disengaged myself from organization work because I just don't have the time nor do I have the ability to sit through meetings." She does belong to the Museum and the Metropolitan Club.

The gallery owner never turns down the Mothers’ March of Dimes nor the Cancer Foundation. She is attempting to use the gallery in community projects. "We are trying to open the gallery for people to have a fund raiser here and make it a setting for people to come and
use the gallery." A local department store had an executive committee meeting at the gallery. Instead of charging a fee, the gallery owner suggested that they contribute to a local charity in her name.

The gallery owner is a divorced mother with two children ages seventeen and fifteen. She also is in a relationship with an artist whom she talks about later in the interview. The special things she does for them include their physical needs, such as clothes. She will be taking her son to visit colleges this fall. In the recent past she sensed that she should reduce the hours she was working which she did. Mostly, she says, "They know that I'm there and that I care."

The gallery owner contributes pieces of art work to charity. She listed the Merry-Go-Round, WOSU and Children's Hospital as examples.

For the gallery owner, handling the activities of mother, companion and business woman is a balancing act and "I don't think anyone ever reaches a happy balance. You spend too much time here and not enough time there." Since the gallery is her livelihood, she gives all her time and energy to it. She does get burned out. "There are times when I just don't even want to come in here. But one weekend I'll stay away and then I'll feel revitalized."

The most difficult aspect of her work is learning to stay current.
She does not have enough time to do the reading she would like. She has a vast network of people that she can call and her gallery is doing things that no other gallery is doing. She spoke of her confidence in certain areas of the business. She is sure of the corporate consulting business. She knows she does that well. However, her companion has helped her with the fine arts part of the business. She relies on him "to get me on the next level and really what it amounts to is me growing." Keeping up and making sure that the inventory is accounted for are her most difficult problems. "I'm not a loose-ends person."

The energy from this woman permeates the gallery. She answers the phone as she reviews purchases. She is very active with family, business and social obligations. She understands her personal strengths and weaknesses and she is committed to personal growth. The gallery owner has integrated the Deed Level of the animus.

Word

In response to the question of leadership in an organization, the gallery owner referred to a previous answer in which she indicated that she was giving up most activities other than the gallery and her family. In the past she was involved with the PTA, the Jewish Federation and started a chapter of B'nai Barith. She says "That is beyond me now or behind me."
For financial information, the gallery owner relies on her father, on a brother and she has hired an accountant. She accepts the responsibility for the gallery and makes many decisions on her own. "A lot of times it is me. No one else would believe what I'm doing here." The gallery owner goes on to explain the risk she took to get the business started. She investigated the financial support available to her and took out two loans. She worked out of her home for a year before she opened an exquisite gallery with all of the furniture and equipment paid for. She is making a profit after one year. In her words, "There is a tremendous success story here."

The gallery owner is very aware of how she is viewed by others. "I think people view what I'm doing as a major contribution to the city." Some influential persons view her gallery as "the place to be." "Running into people at various places, they'll tell me what I have done is incredible. It is wonderful what I have done but I still don't see myself as anything other than what I have always been."

To talk things out, the gallery owner goes to her companion and a young woman who works for her. She has another friend she sometimes goes to but she also "sometimes you end up talking to yourself."

When she was starting out, her partner was her greatest critic.
"My partner was real good to criticize. That is why I left. It was stifling." She uses the people she works with for criticism. Also, she relies on her former husband and her brother.

Now, she relies a lot on herself, but she also relies on those who work with her. "There is a tremendous honesty that goes on here. One of the workers may be talking to the gallery owner's companion on a subject that she (the worker) may feel is not related to gallery business but to the gallery owner, that is important because that kind of communication allows her to grow. We are not selling medical equipment. We really have to grow in a space like this."

The gallery owner goes on to talk of her knowledge of the business and what she is trying to accomplish. "In this business, you have to have the inventory. I fired an accountant last year because he was under the impression that I should keep the inventory down. There are too many other people trying to sell artwork to corporations. They hold up a tiny little picture from a catalog, I show them actual pieces. I've been doing this for close to seven years. I have a pretty good idea of what is going to sell.

The gallery owner did not emulate any owner that she knew. Her companion helped her and she believes his vision was clearer than her's.
She had been to an art show in Chicago prior to opening the gallery and used it to contact persons who wanted to exhibit in Columbus. In her words, "I kept saying 'What are we going to put on the walls? What am I going to do here?' I have a gallery. I have walls." Fifteen hundred people attended the opening and she was "off and running."

The gallery owner makes the decision about the business now. The phone rings constantly at the gallery and she easily handles the myriad of questions and inquiries.

The gallery owner has a good relationship with young professionals. "They are the kinds of people that I feel their due should be given them because they are the collectors of tomorrow. Not only are they consumers, but they are very anxious to learn. A lot of the young professionals between thirty-five and forty-five think they know everything. They know all there is about art. They know all there is about everything in the whole world. I would much prefer to work with the younger ones that are developing."

The gallery owner is in control of her business and she is prepared to make any decisions. She will consult with other workers and the gallery owner has worked hard to keep the staff involved with all parts of the business but she has the ultimate responsibility. She has previously
taken leadership in organizations and currently, she is in a leadership position with the visual arts in central Ohio. Although the gallery owner has professional help with financial management, she had to investigate and apply for the loans she received. Additionally, she fired a professional who could not understand her business concept. The gallery owner has integrated the Word level of animus development.

Meaning

The gallery owner does not actively participate in church.

To make meaning of world changes, the gallery owner has her own style and interesting insight to people. "I never believed that women have to be equal. I always have felt we are equal. If women don't believe they are equal, then they are subject to their own insecurities." She thinks that not enough women are sexy. They gallery owner has been through many changes and she has some definite ideas. "I can't stand intelligent people talking on and on about how unhappy they are. I've gone through a tremendous amount of change and a tremendous amount of unhappiness and I don't believe you can wallow. If you keep wallowing no one will listen to you. I think if you don't experience, you don't grow. If you don't grow, you are dead."

To make meaning of the inspiration of her next work, the gallery
owner talked about going to a corporation and how she decides what to suggest. In her words "A lot of training and a lot of visual and space planning. The decor should feel good to the people who work there. I pick out work that will not be offensive to the secretary sitting there. I think it is very important to create a good environment for those people. Art is very subjective; it is personal. There is no right or wrong. I bring out so much that from the outset, they won't be inhibited.

