

Goddesses in Everywoman: A New Psychology of Women Study Guide

Goddesses in Everywoman: A New Psychology of Women by Jean Shinoda-Bolen

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Plot Summary

This book is written by an eminent and highly creative professional psychiatrist. She has devoted this particular book to further enhancing the awareness of female archetypes. This serves to improve the situation primarily for women but also for men within the field of Jungian psychology. In this respect, her work can be seen as part of the same cultural and psychological healing process of contemporary, formally educated women seeking solutions for integrating the female perspective and needs into the institutions without ruining the excellence of progress in science and society that men have made.

Her work combines the attitude and approach of the 'new' with respect to Jungian psychology and how this has been growing in society during the 20th and not 21st centuries. She also takes strength from something ancient, and uses this to show women how to accept the diversity amongst us. She re-contextualizes these to serve as models for female archetypes. In this respect, her work is in tune with the works of other writers such as Clarissa Pinkola Estes who authored *Women Who Run With the Wolves* as part of the same project of working with female archetypes for the advancement of Jungian psychology in theory and in practice. Doctor Jean Bolan does not refer to or treat the women figures that she uses as actual deities and in that respect is not working as a modern pagan. The works have also been published with a general audience in mind so that these ideas can be popularized and proliferated.

The author's commitment to the welfare of women is observed in one of the earliest notes. She is described in reference to a large-scale project to secure the full legal protection of women through advocating the ERA- the Equal Rights Amendment. Her efforts to do so have taken place within her field. In her case, this is psychiatry.

The book has fourteen chapters devoted to explication of goddess archetypes. She provides a great deal of interpretation for each. She is seeking to nurture the sense of unity amongst women.



Book 1, Introductory Material: Chapter 1, 20th Year Anniversay

Book 1, Introductory Material: Chapter 1, 20th Year Anniversay Summary and Analysis

The edition used to produce this book summary is actually the twentieth anniversary version of its first publication year. The second portion is devoted entirely to an in depth look at several goddess. Each has her own chapter.

Jean Shinoda explains to readers that typically, when a woman goes into therapy it is a means of self-care and further empowerment. Through the activity, each woman can become more aware of what motivates her and how is both helped and hindered by inner and outer forces of self and society. The author experimented and made a significant practical discovery. She learned that when she applied her clinical knowledge, the power of mythic figures, and her personal experiences with other women who helped her open up that the results that they were able to achieve in therapeutic terms were superior to what she had been able to accomplish when only accessing some of this material for use in therapy.



Book 2, Goddesses: Chapter 1, Goddesses as Inner Images

Book 2, Goddesses: Chapter 1, Goddesses as Inner Images Summary and Analysis

This chapter begins with a close look at the formation of intimate bonds. In this case, it is about the bonds between a grown woman and a baby. The maternal instinct can be triggered by one's own baby or by other people's babies. The true-life tale begins with the author describing the reality of 'special bonding' between nurses and infants.

The author also begins with something dark, and terrible. The sad truth is that there are times when a mother gives birth only to discover that she does not have this special bond with her own baby.

The author has chosen to use seven ancient Grecian goddesses for the archetypes in this book. She divides them into three basic categories. The book will include a survey of 'virgin goddesses', and 'vulnerable goddesses' and 'transformative/alchemical goddesses'.



Book 2, Goddesses: Chapter 2, Activation

Book 2, Goddesses: Chapter 2, Activation Summary and Analysis

This chapter focuses on a particular of Jungian therapy. The theory goes that there are archetypal qualities and patterns around. They are part of the atmosphere and part of nothing at the same time. The Jungian system describes a distinct difference between inactive and active archetypes. Active ones may be said to have been 'triggered'. In this case, being 'set off' is not a bad thing, but rather often a good one. The author expresses it to readers the same way that she was taught it. Jung himself told students of his psychological theory that when an archetype has been activated, it is much like when crystals form extensively because of activated processes. In this respect, readers can also view this as the difference between seeds that 'take' in the soil and go ahead and grow, and plants that have growth surges when they have received plenty of rain.

