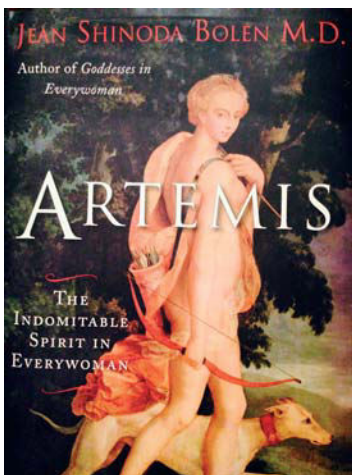


REVIEWS

Artemis and the New Feminine Psychology

VALERIE ANDREWS

Review of: Jean Shinoda Bolen, MD, *Artemis: The Indomitable Spirit in Everywoman*, San Francisco: Conari Press, 2014.



Jean Shinoda Bolen has contributed greatly to our understanding of feminine psychology, with thirteen books to date in eighty foreign editions. Her latest offering, *Artemis: The Indomitable Spirit in Everywoman*, explores the emergence of a growing archetypal representation for women—that of the passionate pathfinder and committed activist. Our growing fascination with Artemis, Bolen persuasively argues, is linked to the gains of feminism, recent shifts in gender roles, and a rise in grassroots women’s movements.

In Greek mythology, Artemis was a hunter with an unerring aim, known for helping the

defenseless and punishing the cruel or unjust. Strong and self-sufficient, the goddess was an advocate for women and young girls. She was called on to ease the pain of childbirth. (The herb, Artemisia, used for this purpose, was named for her.) As guardian of wilderness and small animals, Artemis might be regarded as the first environmentalist. And, as Apollo’s twin, she valued egalitarian relationships with men.

When asked by Zeus what she valued most, Artemis cited independence. Modern feminists sought to follow in her footsteps. In the mid-nineteenth century, suffragettes launched first-wave feminism in Britain and the United States. That era produced Artemis heroines like Gertrude Bell, an English writer, administrator, and spy who shaped the current borders in the Middle East; and Alexandra David-Néel, the first Westerner to explore Tibet. In the mid-twentieth century, second-wave feminists like Betty Friedan and Gloria Steinem emerged as Artemis-advocates, fighting for women’s reproductive freedom and equal opportunity in the workplace. With more education, better paychecks, and access to family planning, today’s young women have more chances than ever to live out this self-reliant archetype.

In recent years, Artemis has made her way into the popular culture. Bolen cites her as the role model for Disney’s bow-wielding princess Merida in the movie *Brave*; the people’s favorite Katniss Everdeen in Suzanne Collins’s series, *The Hunger Games*; and the fiery Dany in George R. R. Martin’s *Game of Thrones* (2014, xii). Lisbeth Salander, in Steig Larsson’s *The Girl with the Dragon Tattoo*, is a darker side of this same spirit, and Anastasia Steele,

the main character in E. L. James's *Fifty Shades of Grey*, is an intrepid Artemis who ventures into the wilderness of emotion and sexuality. The box office is now banking on "women who call upon their intuition, depth of feeling and courage to go beyond previous limits, who feel fear and outrage and have to adapt and endure and not give in or give up," Bolen writes. "Each has an inner spirit that is not subdued, a will that is not broken. Each in her own way is a quirky, independent, courageous person" (xii).

Artemis women have the shrewd intelligence of the hunter and are known for their patience, powers of observation, and ability to focus on a target. In short, they figure out how the world works, and then they learn how to "work the world." Bolen points to former Secretary of State Hillary Clinton, who started her political career as an advocate for children and single mothers; environmentalist Julia Butterfly Hill who camped out in a tree to save it from loggers; Special Envoy and former Goodwill Ambassador for the United Nations High Commissioner for Refugees, Angelina Jolie; and CEO Sheryl Sandberg who urges women executives to *Lean In* on the job. But it's not just about the women at the top. Artemis types can be found among the many unsung heroines working on the community level and in every corner of the globe.