For the gallery owner, the creative process is always working. "Whether you are driving and seeing a gorgeous sunset or seeing the leaves change. It goes together as being a person." It is important for the gallery owner not to be stifled or inhibited. "Opening yourself up allows you to be creative."

The gallery owner has gone through personal and professional upheaval and as a result, she can speak very candidly about "making meaning." She has an understanding of the creative process and as she relates in the imaging portion of the interview she has her own personal view of organized religion. The gallery owner has integrated the Meaning level of the animus.

Imaging

Power
The gallery owner's response to the question of her dreams including images of powerful men, she responded, "I hate powerful men. I don't like macho men. They turn me off right away."

Her response to the question of acting as a guide for others, the gallery owner spoke of guiding and directing her children. The gallery owner does not dream of a judge who understands her work completely. The next question elicited a response which was different from any others. It explains that the gallery owner is attempting to live her dreams. When asked if there were a recurring male character in her dreams, the gallery owner responded, "If there is a dream in reality, I've been seeing someone for four years."

In describing this man, the gallery owner says "He has really helped me become successful and at all cost. The man has the endurance that most people don't have. He is a great artist with an artistic temperament. He is frustrated a lot because what he has within him, hopefully one day will come out."

Deed

When asked who her hero is, the gallery owner named several people but was dissatisfied with each of them. Finally, she said, "I really don't think of it in those terms."
The gallery owner gave a very long answer when asked if she dreamed of adventures. "I'm always dreaming of an adventure. My life is an adventure. I have more things happening to me, but you have to open yourself up for that. I've always been well liked and I think it comes from my parents who are also well liked. We always surround ourselves with very nice people."

She continues "I think this field promotes that kind of adventure. Everything is changing all the time and that is what I like."

Word

In response to the question, "In your dreams are you an authority figure or is there a critic to whom you defer?", the gallery owner was ambivalent. She says "If you are an authority, and you make the wrong decision, you say 'I'm sorry, and go on. Sometimes I feel like I'm an authority and other times I feel like someone else is running me."

The gallery owner does consider herself an expert. "I think there is a lot to learn, but I think that what I've accomplished the last seven years I can consider myself an expert in getting this together and making it successful."
When asked how she would work if she went to Paris, the gallery owner responded "First of all, I have an 'in' because I am a gallery owner. Second, I have had a tremendous amount of internationally known artists showing at the gallery. She went on to talk about the things she does for artists which are not done in most galleries.

She would explain her work to other gallery owners and artist. She feels confident that the artist from Paris would be interested in exhibiting in her gallery. She says "They are looking for galleries like this."

**Meaning**

The gallery owner answered without hesitation "Erica Jung" when asked what character in literature she associated with. "I was reading one of her books when I was getting a divorce. I hid it from my husband. Erica Jung was a very instrumental person at that time in my life."

The gallery owner could not think of a personal meaning for the *Wizard of Oz.*

When asked to explain her personal view of a Spiritual Being, the gallery owner said without hesitation, "I don't believe in any god-like
thing. I believe in the universe rather than any particular God. I have a difficult time in believing in God. I look at too many atrocities and don’t understand. I believe in people. That is what I really have always believed in. I have also believed in the Universal and I don’t believe in religion because, to me, they tear people apart rather than putting them together. I was always different when it came to religion.
POET

The poet began what was an extraordinary use of words in responding to the questions. Her knowledge about philosophy and Latin and certainly her knowledge of literature are intertwined with the responses.

Ideal Man

The poet spoke of two persons which she describes as "paternal figures." The family she described taught her about Plato and what was meant by a "Renaissant man." He taught her word meanings, he read to her as a child and she has very vivid memories of those times in her home with this man. For her he "epitomized the concept of maleness."

Father

Vivid memories of a childhood Christmas characterize her father for the poet. She grew up in a very disciplined home, her father "had a gift of enchantment about him that made moments memorable. Her father taught her that "you are forever a learner." She "tried to be helpful." On her death bed, the poet’s mother said "try to make things easy for your father." She admired his wisdom and his ability as a businessman.
She mentions her brother, also, and in doing so, reveals much about herself. "My brother, he was always the practical one. he could say 'Sis, when we walk along the pier, please watch where you are going.' he was younger than I, but he had to watch me because I was liable to walk off the end of the pier."

First Love

For the poet, deciding whether I meant physical love or a deep affection was important. "If I could perceive as an infant what love meant, which I couldn’t, I felt secure and then in a translation of not much later, I would have called it adoration. I worshiped Daddy."

Power

When asked if she felt she had some control over people because of her recognition, the poet responded in a circumscribed way that is characteristic. She acknowledged the control and said that feeling "totally paralleled by a feeling of faith that the same being that puts this ability and a sense of lusting to be an acknowledged recipient."

The poet did not carry a movie star or sports figure’s picture. She "totally" admired the brother of a famous football player and coach. Her first remembrance when I asked the question was "Casablanca."
Getting those she worked with to do what she would like is dependent on openness and sharing. "My first reaction would be to say 'Let's begin to share. I will do what I can do. You do what you can.'" When she taught, she believed the teaching/learning process is dependent on that give-and-take. "When I introduced *The House of Usher*, I told the students, 'I want to sit down and learn with you. We are going to have a dialogue because *The Fall of the House of Usher* is the fall of all mortal hopes and dreams, really.'"

The different perspective of the poet became apparent in the response to the question of getting materials transported. Materials for the poet are words. "Transport, like from the Latin, to carry across, is also physical effort which to me is work. The poet always has a pencil handy and has written on many surfaces. "I would write on a leaf or I would write in the sand. The cuniform of existence somehow would have to come out." Transporting "on another level is organizing. Transporting what is on the dining room table into stacks and horizontal files."

The poet talked about how difficult it is for her to "manage the logistics of living. It takes me a while to figure out which floor to push to get to a proper room (on an elevator). Can openers bug me. It takes me a while after I clean the thing to reassemble it."
Because of her extraordinary use of words, the poet becomes difficult to follow or interpret. However, she understands that she has control over people and she knows the strategy she uses to get other to do what she wishes. Her creativity and mastery of word meaning were demonstrated in her response to the question of transporting materials. The poet has integrated the Power level of the animus.