This introduction explains how the goddesses operate within individual women and within every given culture concludes. From here on, the author is going to lead readers through more in depth evaluations of goddesses and of how those archetypes really work in the actual lives of women.



Book 2, Goddesses: Chapter 3, Artemis, Athena, Hestia: the Virgin Goddesses

Book 2, Goddesses: Chapter 3, Artemis, Athena, Hestia: the Virgin Goddesses Summary and Analysis

Jean Shinoda Bolan focuses on these three goddesses in this chapter. She contrasts them, so that readers can clearly see that their inviolability does not reduce them to being identical or 'nothing but the same' as one another.

Artemis is the first of these. She is task orientated. She is a goddess of the hunt. She just left the city and spent all her time with other women. This in itself occurs whenever women join monastic organizations, but it has also occurred in other ways.

Athena is the next. She is the goddess of wisdom, and the daughter of Zeus but by head birth rather than by sexual birth. She is often amongst the best of them despite the gender difference. Subtly there may be times when she is superior rather than inferior because of this even though the environment is numerically male dominated.

Hestia is described as the quiet wallflower. Particularly if she is the Lady over her own passions, especially the sexual and reproductive ones then she is released from a main force that might compel her into intimacy with men. As such, her method is often one of withdrawal.

One major contribution occurs just before the close of the chapter. She differentiates the 'animus' from the 'inner goddess'. Certain aspects of the mind, in each individual may be controlled by what is subjectively constitutive of the other main gender. When that is was it is, and then this is the animus in females or the anima for males. However, she endeavors to end the pain caused by mistakes of judgment that had tended to raise false accusations of a woman's individuality as having been somehow caused by identification with members of the other gender.



Book 2, Goddesses: Chapter 4, Artemis

Book 2, Goddesses: Chapter 4, Artemis Summary and Analysis

This goddess was the first born of a set of twins. Unlike other babies, however, once she was born she immediately helped her mother. Artemis is midwife for her mother to her own brother, the god Apollo, who was born nine days and nights later. Her mother was not married, or at least, Leto was not married to the father of Artemis and Apollo, the twins.

Their father was Zeus. What made it tricky was that Zeus was married, but not to Leto, from prior to their conception to after the birth of the children.

Zeus offered Artemis whatever she wanted. She asked for bows and arrows, for a short tunic well suited to running. She asked to be sovereign in wild forests. She requested a group of nymphs (other girls) for companions, and hunting dogs. She also asked for permanent chastity. Her father granted her all of these wishes.

Artemis was used repeatedly by her mother to get revenge on her behalf, often together with her brother. Artemis also developed a reputation for helping her mother. In fact, she was unparalleled in this regard. Her favoritism towards her mother did reflect what was a rather constant preference for females.



Book 2, Goddesses: Chapter 5, Athena

Book 2, Goddesses: Chapter 5, Athena Summary and Analysis

This is the goddess of the city of Athens. She is very much like Artemis in that she is a huntress and wise. She is also very chaste and known for being distinctively single.

This great goddess is famed for having been born after a splitting headache from which Zeus suffered. Unlike those females who had other women for midwives, Zeus did have help with his birthing of Athena. In painful contrast, the assistance was from Hephaestus, the smith god, who clobbered his father in the sore head with a double-edged axe that permitted the beautiful female Athena to come forth.

In stark contrast to Artemis, Athena is virtually constantly with men or boys. There is no explanation for this per se, but it is a well-known characteristic. Whether it seems adorable and natural or odd, Athena is "Daddy's Girl in Plate Mail & Shield".

The Athena woman is the most apt of the goddesses to be able to live a marriage that survives affairs except or unless she misjudges a scenario where her husband actually is going to flee the marriage or 'give up the ship' so to speak. In such cases, the Athena woman may find her error after the fact: a shortcoming that may trouble her as much for the fact that she made a mistake and this indicates a problem as for the pain of whatever it was that had caused the infidelity or death of the marriage.