In the 1970s, I moderated a national conference on equal opportunity in the workplace, featuring women who had broken through the glass ceiling to join the NASA space program, attend White House policy briefings, and report from the world's conflict zones. In the years since, the women's movement has grown broader and more inclusive. According to Janice Peterson, Chair of the Huairou Commission, established in 1995 during the Fourth World Conference on

the Status of Women in Beijing, there are now nearly a million grassroots women's organizations worldwide working to provide greater access to food, housing, and healthcare, and to end human trafficking and violence against women and girls (Andrews 2014). Bolen calls this "The Artemis Effect" and suggests that the fight for women's rights will soon reach a tipping point (2014, 220). Certainly women will play a role as the UN tries to reach sustainable development goals. We now know that a nation's wellbeing seems to depend on whether it has a strong women's movement. The Organization for Economic Cooperation and Development notes that with few exceptions, the greater the power of women, the greater a country's economic success (DAC Network on Gender Equality 2011). This is Artemis writ large.

From Psyche to Artemis

How did Artemis first come into consciousness in the Jungian community? In the mid-twentieth century, many analysts considered the myth of Psyche as a template for feminine development. This story found modern interpreters in C. S. Lewis (*Till We Have Faces*, 1956), Erich Neumann (*Amor and Psyche*, 1956), and Robert Johnson (*She*, 1976). Apuleius' version of this tale reads like a *telenovela* (1950). The beautiful Psyche is banished by her lover, Amor, and must perform several impossible tasks to pacify his mother, Venus. Confronted by a jealous goddess, Psyche's first impulse is to drown herself. She fails and collapses in despair. Venus indulges in her share of taunting and head bashing and then turns the girl over to her handmaidens, Worry and Sadness. Eventually, Psyche develops a sense of her own

power, but for most of the story, she wails and quakes and seems inordinately helpless.

What about the women who are naturally brave and bold, Bolen asked—those whose first impulse is not to give in but to stand up and take charge? Her research into other feminine archetypes led to the bestseller *Goddesses in Everywoman* (1984/2014) and quenched women's hunger for a wider range of role models. In addition to the relationship-and-hearth-oriented goddesses, Bolen introduced Athena and Artemis who were independent and in command. Athena sprang from the head of Zeus, and those who identified with her were likely to choose older men (father figures) as their mentors. Artemis, who was more concerned with sisterhood and with helping others get ahead, naturally became the patron of the modern women's movement.

Bolen succinctly captures the cultural shift that came with second-wave feminism: whereas Psyche is the victim of love's arrows, suffering in the service of relationship, Artemis wields her own powerful bow and, with her passion for justice, aims to change the fabric of the culture. Bolen also offers a "binocular vision" of psychology—a depth perspective that considers the inner pull of the archetypes as well as external pressures for women to conform. "The archetypal forces within us, and the expectations of the outside world are powerful and often unconscious forces," she has said. "Becoming aware of these energies is critical for a woman's psychological development." In other words, women need to determine whether they are living from their own internal values or acting according to what their family, religion, or social group requires.¹

Atalanta as Role Model

Bolen is a gifted storyteller with a flair for making ancient myths seem like this week's

news. In her latest book, she draws on Ovid's tale of Atalanta to discuss the psychology of whistleblowers, pioneers, innovators, and pathfinders. Here she is speaking to professional women who have made their mark, about their needs to balance their pioneering "firsts" with the rewards of a personal life. "Having it all" is often a question of doing things in sequence. For an Artemis type, life may fall into two distinct phases—a time for focusing on competition and accomplishment, and a time for learning the lessons of relationship.

In brief, the story of Atalanta goes like this: Disappointed that he'd sired a daughter, Atalanta's father left her on a mountainside to die. Yet Artemis sent a mother bear to nurture the infant and Atalanta grew up to be a credit to her benefactor. An expert archer, Atalanta helped her first love, Meleager, slay a wild boar that was ravaging the countryside. Word of her prowess spread, and Atalanta's father claimed her, insisting that she carry on the dynasty. She agreed to wed the man who could beat her in a footrace, knowing this was an impossible task. Aided by Aphrodite, a suitor named Hippomenes came up with a plan. He dropped three golden apples at Atalanta's feet at key moments during the competition; when she slowed to pick them up, he sprinted to the finish line. As Bolen notes, this wasn't a case of trickery or sleight of hand. The heroine slowed down because she recognized that she was entering a new phase of life. The golden orbs were not a glittering distraction but homage to other aspects of her femininity, including longings and desires just breaking through to consciousness (Bolen 2014, 93–100).