Deed

The poet belongs to numerous clubs and organizations; The Thurber House, Great Expectations, Sigma Tau Delta, Academy of American Poets, to name a few. Cystic fibrosis is a special interest for the poet because the grandson who lives with her has it. She goes door to door for different drives. The poet does a great deal of charity work.

Her family consists of four sons and two daughters and the grandson who currently lives with her. The poet is separated from her husband, although they are living in the same house. Relating the special things she does for her family were difficult for the poet, although it was apparent that she was very much a part of her grandson’s and his mother’s lives. She drives her grandson for treatment. She keeps the house supplied. She has fresh flowers and music in the house.

She and her husband do live apart although they live in the same
house and she included him as part of the family. "I try to respect my husband's privacy which at once is hard to understand and hard to abide by." He was going to Japan on business and some special delivery mail came for him. She took it to his secretary. "She is much smarter than I. I was confused, as I so often am."

The poet has contributed works to charity "all through the years." She does readings very often for local groups.

Handling the activities of wife, mother and artist, have been difficult for the poet. When asked the question, she responded "Poorly. Inadequately." As a mother, the poet feels she can't give fully all that she would like to the six and their wives. As an artist, the poet hopes "that I will always be a better artist, creative person and an inheritor of all the legacies left to me by all the word." As a wife, the poet is "really a failure. The last seven years basically, I haven't even slept with a man."

The poet's answer to the question of the most difficult aspect of her work and how she learned it, is protracted over two type written pages of transcript. "Just as in any form of creative process there has to be a knowledge of the craft, of the ritual, of the parts that go together to make the craft or the art pleasing to the creator and those
that perceive it. The learning of the same, I would have to say, that forty to fifty percent is either a direct gift to the artist by the Creator of all art, beyond genes or time."

A sense of not knowing enough spurs the poet to learn more. She used this question to speak of all the things she can do and has done as a poet. "The other dividend legacy would come from those who are so far above and those are legion. My own limiting mortal effort. Next to me is, I think this of Emily. I would have no pretensions that I would say 'the disk of now.' 'An amethyst of remembrance.' I'm next to her figuratively and as a soul sister. I have given numerous programs, spontaneous poetry, planned programs. And always I need to know more. Just Monday night I wrote, it was a spontaneous poem and I wrote it in the bar. I don't drink but I wrote it while I was drinking a cup of coffee. What is was the utterances of those who had gone before me, like Christ, what are patterns for?"

Finally after calling on Juliet, Othello, Dido and St. Placid, the poet added "all the writers of all the words, I can't really answer that. It would be beyond measure."

The poet is an active woman. She is involved with charity work, with her family and with her poetry. Her sense of not knowing enough
impedes her judgment about her poetry and about her life. The disjointed sentences, half sentences and implied metaphors all seem to obliterate the happy family, the beautiful poetry and the charitable work the poet does. She really could not express in "succinct manner what was most difficult for her to learn and consequently did not know how she could learn it. The deeds which the poet performs are not focused in a manner which allows her to have much personal satisfaction from them. Her expectations for herself are very high and through her striving to meet the expectations, she has accomplished much, but the expectations are unreachable. The Deed level of the animus is not integrated.

Word

The poet has taken a leadership role in many organizations. For financial information, the poet relies on the Ohio Arts Council, the libraries of Franklin County and the poets advisor at Ohio State and "the ones who advise my advisors." "Who do I turn to? The whole world is like a resource. I've called New York to look up something."

When asked how she thought she was viewed by others, the poet responded "Either as a nut or a saint. I know I am avant garde in a certain category because I don't think I'm necessarily a conformist." The poet has picketed for peace. She also explained that in the artistic
community, she is viewed as a person who attempts to see the other person's point of view. "I think generally I'm looked upon affectionately and things like the Cultural Arts Center Series and the Greater Columbus Arts Festival, I think, after several years there is no question and I know that I've done an administratively good task."

To talk things out, the poet goes to "arresting strangers that become friends." She also uses the literary groups which she meets with regularly. She explains some of the informal groups she has been associated with and talked of the friends she and her husband had who still remain friends even after their separation.

As a young artist, the poet relied upon "the nuns at the Academy." Also, she relied on her parents and relatives "whose tastes were very refined and who were discerning in their own way of examples of literature, mystic or whatever."

At this time in her life, the poet would rely on an editor if it were work to be published. She would also rely on an academic advisor. "Were I very dubious about my work, she would go to a member of the creative writing department, then she would call Mary Oliver, a nationally recognized poet who has conducted workshops here in Columbus.

The poet's answer to the question of what practitioner the poet
emulated, the entire answer is recorded here. "Just Mary Oliver, I would like to be like, in her kingdom in the privacy of the fields." On the contemporary scene in Franklin, Ohio, I would like to emulate the 'gentle distancing'. Michael Rosen does beautifully because we are attuned and he would be more practical and wise and not go to something if he thought it was trivial. He had too much to do without going there. He would also understand how maybe he would miss something glimmering among the dull. It's like copper mining. You would see a glint here and there. The few precious things are those usually that lure me but Michael is more elitist and then when he read and I broke down and cried. I just went to the powder room. I don't think many people knew, but he understood. That gives us what I call 'a gentle distance.' He would not very long have people gathering around him and asking him questions. That is difficult for me because I want to give what my family and my friends did to me, a fullness, and then I get consumed. I need to be replenished, so I wish I could emulate a more rounded individual."

The decisions the poet makes about her work are "made for me. Everything I do has to be done." The words are inside of her "they have to stay there or they have to come out or I am very edgy -- close to the edge. I have to do it. It's survival."
The poet is respectful of young professionals and enjoys seeing things from a fresh perspective.

To summarize this stage of the animus is difficult because words are so important to a poet, but the organization of words in a poem and the integration of the Word level of the animus are very different. As mentioned in the Deed level, the poet does not focus her thoughts and really is fragmented in each of her responses. She does not have one person whom she relies on for financial information and she has used strangers to talk about things which are bothering her. Decisions about her work seem to be compulsive with little evaluation. Her rambling response to the question of what practitioner the poet emulates is typical of the responses she gave. She strings thoughts together linking subjects intuitively with very little reflection. It seems that somehow the words have a life of their own and she is simply a vehicle. The Word level of the animus is not integrated.