Book 2, Goddesses: Chapter 6, Hestia

Book 2, Goddesses: Chapter 6, Hestia Summary and Analysis

This is the third virginal goddess. Hestia is goddess of the hearth or the very fire pit and a central point of intergenerational family life. This one had a bizarre experience. The goddess of love, Aphrodite, caused two male gods to fall in love with her. Despite this, Hestia rejected the advances of each. Thereby this quiet, virgin goddess of the home caused two Olympian gods to actually be rejected.

Hestia may well be virginal since so much of great importance takes place at the family hearth that includes the prepubescent, right along with the post-menopausal and of course the siblings. Whenever the sexual natures are transformed by the transition into becoming parents, things change from out of the bedroom to the hearth. Virginity has sprung forth, and with Hestia remains a profound and integral part of the familial life.

Hestia gained a special privilege instead of acquiring marital vows. She was the goddess who received the most offerings. This goddess was supposedly not prestigious.

Every Greek city-state also had a mass hearth. When people colonized, and when families relocated they would often bring some of the sacred fire with them. This was done with special rituals. Colonies may most often have been what in contemporary life is any new suburb or village. While the meaning is clear, there is some difference of mind regarding this topic.

Hestian women, the author explains, are sexually responsive but very flexible. Such women are able to enjoy sex when it comes up but remain comfortable when there is no sexual activity in their lives for long periods.

Jean Shinoda Bolen has pointed out here and elsewhere in the book that some differences are misinterpreted. One personality may get along better with some but not all other kinds. When personality types that are more liable to clash are confronted with one another tension accrues. Similarly, variations amongst the sexual nature as well as the behavior of people are well worth noting to help individual women find their own way and to feel at ease being ourselves.



Book 2, Goddesses: Chapter 7, The Vulnerable Goddesses

Book 2, Goddesses: Chapter 7, The Vulnerable Goddesses Summary and Analysis

This is the opening chapter devoted to the next triune of goddesses. The first ones were focused upon themselves and their inviolability. This next group takes steps in a different direction. Here, the power is the ability to have relationships.

The goddesses in this chapter learn to venture into intimacy. Sometimes they are a lover or wife or mother, or some combination of these. The author brings readers into 'the circle of fear' at the very beginning of the chapter. She brings up women's associations of vulnerability and the dark side of that situation: being adversely taken advantage of. Readers might well not all feel the same way about this. Vulnerability and trust are closely associated. Jean has chosen to present the dangers and the risks to the readers before addressing the diverse wonders and pleasures of healthy intimacies and of healthy sex lives: all of which require vulnerability in order to take place.

For a generation of women in which the need to achieve has been keen, these goddesses are a great reminder. These counter balance and prevent workaholism: love, family life, the children, helping one another, caring for others- these are forces that tend to enrich the lives of everyone at all ages. Women will find the pleasurable counterweight of this set of goddesses to the previous set. In some ways, this marks the transition from the young adolescent woman into the more mature married mother type of woman.



Book 2, Goddesses: Chapter 8, Hera

Book 2, Goddesses: Chapter 8, Hera Summary and Analysis

This chapter is devoted to the story and powers of Hera. Her location in the Olympian family is high and strange. In the ancient Grecian mythos, there were three generations of incestuous relationships. This mainly appears to be a direct consequence of how multiplication does yield diversity. By the fourth generation, people could be at least as distant as cousins with respect to mating. In Hera's case, her own brother is actually her husband. This also means that her husband is her brother. According to the story presented, the reason for this is that she was able to resist his amorous aggressions until or unless he agreed to be her husband. Most of Zeus's lovers were not his wife.

The author introduces Hera as the first of the vulnerable, relationship oriented goddesses. These can operate below, at or above a woman's level of awareness. The infidelity and Hera's negative reaction to it, show women's love and desire for commitments of fidelity from spouses. Many women will see how much this wrongs Hera. Some will just be thrilled that Hera 'fights back' on this issue, even if she doesn't win instead of passively accepting it. Others may simply identify with the nature of jealousy, especially of sexual jealousy.

There is little doubt that Hera is powerful in her own right. Her husband is the most powerful of all of the Olympian gods. This also makes her the highest status woman in the realm. In some ways, readers may feel that 'of all women who might not be able to have full control over her own husband' the most readily forgiven wife might well be the one who has the most dominant mate of all.