In *Goddesses in Everywoman*, Bolen associates the first apple with Atalanta's awareness of time passing, the second apple with her growing awareness of the importance

of love, and the third with her desire to pursue a larger purpose (1984/2014, 72–74). In *Artemis*, she expands on this theme noting that “Atalanta begins life learning to count on nature and animals for solace; people are not there for her. She more or less raises herself. By virtue of archetype, she learns to be self-sufficient” (2014, 103). As a result, her psychological tasks are overcoming loss and abandonment, and learning how to trust. Atalanta’s shadow is a fear of vulnerability and a defensive disregard for those who cannot match her strength—issues that are triggered once she enters the realm of relationship.

For goal-oriented women like Atalanta, having a baby can be just another physical challenge—one that is easily dispatched in order to get on with business. Culturally, we tend to compartmentalize, separating the sphere of work from that of home and children, instead of viewing them as dual expressions of the same creative energy. My generation of writers and teachers referred to this dilemma as “the baby or the book,” feeling that we had to choose one over the other. In my lifetime, we’ve moved from revering Demeter as domestic goddess in the 1950s, to celebrating Atalanta and Artemis as avatars of independence. Many women still experience a kind of whiplash from trying to integrate these roles on a daily basis. A less-evolved Artemis type may become impatient with women who lack her concentrated aim and focus. Such women quickly transition back to work, Bolen notes, not realizing that those with a strong Demeter association might feel deprived by having to abandon home and baby for a paycheck.

As Bolen notes, the third apple in this myth may be a sign that Demeter is stirring for the first time in an independent woman. It can also represent a woman’s desire

to create, not procreate—to bring forth something out of her soul and her experience . . . through a medium like painting, music or writing . . . Or it may be a cause to which she now wants to commit her experience, talents, and passion, becoming as devoted to this and to making a difference . . . as a maternal woman is toward her child. (2014, 106)

Bolen’s discussion of Atalanta zeroes in on how women blend their personal and professional goals with varying degrees of success. An Artemis pathfinder, Bolen well knows the challenges of integrating both. As a young psychiatrist and mother, she fought for the Equal Rights Amendment, framing it as a mental health issue, noting that equal access to jobs, education, and advancement would impact a woman’s confidence and self-worth. In 1980, when the American Psychiatric Association failed to support the ERA, Bolen asked Gloria Steinem to help her organize a protest and then she began writing her landmark book, *Goddesses in Everywoman*, working at the dining room table to be accessible to her young children and to show them what a working mother does—an innovative way of embracing both career and family.

Title IX, which gave girls equal time on the playing field, was a landmark achievement for the women’s movement and also brought the Atalanta/Artemis archetype to the fore. Kathrine Switzer, the first woman to finish the all-male Boston Marathon in 1967, got corporate backing in 1978 for an international running circuit that would bring fitness to women of all ages. Since I had published *The Psychic Power of Running: How the Body Can Illuminate the Mysteries of the Mind* (1978), along with several articles on the benefits of exercise, Switzer asked me to consult on her global communications program. I arrived at

her office with my tattered copy of Ovid and a facsimile of Michael Maier's emblem book *Atalanta Fugiens* (1617). Atalanta's journey came in handy to explain how women could integrate their desires for achievement and relationship—a truly modern alchemy; right away she became the cornerstone of our pre-race clinics and our media campaign. We also put her image on medals given out to every woman runner who crossed the finish line. The racing circuit in twenty-seven countries paved the way for a women's marathon in the Olympic Games and contributed to a social revolution. Running not only boosted the women's health and self-confidence, it also increased their sense of camaraderie with men and empowered them to give back to their communities. Elite female runners from Africa are now using their prize money to build schools, create jobs and healthcare, and support peace initiatives. Kenyan marathoner Tegla Loroupe comes from a volatile region where people fight over scarce resources. In 2004, she formed a Peace Foundation to promote conflict resolution through education, poverty reduction, and sports programs. Her first Peace Run attracted politicians and diplomats, along with warriors who turned in their AK-47s in order to participate in the race. Loroupe is also using her resources to help orphans displaced by violence and AIDS (Butler 2007). This is yet another example of the heart-centered activism Bolen describes.