Meaning

The poet attends church regularly. "Mass is very important to me and I try to get to Sunday Mass and holy days. I am making two novenas, the nine days and nine days. I am doing two of them. I have done nine days and then I finish and go nine more days. They are the other part of meditation. I need this."
To make meaning of world changes, the poet quotes Chardin "All things human are our concern." With that as a basis, the poet "tries to use in my work is a contemporary echo which is not a paradox, so that someone reading it will feel some emotion."

In making meaning of the inspiration of her next work, the poet referred to a definition of modern poetry, an act of the mind defining what will suffice. "The images of things that you see in your heart, of things like silk and the breath of your mother, the smell of talcum powder. Now, you are seeing the poem in the act of your mind becoming what suffices for you."

For the poet, the creative process is "somewhere as near as here or beyond the fjords of Norway or in New Mexico, wherever I have been, the creative force, of which far, far masterly minds have made a praise."

The poet is well-read, intelligent woman who tried to respond to the interview questions with quotes from her own and others' poems. Her ramblings, however, did not respond to the questions. She does attend church and uses one of its rituals to meditate. The poet underscored her global of life in her response to the question of making meaning of world changes. The inspiration for her next work was never really explained by the poet. She really explained the response she
hopes to elicit with her poetry. In responding to how the creative process works in her, the poet quoted others and deferred to others. More of the spirituality of the poet is apparent in the responses to the imaging questions. However, the Meaning level of the animus is not integrated.

Imaging

Power

The powerful men that the poet sees in her dreams are the "Lucifer emblems and I flee from them into the light. When I think of potency, its either strong good or strong bad. I don't know of a neutral mixture."

The ambivalence of the poet comes in her response to the question of being a guide or director to others in her dreams. "I've been told at times that I'm a pathmaker. I've had voices in dreams say 'show us' or 'can you explain?' I do not perceive myself being tenacious enough to persist over the world in the area of the sleeping beauty as the beast did and the prince. And those who came to break her from her sleep, but I do see myself tenacious enough to turn around and say, 'come, Gretel, I'm trying to leave crumbs for you.'"
The poet believes that the ultimate judge is God, the Holy Ghost. "I'm not pretentious enough that my work deserves Supreme Beings' favor or that they even have time for such.

The recurring male image in the poet's dreams is something she does not want to discuss. "Believe me that is life behind the privet hedges."

Deed

When asked who her hero is, the poet responded "How could I ever say that? I have a poem that I dedicated to Tina Turner the night she was appearing at the Ohio Center and I was reading at the Park of Roses." The poet went on to explain her poem based on Tina Turner's hit song "We Don't Need Another Hero." However, the poet decided "at this point in time, I would have to say Pope John Paul because of his own poetry."

When asked if she dreams of adventures, the poet responded "It is just like everything is an adventure to me. It may be an adventure in trying to find how the yard looks by candlelight. I'm walking with tapers and seeing the dimensions of rocks lighted by silver and pewter."
The poet does not remember being an authority figure herself or deferring to a critic in her dreams." I'm always the fugitive or the listener, the quester. The only thing I do remember is the analogy to the path through the forest where I turn, like Gretel, but usually I am asking my way."

When asked if she imagined herself an expert, the poet responded very succinctly, "In certain things, I think that I am pretty sharp. If I don't know, I would certainly know where to find it."

If the poet were to go to Paris, although she would prefer London, she would work as a tutor. "Hopefully by having room and board offered to me in exchange for services such as tutoring. I certainly wouldn't make a living by writing unless I was very lucky. I wouldn't be skilled enough or streetwise enough to really make a good waitress. I could get by."

The poet did spend some time in London and also explained her work to artists there. She related a story of an old man who was a guard in a gallery in London where Blake's original drawings that accompanied his poems are stored.

Meaning
The question of what character in literature the poet associates with brought a protracted answer. The earliest association would be with Sleeping Beauty. In times of sorrow, the association is Desdemona and Ophelia and the poignancies of their own human frailty. And then "the literal mercy of forgiveness for we trespass; show us mercy and identifying with the mercy that I feel is my personal goddess, the mother of Christ as sorrower for the world. You see how there is continuity, that she was really asleep until Gabriel came to her. Her renaissance was the beginning of the Word in her."

The poet's understanding of symbols is apparent in her response to the question of a personal meaning for the *Wizard of Oz*. "That is repeated again in so many ethnic beginnings but the wonder of the search for a finding just beyond the reach and then the finding of it so that the heart and the intellect and the courage, the invisibles, become the gift of the finding and of the search. I feel very kindred to the cowardly lion and the tin woodsman. Dorothy and her red shoes is like a symbol within a symbol within a symbol.

For the poet, a Spiritual Being is "whatever it is that animates my existence in the cosmic existence, but I'm not saying 'my' in the subjective or egotistical sense but 'I am, ergo, I am.' If it were not for the Spiritual Being, plural and/or singular, I just know I wouldn't exist be-
cause sitting here in the chair is as much invisible certainly and the Be-
ing is better than I am as an earth bound corporeal, created person. I
can create works of my mind, my hands, my spirit, but they, in turn,
had a higher cause which was the Creator of all things, good and
beautiful.
Ideal Man

For the actress, the ideal man was one who was tremendously nurturing -- who would take care of her, build "a white picket fence around my life". The actress married a man who fulfilled this ideal but the marriage didn’t work.

Father

The account of the type of man the actress’ father was is very important because who he was shaped her life. "My father was a pacifist. He left the United States and renounced his citizenship after the bombing of Hiroshima and Nagasaki. He spent his life going to war torn countries and helping to rebuild them."

His sense of mission and his wish to share his philosophy with his daughter is explained in the following quote.

When I graduated from high school at age eighteen, I was living in China. For a present, he gave me a trip to Berkeley, California, where I went to college. Instead of going from China to Berkeley across the Pacific, he took me on an almost six months trip through every country that was currently at war. We traveled on an international passport so we went to Viet Nam, Burma, Laos, Cambodia. We went to Pakistan, India, Kashmir. He took me on a tour of war. When we got to
the United States, he said he would probably never see me again or never see me again in the condition that I know you now. But at least I know you have enough information to make your own decisions.”

The actress was very close to her father who was murdered. He died a very violent death. Only after her father’s death did the actress become close with her mother.

Influential Man

“My father meant the most to me, but another male figure that meant a lot to me was Ernest Hemingway. he was a friend of my father. He was a person that my parent wouldn’t let me talk with because he was gross. He was forbidden and foreboding with this white beard and talked in a big gruff voice.”