The author emphasizes the significance of marriage with respect to Hera. The Hera archetype requires the big wedding, with the large number of guests. These are just part of her whole orientation of needing to be a wife. The author explains that for women governed by the Hera archetype, being a wife can be the central factor of one's life.



Book 2, Goddesses: Chapter 9, Demeter

Book 2, Goddesses: Chapter 9, Demeter Summary and Analysis

Demeter's primary role in ancient Grecian mythology was that she was a mother goddess. Unlike the other goddesses, the majority of her maternal energies were dedicated to the fertility of the earth itself. As such, she was the mother of grain and of all the rest of the crops of farmers.

She occurred during what the history of the Olympiads is during the first incestuous generations where natural forces and gods are confounded. She had only child who was the goddess Persephone. Persephone was a daughter of Zeus. Demeter and Zeus were also brother and sister to one another. Demeter was with Zeus before their youngest sister Hera, who became both lover and wife to Zeus. The author does not describe the union of Demeter and Zeus to have been a rape, but it is also not specified as having been joyful and consensual. Demeter, according to Jean Shinoda Bolen, was the fourth consort of the god Zeus.

Also according to the author, Demeter's daughter is taken by Hades to become his bride in the Underworld. The psychiatrist turned author informs readers of another 'twist': Hades is another of Demeter's brothers. As previously mentioned the stories seem to indicate that three prolific generations can effectively reduce the need for incest in families. As such, whereas Demeter and Zeus have both of the same parents, and although Persephone and Hades are closely related they are further differentiated by the additional generational change.

Devotion, depression, and the need for help are all part of the Demeter story. These are tied together. Unlike Hera, for whom the relationship to the mate is most vital, in Demeter the intimate connection between herself and the offspring is the most powerful and influential bond. Demeter is also single. The reasons that cause this may vary. Demeter can be forced to the fore through abandonment or divorce but can also exist within marriages- be they unhappy or happy ones. In such cases, mothers are particularly devoted to their child or children. Demeter's need to be needed is intense. In her case, the need is to nurture others. Shinoda Bolen explains that this nurturance may be physical, emotional or spiritual.

Demeter women may well be more sensual than sexual. They may get their biggest thrill from breastfeeding rather than from sex. They are liable to view marriage as a means to being mothers more so than as, like in the case of Hera, a way of living with a mate.

The author provides readers with some basic mental health guardians in this chapter. She gives readers four therapeutic behaviors that can prevent depression, and may also be able to alleviate it. First, she advises that women recognize and verbalize or

otherwise express their true emotions. Second is to 'say No' when this is what the real boundary is. This will prevent a woman from being over-extended or from having accidentally allowed herself to be 'overrun' by her own offspring. Third is the 'let go and let grow' phase. Lastly, to prevent depression, a Demeter woman can nurture other goddess archetypes within herself.



Book 2, Goddesses: Chapter 10, Persephone

Book 2, Goddesses: Chapter 10, Persephone Summary and Analysis

This goddess is Demeter's daughter; she is the only child. Her mother either really is or is portrayed as a single goddess. Persephone's father is Zeus, who is one of her mother's brothers. Her childhood is apparently enjoyable. Then something that starts as bad and terrifying happens. One of Zeus's brothers, comes up from the world of the dead in a chariot and snatches her. Kidnapped by one of her own uncles, her deific relative takes her to the Underworld. It is said that he rapes her to 'add insult to injury' but declares that this is the openers for a marriage together, which is probably both better and even worse than if it were intended as a one time experience. She is not happy, now trapped at her amorous uncle's place, living in fear and, in a place worse than depression, she is literally with the souls of the deceased rather than with the living. For some time, she is just trapped there, miserable.

Above, her mother is deeply committed to finding her and rescuing her. After what can be loosely described as 'a long time', the god Hermes arrives. A deal has been negotiated amongst the other Olympians. Zeus has ordered in a unanimous decision that Persephone must be returned to the land of the living with access to Olympus.