In recent years, the Atalanta/Artemis archetype has come to dominate prime-time television. Bolen points to the series, *Bones*, in which forensic anthropologist Temperance Brennan and FBI agent Seeley Booth solve murders and reverse traditional gender roles: he's emotional; she's more rational and detached (2014, 49). But there are many others in this mold. These prime-time heroines

marry late, if at all, and are portrayed as advocates and risk-takers. Examples include Meredith Grey and Christina Yang, dedicated surgeons in *Grey's Anatomy*; Olivia Pope, the Washington fixer who wears the "white hat" in *Scandal* and champions the political underdog; and detective Olivia Benson who helps victims of sexual assault on the long-running series *Law and Order: Special Victims Unit*. In the entertainment world, strong independent women are no longer considered strange or socially marginalized, but have become the norm. More importantly, they are presented as fully rounded characters, vulnerable at times and invincible at others. The drama of these women trying to have it all and do it all is a key element of the plot. True Artemis types, these women are passionate about a cause and persevere no matter what the odds. But they also struggle with balancing their zeal and their commitment to relationships.

A New Egalitarian Partnership

When Atalanta teamed up with her first love, Meleager, to slay the Calydonian boar, they shared the glory and the spoils. Later Atalanta chose Hippomenes, a young man secure enough to marry her despite her fame and accomplishments. In the business bestseller *Lean In* (2013), Facebook COO Sheryl Sandberg candidly admits that she couldn't have achieved her goals without the help of her second husband, a man who admired her professionalism and was willing to pitch in at home. In addition, Sandberg's relationship with Facebook founder and CEO Mark Zuckerberg represents an egalitarian partnership in the corporate sphere.

As psychologists well know, the downside of the second-wave feminist movement was that women suddenly felt compelled to "do it

all”—manage the household, raise the children, run the department, and cover for their stressed-out bosses or co-workers. My generation, the baby boomers, struggled long and hard with this twist of fate—“liberation” essentially gave us twice as much to do for half the paycheck. We were compelled by circumstances to take on more than our share, since few men felt the obligation or desire to help with daily chores. But these things take time to change. The good news is that Millennials are better at sharing child-raising and the upkeep of the home—with Artemis and Hippomenes emerging as hip new role models. According to The Families and Work Institute, Millennial fathers spend four-plus hours of their workday with young children, double what their counterparts contributed in 1977 (Galinsky, Aumann, and Bond 2011, 14–15). Cone Communications (2012) reports that 52 percent of dads are the primary grocery shoppers, 41 percent of men spend more than four hours a week cleaning, and 45 percent more than four hours cooking—evidence of a narrowing gender gap. In recent months, *The New York Times* business section has profiled men who file for paternity leave and take over running the household so their wives can climb the corporate ladder (Miller 2014a, 2014b).

Young people also look to celebrated “power couples” as their role models. Bolen points to Brangelina, a pair so in tune they have a single name. Brad Pitt is known for producing films with a strong social message such as *Ten Years a Slave* (2013), and Angelina Jolie for playing Artemis heroines on screen. She has also directed *In the Land of Blood and Honey* (2011), a searing film about the devastating effect of war on women, and *Unbroken* (2014), a paean to a soldier’s heroism and resilience. The Clintons and

Obamas, Bolen says, combine a dynamic family life with public service and represent “the Artemis/Apollo alliance,” in which a couple gains by sharing their talents and resources.² In the new math, power couples can accomplish more than each partner could alone.