The relationship was important to the actress because it was forbidden.

First Love

The actress’ first love was the man she married. He was one of the first Americans she ever met. They met in Taiwan when he was in the Navy. He was doting and romantic. When she came to the United States to go to school, he requested and was granted a transfer to San Diego so they could visit on weekends. Her parents were in Australia
when they called to announce their engagement. her father asked her to
wait a year, but her husband said they would be married immediately,
which they were.

The actress understands that hers was a unique life as she grew up
and she believes her first marriage was the result of her lifestyle. She
remembers happy occasions with Ernest Hemingway even though she was
forbidden to see him. But most of all she has the knowledge, admira­
tion and love for her father, unique among men.

Power

The actress does not think she has control over people because of
her recognition. "I think recognition comes on its own merit. It comes
after a great deal of hard work and I usually am not aware of the
recognition until the event of recognition is passed -- an award is given
or something." It embarrasses me and I'm never quite sure why it is
happening until it happens."

The actress is "not the kind of person that had idol figures." She
did not have pictures of movie stars or sport figures on her wall. This
question elicited a response about the actress and the environment in
which her values were developed.
"I was raised in foreign countries and the culture that had the most effect on my life was the Chinese culture which at that time was totally non-competitive. And so I went to sporting events were scores weren't kept. You just cheered and applauded for a well done task or the good execution of a sporting move.

The next question, once again, helps define the character of the actress. The question "How do you get those who work with you to do what you would like to have done?" gave the actress the opportunity to explain how she works with people.

"I don't have set expectations of what has to be done. I can look at a situation and evaluate what I think is not appropriate, but I can't look at a situation and come up with a solo answer as to what the product would be that we are moving towards. So I wouldn't do that. If I see that there is a problem, I'll just address it, however frightening it is. I'll address it, always, with humor. Then we can all as a team go to work on the problem. I have seen marvelous change come about when these team works on the dynamics of a solution. But I think if I were to define the end of that process, if I were to define the product, the solution wouldn't have been as good."

To get things transported, the actress again relies on the give and take between people.

"I think if you look into the long run problems, if someone would volunteer to carry my things for me tomorrow and I share with them, then maybe a month later I'll volunteer to carry something for them."

The actress seems to have integrated the power level of the
animus. She is not the kind of person who would idolize a movie star or sports figure. She prefers to work with people and thinks she does not have control over people. Getting others to do what needs to be done is a process, ever evolving, for the actress. She uses humor to assist her in difficult situations.

Deed

The actress belongs to a number of professional and church organizations. She is very active in the educational committee of her church but she does not like the parent organizations for schools. She finds other ways to help the children.

UNICEF is one of the actress’s favorite charities. She also volunteers for peace charities and world food charities. She has been a speech writer, designed posters and canvassed for these charities.

The special things which the actress does for her children include treating them as individuals and respecting their right to their individuality.

The actress contributes creative work on behalf of her children and to the organizations for which she volunteers.
Handling the activities of wife, mother and artist are difficult and complex for the actress and since she is divorced, she says she has a lover which is more difficult than being a wife. The actress has had a difficult relationship with her mother who is helping her with the children. She is trying to work through the problems with her mother. Her children accept a lot of responsibility. But the artist puts her life in perspective in this next statement.

"My number one passion is my work, always. Anyone who loved me would have to know that and accept it. When even a six year old will say to you when you go into a major project, 'I just want you to know that I hate it when you're involved in a project but I understand that you have to do it.'"

Moderation is the hardest aspect of her work for the actress to learn. She is consumed by a project excluding other aspects of her own life and also, other persons around her.

She is learning how to say "No" which is the way she hopes to attain moderation. While she worked in Paris, colleagues helped her understand that when she agreed to do something, her standard was so high that she would expend all her energy to accomplish it. However, at the same time, there were things of equal importance or value that she could not do. She is learning to weight requests in terms of its value and the amount of time it will take.
The actress has integrated the Dead level of the animus. She is very active in charitable organizations and her church. She continues to try to accommodate the responsibilities of lover, mother and artist. She knows that she must be moderate in commitment to her work and has used colleagues to help achieve this moderation.

Word

The actress commits all of her energy to her projects and the organizations she joins. Because of this commitment, she very often is a leader. For financial information, the actress relies on her mother. However, she does have skill at making money and she will use that skill to increase her holdings so that she can finance a trip to France.

Others view the actress as intimidating, some view her as caring. Many people have a love-hate relationship with her because she is outspoken.

"I see them treating me as if I am an extinct bird at the zoo. Like this institution (a college) is the zoo. Any institution I work with. Their organizational formulas. I somehow shouldn't be in them. I am extinct within an institution and so what you do with an extinct bird, if you are the last of the species, is that you put it on a special kind of perch and you feed it very special kinds of food and you take care of it in very special ways to that you can admire it, but you are always at a distance from it. I find myself treated that way a lot."
The question of whom the actress goes to talk things out was the hardest for her to answer. The actress talks with her mother "who is very bright and very creative and different. She is fifty times more eccentric than I could ever hope to be. So I talk things out with her because she is also very negative so she doesn't give a very bright perspective." She does have some close friends, but a very small group of people whom she talks with.

When she was young, the actress relied, for criticism, on the persons who employed her. The actress chose whom she worked for. "I'm learning now to read through criticism as it comes to me."

The actress has a small group of friends who come to see her and criticize what she has done.

The actress worked with many others and she would go to be around them whenever she could. She would literally sit at their feet.

To make decisions about her work at this time in her life, the actress relies on her value system, very humanistic, very pacificistic and she chooses work which communicates that point of view.

The actress loves young students. The actress believes that if she gives of herself, then the students will respond. She was the first
woman in the country given permission to work in a maximum security prison working with multiple mass murderers. She believes that they were the most gifted group she has worked with. "I respect anyone who has a need, a creative need because it is not an easy thing to live with."

The actress has integrated the Word level of animus development. She can control her finances when she needs to; she is no longer devastated by criticism; she enjoys a good relationship with students.

Meaning

The actress regularly attends church.