Her hopeful older husband Hades has not given up because of this. He offers her a bit of Underworld food and makes it clear that his intentions have not changed. He does let her go, at the behest of his brother Zeus. Before she leaves, she takes in just a teensy bit of Underworld sustenance, a handful of pomegranate seeds.

Later on, a deal is worked out. Once Persephone is really given the limited reality of the choice, she agrees to be Queen of the Underworld with the stipulation that she not be trapped there. She ends up being there 'part time', seasonally. This way she can in fact have time with her mother. She has the opportunity to have a husband and to help diversify the limited bloodline of the Olympians this way.

Further along in the book, she has the indulgence of another lover, Adonis, with whom she also has a long-term relationship that is not 'all the time'. Their relationship does not disrupt her marriage or else it does not destroy it even if it gives it a few 'strange ripples'.



Book 2, Goddesses: Chapter 11, The Alchemical Goddess- Aphrodite

Book 2, Goddesses: Chapter 11, The Alchemical Goddess- Aphrodite Summary and Analysis

This chapter is distinctive in the summary. The reason for this is that there are two chapters in the text devoted to the goddess Aphrodite. One of these is entitled the Alchemical Goddess whereas the next is called Goddess of Love and Beauty, Creative Woman and Lover. These are taken in sequence and united into this chapter of the summary.

Aphrodite is the alchemical goddess. Although sexuality and life stages have been included in most chapters, there is something distinctive about Aphrodite. She is somehow the Mistress of sexual love, and yet, in her role as the Goddess of Love, her powers are by no means limited to this form. Demeter's love with her daughter Persephone is as much due to Aphrodite as is Hera's passion for Zeus. Likewise, the playful and deep friendships amongst children and adults are both included by Aphrodite.

The author, like so many others, is impressed by the relationship manner of Aphrodite. She is most similar in her manner to Hestia the virgin goddess in the combination of independence and inclusiveness of her approach.

She also had other sexual relationships anyways, in addition to continuing to have other nonsexual involvements. Even so, this did not prevent her from staying married and to having a reasonably stable and amicable marriage to her husband 'the forge expert'. No one can ever argue with a lesser god who is Master of one of mankind's most important skills and gets to have the Goddess of Love for his wife.

The psychiatrist author delves into another level of the psyche at this juncture. Her exploration of the Aphrodite archetype leaks over into the lives of many in relationships. She refers to the 'special woman'. She may be a woman who garners a male mentor who some always suspect of being lovers. In some cases, such relationships are sexually inclusive, but in others, they are not. Shinoda Bolen describes these as 'including or intermingling the erotic and companionship modes of relating'. She cites Lou Salome- who was one of the most eminent but little published and underemployed philosophers of the nineteenth century. Her failure in relation to employment and publication within the field combined with her success at dialog and other intimacy with many of the men in her field resulted in her having a rather peculiar reputation. She is heard of in philosophy, but ended up known more as having conquered some male philosopher rather than having managed to be hired to fill an academic post at the mostly exclusively male universities of the century. She also did not marry any one of



these men. It is not clear whether her success would have been enhanced if she had allowed a male philosopher to marry her or not.

The author concludes the chapter by describing Aphrodite the Goddess of Love in alchemical terms. Those brought together by her powers can transform. Events and individuals may be the 'baser metals of life'. Through the developmental growth often sparked by the interactions, those who come under Aphrodite's influence are transmuted into or at least towards their alchemical 'golden state'.



Book 3, Women & Goddesses: Chapter 1, Which Goddess Gets the Golden Apple?

Book 3, Women & Goddesses: Chapter 1, Which Goddess Gets the Golden Apple? Summary and Analysis

This is Chapter 13 of the book itself. This chapter marks a new realm in the book. The author brings the focus back onto women. Now that she has introduced the Olympian goddesses as archetypes, Jean Shinoda Bolen now brings them to the readers mind as a group. She does this for the purpose of showing women how the various aspects of one woman's personality, and the whole range of needs and wishes can be negotiated by seeing how these models of 'what it is to be a woman' and 'which priorities' or 'methods' are operating the most strongly at any given time. In this way, they can be used to help women with self-understanding and daily living.