Artemis as Goddess of the Moon

Perhaps Bolen’s most significant contribution has been to ground a new generation of committed activists in the inner life. Significantly, she views Artemis not just as a doer and go-getter but as a natural contemplative. Artemis, she reminds us, was not just sunny Apollo’s partner in organization and achievement; she was also the goddess of the moon and a guide to darkness, dreaming, and introversion. In *Artemis*, Bolen addresses the price women often pay for successful leadership. The first thing that seems to go is space for reflection and rejuvenation. Time constraints and constant efforts to live up to what is expected by partners, children, aging parents, and demanding jobs can thus lead to a poverty of the spirit. The most often heard complaints are a loss of Self and a kind of mental “gerbiling”—the sense of being stuck on a turning wheel that never stops. This happens, Bolen says, when women lose touch with Artemis, as goddess of the moon—a figure closely allied to Hecate, goddess of wisdom, and of the crossroads (2014, 170–175).

In 1993, when I founded Sacred Words: A Center for Healing Stories, offering seminars for professional women in midlife, most participants were in a state of overwhelm. Although they had experienced Artemis in her activist mode, in their roles as physicians, therapists, ministers, and entrepreneurs, these women had little opportunity to cultivate the interior or lunar aspect of this archetype.

Our semester-long workshops helped them look within, through films, journal writing, and dream work, and move more gracefully through this life transition. As Bolen notes, Artemis-identified women need regular time-out to stay in balance, understand their own energy patterns, and temper their engagement with the outer world (2014, 153–170). Meditation and writing have a restorative effect. To that list, Bolen adds the power of a women's circle, a safe place where women can share their personal stories, connect with their deepest values, and consider the roles they play within their marriages, their families, and the world at large (Bolen 1999).

Artemis and the Life Cycle

Women who identify strongly with Artemis in the first half of life tend to use their outer challenges as a springboard for inner development. As an example, Bolen cites Cheryl Strayed who set out to hike the Pacific Crest Trail with little or no preparation (2014, 73–76). On this 1,100-mile trek, Strayed dealt with loss and disappointment (her father's abusiveness, her mother's death, her own broken marriage) and overcame her dark tendencies to despair and doubt. By the end of her journey, she no longer identified as a victim and an addict—she had grown a stronger self. Strayed's memoir *Wild* (2012) is a heroic tale involving wolves, wayward weather, and the hardships of living off the grid. Yet it's also a psychological descent, a story of self-confrontation and rebirth. Artemis women often choose the tougher path, becoming resilient role models at their journeys' end. With Cheryl Strayed, we see how an Atalanta experience of abandonment (or self-abandonment) can be transformed through a dialogue with the nature.

Artemis may also go underground, and for a time, a woman may lose touch with her own wild, assertive self. This can happen as a result of trauma or abuse, or simply because a woman has chosen a highly rational profession or a strict routine. In her books *Crones Don't Whine* (2003) and *Goddesses in Older Women* (2001), Bolen shows how the Artemis archetype resurfaces after the age of fifty, providing women with new focus and vitality. Instead of contracting or diminishing with age, individuals who identify with Artemis tend to expand their social circles and engage the world in new and different ways. Mentoring and giving back, Bolen maintains, are the best antidotes for aging. By choosing a heart-centered cause, women can tap into their Artemis strengths, rediscovering a sense of adventure and excitement.

The Archetype as a Dream

Dreams help us identify those issues that are percolating in the unconscious and trying to make their way into the light of day. Simply put, they introduce an aspect of the psyche that is still under construction. As Bolen shows, working with an archetype is very much like working with a dream image—we begin with a scene that has a strong psychic charge. We amplify it, dialogue with it, and let it pull the imagination forward. As we invest time and attention in the archetype, it may lead us to discover a new set of talents, a new way of engaging the world. In Bolen's view, Artemis represents both a subjective dream, leading individual women closer to their own autonomy and empowerment—and a collective dream, advancing the role of women in society (2014, 66–67). To realize their full potential, women must have access not just to worldly opportunities, but to Artemis's well of inspiration and connectedness.

As goddess of the moon, Artemis has “an affinity for mystical and meditative experiences, a sense of subtle energies” (Bolen 2014, xviii). Those not only help to balance the psyche but also often serve as the groundwork for a lifetime of accomplishment. In her recent memoir, *Living with a Wild God: A Non-believer’s Search for the Truth About Everything* (2014), social scientist Barbara Ehrenreich describes watching the sunrise while hiking in the High Sierras and having a vision that all life was connected. This moment fueled her work for years to come and fed a deep reservoir of compassion—showing that even the most committed atheist can experience the mystic’s sense of Oneness. To research her Pulitzer-prize winning work, *Nickel and Dimed* (2001), Ehrenreich took entry-level jobs as a waitress, hotel maid, house cleaner, nursing home aide, and Walmart cashier to document the plight of the blue collar worker in America. She took up the cause of women in low-paying jobs, toiling under impossible conditions to support their families. These women, too, are avatars of Artemis, with their heroism and fierce loyalty.