To make meaning of world changes, the actress discussed her philosophy of life. "I think each of us is imbued with a gift and that a major function is to discover that gift. Once you have discovered it, then you will have the potential for a full life if you attain that gift to the maximum ability that you can train it. If you can contribute to the world in which you live, however little that is, you have got to give that back to the world. When you do this, then you will leave one little good seed and you will leave the earth and your contribution will combine with others and the world will move ahead."
To make meaning of the inspiration for her next work, the actress first goes through a serious process to make sure that she loves the work. Then she has a research approach and she feels if she does these things, then she will begin a project with some kind of richness to it.

To explain the creative process, the actress describes a need, a big discontent. I call it change with a capital "C". She has learned to embrace the discontent. The discontent then "kicks her in gear" to search for what the discontent is.

Imaging

Power

The actress has idolized powerful men. her connection is if a woman loves the theory and knowledge of these men, then she should work with them. "I think if you are living on the same planet with people you idolize, it is your responsibility to go work with them -- to know them first hand." What the actress found was that by working with these men, the aura would dissipate." They were just men and they had their faults and their foibles and they also had some marvelous ideas; but the ideas can pass, their minds may "be on vacation."

The actress discussed her life as a leader as she responded to the question of whether she guides or directs others in her dreams. "My
reality is that I guide others and I do that constantly. Consequently, the actress does not dream about guiding others; she does it.

When asked if she dreams about a judge who understands her work completely, the actress indicates that every performer dreams about such a judge. "I guess the only reason I would like to meet him is because somewhere in my mind that would allow me to retire."

The actress discussed a specific period in her life when asked if there were a recurring male character in her dreams.

"I realized that there was this huge man at the foot of my bed. He was frightening and intimidating. I had that dream for many years. It was such a profound image -- this man that emerged at the foot of my bed that I couldn't stay alone at night. I couldn't spend the night alone. The dream would awaken me and this man would begin to frighten me. I would want to go out and stand in the street. The night my husband moved out of the house, I slept alone and that dream hasn't come back since."

Deed

The actress has four or five heroes, all theater directors. They are heroes to the actress because they take risks. "Risk-taking" is an important concept to me because as soon as it becomes intellectual, then it might as well go in the trash can. As soon as I know intellectually that I am taking a risk, "I'm not taking it. I have already defined its
limits and so what these men are to me as heroes is that they don't have a sense of flying."

When asked if she dreams of adventures, the actress responded as others did. "My ex-husband said that he wished I would dream more. I don't. I do them. I just do them. He said 'you don't leave any room for dreams because you are constantly acting upon them'."

Word

When asked if she were an authority figure or if there is a critic to whom she defers, the actress doesn't argue with the critics. She accepts criticism. She does see herself as an authority figure.

The actress does consider herself an expert, but at only a limited number of things. She invented an acting technique which some of her colleagues are encouraging her to put in a book. She is also very aware of the things at which she is not an expert.

The actress would love to work in Paris, in fact, she has a trip planned. She will work with a mime troupe as part of a circus.

She would like to perform for artists in Paris and respond to questions. However, what is more important to the actress is the sharing of
ideas. She would like to share her work, but would also like the artisans in Paris to share their work with her.

**Meaning**

The actress associates with romantic characters in literature. "The earliest figures that I can think of that I loved in literature were Jane Eyre and Wuthering Heights, the Bronte sisters as writers. I am very proud of being a woman. I have always identified with female figures in literature who made it."

The *Wizard of Oz* has special meaning for the actress. She has rewritten it. She has a figurative pair of red slippers and she leaves often. "I go a lot and I act upon it. People who know me and want me not to leave; it has a threatening quality to them because as soon as I feel a tornado, I'm gone."

The actress believes there is a Spiritual Being, a Holy Ghost or higher spirit living in mankind. "I think it is in each person and I think that it is from that source that we get the power to love and the power to love gives you everything."
5.1 Summary

The animus as a concept is demonstrated in the nine creative women who were interviewed. The diversity of questions elicited responses which enables the reader to understand the psychic contents represented by the animus.

The interviews began with an attempt to determine the woman's view of an ideal man, and the answers ranged from having no recollection of fantasizing about an ideal man to detailed explanations about his physical characteristics. This was an attempt to tap the "collective image of man carried by the woman" (E. Jung p.2).

Asking the respondents to describe their father and their relationship with their father and also asking them to describe another man who has special meaning for them was an attempt to determine "the experiences each person has had in the course of her life with representatives of the other sex" (E. Jung p.2).

The responses varied from a very poor relationship that the choreographer had with her father to the loving, supportive, relationship the author had with her father.
The man with whom the respondents had a special relationship again was different for each respondent. It seemed particularly important for the choreographer to describe a man she knew who helped her form a positive image of men. For some of the respondents this man was a teacher; for others it was a member of the family.

In an attempt to further describe the women's "collective view of man" (E. Jung p.2), each woman was asked to describe her first love. The responses ranged from physical descriptions of a young boy to a description of her feelings about the relationship.

From the questions, it was possible to distinguish integration of the levels of the animus. Of the nine women, all of them have integrated at least one level of the animus.

The Physical Power level of the animus has long since been integrated by the respondents. The Directed Will portion is a problem particularly for the sculptor, but most of the women had difficulty with the question "Do you feel you have some control over people because of your recognition?" The actress clearly expressed the difficulty with the question. "I think recognition comes on its own merit. it comes after a great deal of hard work and I usually am not aware of the recognition until the event of recognition is passed, an award is given or something."
The Deed level of the animus is integrated in all but one of the respondents. All of these women lead active lives and give of their time and energy to help the community.

The Word level of the animus is a spiritual dimension which requires a woman to know her mind and to express her knowledge to others. This study includes two women who seem to embody this level, the actress and the singer. Both of them thrive on their positions as leader or teacher, resulting in a very special relationship with young professionals.

The second, spiritual level of the animus, the Meaning level, is represented most completely by the theater director and the Weaver. The predestination of the Sculptor and the humanistic view of the Gallery Owner are examples of logical, rational explanations of spiritual questions which seem to require a non-rational belief system.
Chapter 6

Conclusions and Recommendations

"I do not expect the reader to grasp right away what is meant by animus and anima. I have purposely avoided too abstract a terminology because, in matters of this kind, which hitherto have been so inaccessible to our experience, it is useless to present the reader with an intellectual formulation. It is far more to the point to give him some conception of what the actual possibilities of experience are. Nobody can really understand these things unless he has experienced them himself."