The first story in this chapter is one of trickery. There is a minor Grecian goddess of strife and discord. She was left out: not invited to a wedding party to which all the others were invited. The King of Thessaly was to wed a beautiful sea nymph. Eris turned up hurt. She tossed an apple into the midst of the party. On it was written the message: "For the Fairest". This was very potent: there was terrible strife between three goddesses who had all attended by virtue of an invitation. Hera, Athena, and Aphrodite contested with one another about this. The goddesses did not compete kindly in this matter. After the god Zeus sent them to ask a mortal man named Paris to be the judge of which of the three of them was 'the most fair', each of them turned to cheating. Every one of them tried bribery. Aphrodite won on a promise to give the judge Paris the most beautiful mortal woman living as a bride.

That promise was kept, but it was costly. Helen of Troy was the beauty, and Paris was Prince of another land. There was war over the change over of Helen so that she could come into Paris's hand. The gods of Olympus took sides. They were divided over the matter.

The good doctor introduces women to the notion of resolvable issues and concerns that emerge for individual women. She informs readers that for some, a clear self-awareness about which goddess is the predominant force for oneself can be therapeutic. Next, she moves on to show that women do not have to give themselves over to just one of these archetypes to the loss of all the others. For some, it may be the best plan but it won't necessarily make sense to all. She suggests to readers that one great joy about working with the goddess archetypes is that any given woman can learn to resolve many of her own concerns by opening herself up to the idea that it may take



more than one goddess to resolve the issue. While the psychiatrist dismisses Eris aside from her crucial role in instigating strife: whether Eris controls the events that women face or if she is simply viewed as a respectable means of drawing out differences and exposing competitiveness and differences of opinion, it is probably wisest to not leave her out. Whenever a woman has discord within herself or amongst the people in her life, there is goddess Eris, exposing the partiality of the truth.

The author recommends that women develop the idea of an internal committee. This is a bit like asking several important women in one's life for their opinions and advice, except that the goddesses are all meant in this case to represent activity within the patient's own mind and being. The psychiatrist looks at multiple ways in which this can manifest.

The author gets around to those goddesses who are aware and active, who is favored and who is held down or repressed. As shown earlier, Eris was very hurt due to having been repressed- she had been totally ignored by all of the others. Next thing, the others know she is acting out, and stirs up trouble. Yet, she is quickly forgotten again, as everyone focuses on the controversy that she has raised. Jean Shinoda Bolen does an excellent job of addressing this issue of favored versus repressed goddesses. She writes of the importance of being attentive to oneself and to become aware of suppressed and repressed or subdominant aspects of the self. The reason is that all of these need to be heard in order to be fully aware of who one is and what one is like.



Book 3, Women & Goddesses: Chapter 2, The Heroine in Everywoman

Book 3, Women & Goddesses: Chapter 2, The Heroine in Everywoman Summary and Analysis

This is the final chapter of the book. In it, she begins to discuss the heroine's journey. In this story, the protagonist is the 'star of her own life' as it is with everyone healthy. The way that is expressed is changeable because there are people who make intentional choices with respect to self-sacrifice usually due to how highly that person values something else- such as duty to family, a good reputation, or the importance of what other people think.

The author differentiates the heroine and the nonheroine, lest readers believe that everyone is a heroine. Really, just like heroes, that is an exclusive and elitist term and it is so intentionally and without apology. The psychiatrist uses a fiction novel to serve as an example. She shows readers how it can be when a girl or woman has a number of precious characteristics that are undervalued or to which others negatively respond. These troubles do often turn up in other forms for males, but as females, there is often the sense of defeat in the face of patriarchy or anxiety related to that combined with an unrealistic idealization of what it is like for males to be so. Here the focus is on what it is like for women. In the example, the heroine is faced with danger and opposition more than once.

Every decision to address real threat and danger constitutes some show of courage. Every choice of integrity has power. The consequences of our decisions are unavoidable. The author shows that these indicate the cost of choices. What we do and do not have, what we can do and what we will not do are intimately related. Events that draw forth meaningful decisions have a significant impact upon the defining the heroine.