Imagination and Activism

In 1983, a conference organized by the visionary Jungian analyst Robert Bosnak considered the role of the psyche in world affairs. *Facing Apocalypse*, held in Newport, Rhode Island, explored our fascination with the end of time in a nuclear age. In a key moment, the poet Denise Levertov, a passionate anti-war activist and strong Artemis figure, challenged James Hillman’s paean to the martial spirit in his presentation on Ares and the love of war (Hillman 1987). “You describe the allure of violence,” she said, “but what are you doing to stop it?”³ Levertov called our

attention to the essential link between the world that we can imagine and the world that we create.

Bolen has long been fascinated by the place where the activist and the mystic meet. In her first book, *The Tao of Psychology* (1982/2007), she describes the meaningful resonance between the inner and the outer realm. Compassionate action thus stems from our communion with the Self. When it is not ego consciousness but the Self that speaks, we have no choice but to sit up and take notice. With the support of this larger force, we are able to achieve things that cannot be accomplished by the will or intellect alone. It is from this wellspring that we get our marching orders, our own Artemis assignment, or call to action.⁴

Over the years, Bolen has balanced an extraverted commitment to causes (women’s rights, nuclear disarmament, and environmentalism) with the deep interiority required for her work as an analyst and writer. Her Mill Valley home, an airy structure resembling a tree house, is filled with goddess figures from different cultures. A painting of a ring of fire, recalling ancient rituals of initiation, hangs above the hearth. At the far end of the room, the eye is drawn to three lithographs from *The Red Book* (Jung 2009)—a sacred boat traveling through deep waters; the world tree, its stark outline against a barren landscape; and a cosmic egg holding the promise of rebirth. Bolen returns to this sanctuary to recharge after traveling to gather support for a Fifth UN Conference on the Status of Women, a project she has been championing for more than a decade. For Bolen, Artemis is a twofold inspiration: an archetype that will drive women to action and also nourish them on an inner plane, so they can serve as effective advocates over the long haul.

The Quest for Wholeness

In her long career, Bolen has moved beyond traditional definitions of masculine and feminine, taking a more inclusive view of what it means to be human. In her new introduction to *Gods in Everyman* (1989/2014), she posits that archetypes are universal, transcending gender. “Every archetype is associated with particular god-given or goddess-given talents and problems” (2014, xii). The gods help us all to understand what legacies we carry from our fathers, she explains, whereas the goddesses reveal the attitudes and values we inherit from our mothers. If I had to do it all over again,” she told me, “I would have written *Gods and Goddesses in Every Person*.”⁵ This raises an intriguing question: how does this way of thinking square with Jung’s description of the animus and anima?

In *The Syzygy: Anima and Animus* (1968), Jung equated a woman’s experience of Logos with the animus, or her father-image, implying that thinking was not her natural function and must somehow be derivative (see also Jung 1982). The same was implied for a woman’s ability to engage the world—a sense of agency, too, was viewed as a fundamentally masculine quality. Feminists have challenged this position, noting that Jung’s description of the animus is often negative and may even be obsolete (Young-Eisendrath 2014, 127–130). Bolen has entered the dialogue, noting that for certain women (those strongly identified with Athena and Artemis), thinking and acting can be primary ego functions. For her, the gods and goddesses are emblematic of different aptitudes and ways of being. Archetypes, she says, have much in common with Jung’s system of typology that accounts for different ways of perceiving and processing information, without gender bias.