C. Jung (C. W. Vol 7, p. 211)
6.1 Introduction

This final chapter includes a restatement of the study, conclusions and recommendations for further research.

6.2 Restatement of the Study

Chapter One proposed differences in the life span development of men and women. The prevailing models used all male subjects and seem not to fit the personal experience or the needs of women. Carl Jung developed a theory which defined differences in the psychic development of men and women. He proposed the contrasexual element of the personality, the animus or the anima. The animus is the masculine component of a woman's personality. The anima is the feminine component of a man's personality. Based on these psychic differences, the study proposed to demonstrate the integrated animus in the lives of creative women. Creative women were chosen as subjects based on Jung's theory that creative inspiration or urge comes from the unconscious in which the animus is also contained. The central question for the investigation was: Is it possible to demonstrate the animus using qualitative research techniques?
Three sub-questions also were addressed:

1. How do women experience the animus? What characteristics identify the animus as a psychic entity?

2. Does the animus, as described by the respondents of this study, concur with the description of the animus by both Carl and Emma Jung?

3. How do women experience the creative process?

The small amount of literature in which women describe how they experience the creative process is cited in Chapter Two. Accounts by recognized creative women of how they work with a creative inspiration were excerpted from The Creative Process (Gheslin, 1952)

The animus as a concept was presented in detail from the perspective of how a woman experiences the concept. The hierarchical stages of animus development were described and updated examples were suggested. Included also was a description of the negative animus. An analysis of the Wizard of Oz (Ulanov 1971) provided an example from literature in which a young woman confronts the animus. Two accounts by two different Jungian analysts of a woman who had integrated the positive animus concluded the chapter.

The qualitative methodology of the study was described in Chapter Three Analysis of the data utilized the constant comparative method proposed by Gleason and Strauss to verify the theory of Carl and Emma
Jung. Interview questions, with reference to the theory, were also presented.

Chapter Four presented an overview of the responses including the marital status, age range and all nine responses to the question about how the women experience the creative process.

Analysis of individual cases made up Chapter Five. Responses were analyzed to determine which of the four hierarchical levels had been integrated.

6.3 Conclusions

The conclusions of the study will be presented in the sequence of the questions posed in the study. The central research question is stated first.

Is it possible to demonstrate the animus using qualitative research techniques?

The structured interview, which is referenced to the theory, used in this study, enabled the investigator to determine whether each of the levels of the animus was integrated in the lives of nine creative women. The questions began by asking for information about each woman's
childhood and particularly about her relationship with her father. Questions which reflect the four hierarchical levels of the animus were divided into three subcategories: social, work, and imaging. Using these questions, the investigator was able to determine which level of the animus was integrated into the women's lives.

The Physical Power level of the animus has long since been integrated by the respondents. The Directed Will portion is a problem particularly for the sculptor, but most of the women had difficulty with the question "Do you feel you have some control over people because of your recognition?" The actress clearly expressed the difficulty with the question. "I think recognition comes on its own merit. It comes after a great deal of hard work and I usually am not aware of the recognition until the event of recognition is passed, an award is given or something."

The Deed level of the animus is integrated in all but one of the respondents. All of these women lead active lives and give of their time and energy to help the community.

The Word level of the animus is a spiritual dimension which requires a woman to know her mind and to express her knowledge to others. This study includes two women who seem to embody this level,
the actress and the singer. Both of them thrive on their position as leader or teacher, resulting in a very special relationship with young professionals.

The second spiritual level of the animus, the Meaning level, is represented most completely by the theater director and the weaver. The predestination of the sculptor and the humanistic view of the gallery owner are examples of logical, rational explanations of spiritual questions which seem to require a non-rational belief system.

The sub-questions discussed below develop and amplify the conclusions reached in the answer to the central research question.

How do women experience the animus? What characteristics identify the animus as a psychic entity?

From the cited literature, the character of the animus is dependent on each woman's experiences with men and the image of man she carries in the collective unconscious. The animus is described as a "torch-bearer" which enables the woman to focus. The character of the animus first becomes apparent when it is projected on a man. It is in withdrawing the projection and integrating the characteristic into the woman's life that personal growth occurs. A woman experiences the animus in a hierarchy of Power, Deed, Word, and Meaning. For many
modern women, the first two levels, Power and Deed, are integrated, however, the higher levels of Word and Meaning which represent intellectual and spiritual development are less often integrated. Examples from literature of a young woman’s confrontation with the animus were cited.

Most often, a woman first experiences the negative animus which when introverted is the woman’s severest critic, undermining her self-worth. When the negative animus is extraverted, the woman gives almost useless or worthless opinions most often appealing to some higher authority.

From this study, examples of four women, the actress, the theater director, the singer, the weaver, who have integrated all four levels of the animus are detailed. Although the background, age and creative activity are different, each represents a woman with a highly integrated animus. Contrasting these women's high integration is the poet's lack of focus and frantic activity while accomplishing little. She loves words and loves to hear herself say them even if they are very disjointed. She is very intelligent and a semanticist who seems helpless about the necessities or requirements of modern living.

Additionally, from this study are contrasting relationships with the
father: the choreographer and singer had a troubled and negative relationship with their fathers while the author had a supportive, loving relationship with her father. The two women who experienced a negative relationship with the father did identify another man who was a positive male role model for them. The singer gave a very poignant account of her relationship with her father as he grew older and needed her help. The choreographer, unfortunately, was not able to have any reconciliation with her father. Even though two respondents had a negative relationship with their father, these women had integrated some of the hierarchical levels of the animus with one of them representing integration at the highest level.

Does the animus as described by the respondents of this study, concur with the description of the animus by both Carl and Emma Jung?

Carl Jung described the animus in very negative terms. The quote which begins Chapter Two indicates his feelings that the anima was difficult to describe but the animus was impossible. He used his mother as an example of an undeveloped, projected animus. The significance of the above statement is: If the father or other significant opposite sex person is important to the integration of the animus, then the mother or other significant opposite sex person must be important to the integration of the anima. Perhaps Carl Jung could not identify from his early life a woman who represented the positive feminine with an integrated animus. This might account for his negative description.
Emma Jung also wrote very negatively about women "If man had not invented the spoon, women would still be stirring the kettle with a stick." (E. Jung, p.10) Even though she worked with the group who defined modern psychology, she seemed to denigrate her own ability. However, she did develop the monograph which clearly defined the concept of the animus. She believed that most women had integrated the Power and Deed levels and that the problem for "modern women" as she called them in 1931, was with the intellectual and spiritual levels.