Jean contrasts this with nonheroines. Women who do not take the heroine's journey go along with others to such a degree that they really cease to live their own lives. Most of the women who are this way are governed by their relational, vulnerable goddesses. She may spend far longer than necessary at a crossroads. She may reject the very sorts of decisions or trials and tribulations that would transform her into a heroine. While such women are generally useless and tend towards the norm, there is some chance for women to at least try to become heroines.

The author claims that the heroine does not usually head down that path with this necessarily in mind. Maybe she does harbor visions of herself as a champion of some kind. Jean tells readers that what initially inspires the heroine is simply that she is seeking others who are akin to herself. The heroine's journey is challenging enough to build her up. She must take some risks. She may not always be victorious. The trials and tribulations of her life are all part of her quest. The lady will have goals. These will

be supported by all the ways that she successfully chooses in ways that nurture the heroine in her.

The author points up intimate personal relationships as major. This is partly due to their role and is in part a reaction to the fact that for so many women, especially mothers, interpersonal relations are of great importance. She does not underrate the extent of grieving that is involved. Surviving grief often is part of the heroine's journey. If she makes it, then she continues on the path towards being a heroine. At this time, the author describes a little more to readers about depressions. Normally, there is some kind of letting go or renewal, rather like the earth when winter is involved.

The book ends with the author personalizing the events by addressing the readers. The heroine's journey ends, she tells the readers with union, reunion and acceptance. Often enough, she asserts the heroine may appear to others as an ordinary person.



Characters

Jean Shinoda Bolen

This is the author of the book. She is an M.D. psychiatrist. At the time of writing, she had already begun to develop her practice significantly. It was very much her intention that this book be a means of furthering women's mental health and Jungian psychology as well as nurturing her own public reputation.

The edition used to generate the summary came out twenty years after the title made it out into the public eye. The culture has changed during this time. It has also become apparent that work such as Jean's has had a ready market in the public and hopefully has been greeted as cheerfully within the field of psychology.

During the introductions, the author explains that she has written a number of books. Thoughtfully, she has included a fact that reveals basic wisdom. There has been at least one book about mature life for women that she had to wait until she was old enough to write. As adults, it can be reassuring that there are some things that still have to be grown into or outgrown- things that are not about weight gain and loss.

Artemis

This is one of the goddesses featured in this book. She appears early on. She is a goddess of the Moon. She is a divine huntress. She is very single. The majority of companions are female nymphs. However, there is a special male in her life. He is a celibate. As she is chaste, this is ideal for both of them.

She was midwife for her own mother. This immortal was able to do this for her mother immediately after she was born. Thanks to this, she assisted in the birthing of her twin brother, which took 9 days and nights to come to pass. Her brother Apollo was dedicated to the city, whereas Artemis was devoted to the rural life and to the wilds.

She is the presiding goddess over women such as Atalanta: independent, proud and fantastic. Such women, however, may need the input of other goddess energy. In this case, there was Aphrodite.

Hippomenes

This was a man who appears in the story simply because he truly loved Atalanta. However, he was her inferior at running, and she had only agreed to marry the runner who could defeat her in a footrace. He is referred to in the chapter on the goddess Artemis. Artemis, however, is not the goddess who empowered him to be able to win Atalanta, although in truth he was only able to do this because she allowed him to.



Aphrodite

Aphrodite is the goddess of love, especially sexual love. Her counterpart in Scandinavian pre-Christian theology is the goddess Freya. She has her own chapter in this book. Even so, she is mentioned before and after; therefore her appearances throughout the book are many.

Atalanta

This is a mortal heroine. She grew up in the wilderness, without normal parenting. Later in life, she returned to human civilization on a full time basis. At that point, she was well-known to be a heterosexual woman who was a fantastic hunter and also a superb runner. She was one of those people who was the best of everyone rather than only being the best of the women at these skills.

She appears early in the book. Her story is summarized as it shows the crossroads between the virgin goddesses and the relational ones.