Finally, we have Jung’s own words to consider. In a 1925 seminar, Jung allowed that

both animus and anima were, in part, cultural constructs (Jung 1991, Lecture 16, 158). The anima he dated back to antiquity, whereas the animus he estimated originated sometime in the fourteenth century. Very likely Jung chose that era because it was the high point of the Medieval women’s movement. From the twelfth to the fourteenth centuries, women served as abbesses of the great religious houses and as counselors to heads of state (Hildegard of Bingen). They were recognized as theologians (Mechtild of Magdeburg, Gertrude the Great). In addition, women in a lay order known as the Beguines emerged as social activists. Independent of the church, the Beguines operated communes throughout Western Europe, feeding the poor and sheltering women and children. Were he alive today, Jung would undoubtedly recognize another historic shift: As we break free of the old biological and cultural imperatives, a more fluid notion of gender is emerging. A new impulse toward inclusivity is slowly altering the fabric of personal, family, and community life.

Bolen belongs to a long tradition of prominent Jungians, including Emma Jung, Marie-Louise von Franz, Toni Wolff, Esther Harding, and more recently, June Singer, Marion Woodman, and Clarissa Pinkola Estés—all calling for a deeper integration of the feminine principle. She has shown how archetypes can contribute to our quest for psychic wholeness and reminded us that our task is both to heal ourselves and to mend the world. The indomitable spirit of Artemis is clearly on the rise, inspiring a new generation to address some of our most intractable problems, including poverty and hunger, violence and war, while reminding them to stay securely grounded in the inner life. With grace and perseverance, Bolen has illumined this worthy path for everyone.

ENDNOTES

1. Personal interview with author, October 28, 2014.
2. Interview with author.
3. From the author's notes from the conference. This exchange was not included in the published proceedings.
4. Personal interview with the author, October 28, 2014.
5. Interview with the author, September 15, 2014.

NOTE

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ABSTRACT

Valerie Andrews reviews *Artemis: The Indomitable Spirit in Everywoman*, Jean Shinoda Bolen's most recent contribution to feminine psychology. Bolen views Artemis and Atalanta as emerging role models, noting that the popular culture has embraced a new brand of heroine—one fiercely committed to a cause and with the motto, "Never give up. Never give in." In *Artemis*, Bolen invokes the stories of Artemis and Atalanta to illuminate the gains of the feminist movement and shifting gender roles, as well as a woman's drive to protect the disenfranchised and act as an advocate for others. The result is a compelling portrait of women activists today, which contrasts with models of feminine development in the 1950s, exemplified by the myth of Psyche. The review highlights shifts in how women have been represented, archetypally, over time, as illuminated through Bolen's many books, as well as in this reviewer's experiences with grassroots women's movements, women in sports, and in her writing and film workshops for professional women in life transition.

KEY WORDS

Artemis, Atalanta, Jean Shinoda Bolen, cultural archetypes, egalitarian relationships, feminine psychology, indomitable spirit, Psyche, virgin goddesses, women's activism

Whale of a Tale

Dennis Slattery's *Our Daily Breach*

THOMAS LANE

Review of: Dennis Patrick Slattery, *Our Daily Breach: Exploring Your Personal Myth through Herman Melville's Moby-Dick*, Cheyenne, WY: Fisher King Press, 2015.

Dennis Slattery's new book, *Our Daily Breach: Exploring Your Personal Myth through Herman Melville's Moby-Dick*, transmutes a literary masterpiece into a year-long series of daily meditations for in-depth journaling. It also virtually authorizes the bad pun of this review's title. Those with long memories may recall this as the name of the banjo-accompanied ditty sung by Kirk Douglas's happy-go-lucky sailor in the 1954 film version of Jules Verne's *20,000 Leagues Under the Sea*. When speaking of *Moby-Dick* (Melville 2002), whale/tail/tale double-entendres are, however painful, basically unavoidable, and Slattery himself is too down-to-earth to resist.

Having gotten that out of the way, we can get down to more serious business, although as Slattery would be the first to tell us, seriousness demands the proper application of humor, a humor that he successfully points us toward at many points in his heart-felt analysis of what is often thought of as the altogether tragic "great American novel." One may rightly see Cormac McCarthy's dour and violent *Blood Meridian* (1985) as *Moby-Dick's* successor, only to be surprised, on re-reading the latter, of the immense variety of tone absent from the more recent novel, as great as it undoubtedly is. *Moby-Dick* revolves around but is far from