This study is based in the monograph by Emma Jung and the character of the animus of each of the respondents is similar to Emma Jung's description. It confirms her belief that most women had integrated the Power and Deed level of the animus. All respondents had integrated the Power level and all but one had integrated the deed level.

Does the animus as described by the respondents of this study concur with the description of the animus by both Carl and Emma Jung?

Jung's theory is based in the meta-theory of the opposites, any characteristic not described as feminine, by definition of the theory is contained in the description of masculine. Jung described the collective unconscious and the archetypes as the source of the characteristics of the opposites of masculine and feminine. Dr. Carol Gilligan discovered a
theory of opposites which emanated from research in moral development. Although both started from different sources, both Jung and Gilligan describe characteristics of the feminine and the masculine and the descriptions appear to have similarities.

Gilligan found relatedness as the quintessential characteristics of the feminine. She found also, that this characteristic was inadequate.

"She (a subject) found the absolute injunction against hurting others to be an inadequate guide to resolving the actual dilemmas she faced. Her discovery of the disparity between intention and consequence and of the actual constraints of choice led her to realize that there is, in some situations, no way not to hurt. In confronting such dilemmas in both her personal and professional life, she does not abdicate responsibility for choice but rather claims the right to include herself among the people whom she considers it moral not to hurt. Her more inclusive morality now contains the injunction to be true to herself." (Gilligan, p. 165)

At this point, using Jung’s theory, the psychic energy of the animus becomes available to the young woman.

Gilligan believes, as does Jung, that a young woman’s personal development must include an ethic of care, or in Jung’s terms a young woman must not give up her feminine characteristics, rather, she must learn to discipline this new energy, the animus.

How do women experience the creative process?

Knowing how women who regularly engage in creative activity ex-
perience the creative process seemed a requisite for this study and very little is written about women and the creative process.

The choice of creative women as respondents in this study is based in theory. Jung theorized that creative impulses emanated from the unconscious and the animus is psychic energy contained in the unconscious. The respondents are regularly engaged in creative activity which would mean that they would be open to the suggestions of the unconscious.

The accounts of the creative process given by the women of this study were not as detailed as the ones cited in Chapter Two. The women were very speculative in their responses. One has the sense that the women had not given a great deal of thought to the creative process and the most recurring response was "It is just part of me." The responses taken together do give a little information about the process. The creative process is always working and everyone has creativity in them. Inspiration may come from the everyday world. The unconscious mind is the source of the creative activity and one must be open or receptive to creativity.

Integrated Women

Chapter Two includes two accounts from the writings of Jungian analysts of women who had integrated the positive animus in their lives. This study contributes to those accounts.
From the writings of both Emma and Carl Jung, one might conclude that it is very difficult for women to integrate the animus, however, from this group of respondents, that difficulty is not so obvious. One characteristic about this group of women which needs emphasized is that these women began their studies in a creative medium when women were expected only to work in the home as wife and mother. All of them fulfilled this traditional role as they continued to mature in their craft.

Not all nine respondents have been successful at the traditional tasks and their creative work. Not all nine respondents have an "educated, disciplined animus" but the singer, the author, the weaver, the actress, and the gallery owner demonstrate integration of the highest levels of the animus. They could be and should be role models for young women, but especially, young women artists.

To integrate the animus a woman must retain the traditional feminine values and feelings. The animus must not control the woman, rather the woman must "discipline" the animus. Retaining feminine values and feelings in society as it is currently structured is difficult. The masculine spirit defines and directs the institutions of society, although some Jungian analysts view this period as an interim developmental stage.
"The spirit of our time is predominantly masculine and women in developing their minds have oriented themselves to their masculine predecessors, feeling that the only valuable part of themselves was the masculine part. This overvaluation of the masculine was an unavoidable phase in the development of feminine consciousness. Just as unavoidably it was accompanied by an undervaluation of the feminine, even a devaluation of it as something which should not exist at all." (Benswanger)

As society moves away from this devaluation of the feminine, "women of the educated younger generation are independent, energetic, up-front, experimental. They handle their legitimate anger, assert their honest opinions and make necessary objections." (Wheelwright, p. 52) In their grandmothers' time, these would have been considered characteristics of the animus.

As young women reclaim the energy of the animus, they need examples of older women who have achieved this integration and several examples appear in this study. Two examples from Jungian analysts of women who have integrated the animus are detailed in Chapter Two. From the respondents of this study, the weaver, actress, singer and theater director all would make wonderful role models for young women, and particularly, young creative women.

The mythology which is the Greek goddesses demonstrate the characteristics of independence, energy and forthrightness which tradition-
ally have been animus characteristics. The goddesses are important because they are same-sex models for what has been described as opposite-sex characteristics. In a seminal book which ascribes different characteristics to different goddesses, Jean Bolen has identified the virgin goddesses as demonstrating the characteristics of the animus. The virgin goddesses have the capacity to "become total absorbed in what they are doing and can easily exclude everything that is extraneous to the task at hand or to the long range goal." (Bolen p.37) The above quote describes the ability to focus which, for this study, was considered masculine. This, then, gives young women more examples of the values and behavior of women, in this case goddesses, who have integrated the animus.

This is consciousness-raising information for women and once a woman becomes aware of the goddesses as an inner energy source, "She acquires self-knowledge about the strength of certain instincts, about priorities and abilities, about the possibilities of finding personal meaning through choices others might not encourage." (Bolen, p.5)
6.4 Recommendations for Further Research

This study proposes a different methodology to identify the character of the animus. To test the trustworthiness of the study and its conclusions, the following recommendations are intended to encourage and focus subsequent study.

A. The study could be replicated using a similar sample. Women working in the creative arts who have reached midlife are still a small enough group that they are unique. A similar sample of women who have gained national prominence, e.g., Martha Graham, Leotyne Price, Joanne Woodward, would make a fascinating study.

B. The study could be replicated with business women and entrepreneurs to generalize the theory to women in nontraditional roles.

C. A longitudinal study of women from young adulthood through midlife is necessary rather than attempting to fit women into the models based on all male studies.

D. A similar study using women who have done some creative work but never received recognition for their work would aid in determining if recognition is a necessary condition for integration.
Chapter 7

Bibliography