Two of her lovers figure in the story. One is her mate in the wild. When she becomes a widow and goes to take up her inheritance from her father, other suitors appear in droves. One loves her and cries out to Aphrodite, the goddess of love. He is Hippomenes and manages to win the race against her and therefore gets to be her man, but only thanks to the use of distractions that the goddess supplied him with.

Arachne

This is a mortal woman who could compete at weaving even with the mighty goddess Athena. There is a story in which she weaves a tapestry equal in workmanship to the goddess's but inferior in subject matter. She uses romantic imagery about Athena's father Zeus and is turned into a spider by Athena because of it.

Adonis

This fellow was boxed up and shipped to the goddess Persephone while she was in the Underworld. He was sent to her by another goddess, Aphrodite, for safe keeping. It is not clear whether or not both these goddesses were married at the time or not. Persephone was, and Aphrodite may have been, married to Hephaestus by then.

Adonis was known for being beautiful. He and Persephone fell into something mutual and romantic while he stayed with her. This caused her to wish to deny Aphrodite his return. There was some strife about this. Adonis's view is not emphasized in this case. In the long run, Zeus was called in to act as moderator. He let everyone have their way some of the time. He told both goddesses that she could have him with her for part of the year. The rest of the year each goddess would do without him, and part of the year



he would be with neither of them. This also made it so that neither of the goddesses' husbands would have to have Adonis around all the time.

Persephone

This is one of the younger goddesses. She is Demeter's only daughter and is an only child. She is an Olympian. She suffers from being abducted and sadly even raped by the god Hades. This has something to do with older men having decided that she is going to be Hades wife although she had no part in the decision-making process.

She is rescued by a major effort instigated by her mother. By then, she has had a very small amount of nourishment from the Underworld. When she actually has the free choice to be Hades' wife or not, rather than just his victim, she ends up going back to him. Their dynamics may have changed so that he will handle her with improved sensitivity.

She rules as Queen of the Underworld after that. Years into her marriage, she meets Adonis, thanks to Aphrodite and becomes lovers with him. She is not permitted to take Adonis from her friend-turned-rival Aphrodite but does get to continue to have a romance with him, possibly only during the two-thirds of the year that she is not in Underworld with her husband but maybe even then.

Hades

This is the Olympian god of the Underworld. In this case, this is a reference to the actual afterlife: location and home for souls of deceased people. He is of the same generation as Zeus, Hera, and Demeter. He is one of their siblings. He was less powerful than Zeus and certainly less so than all the rest combined but certainly powerful enough to have a major role in the universe and to be the lord of his own realm

He took Persephone for a wife. He wronged her by abducting and raping her. Despite the horrible truth of this, he also was right about a number of things. By having her for his wife, the Olympian bloodline could diversify further, helping them to get away from the need for incestuous marriages. In addition, the power of the gods of Olympus would remain consolidated.

He ended up accepting a deal in which Persephone would be his wife if he would: 1) not rape her any more, 2) let her be away from the Underworld for two-thirds of the year, 3) not mess with her even if she had sex with someone else- which she did do. Within those limitations, it worked out okay. He is referred to mainly in the chapter devoted to Persephone.



Eris

This goddess is only mentioned briefly and very late in the book. When the author begins to show readers how to integrate multiple goddess archetypes into their sense of self and to see how decisions follow clearly from dominant forces within. One side effect of difference can be discord: this is goddess Eris's home turf. She comes up as having effectively instigated a great deal of competitive strife amongst three of the goddesses after having been spurned by being ignored and left out of a wedding invitation. She was reduced to going as an uninvited guest and there she stirred up trouble. She did not attack anyone; she sowed strife from real forces that lurked just under the surface of the dynamics between other goddesses.

Dionysius

This deity comes up late in the book when the author is discussing sexual ecstasy for women. In great news, this god of revelry left a legacy or a reputation to bringing great pleasure to his female sexual lovers. One would hope for this to be standard practice without all the drunkenness and often it is, but sadly not universally and unilaterally. Dionysius is the god of intoxication and of celebration.

Cronos

This god is referred to midway through the book. He was so jealously competitive with his children over his wife that he tried to destroy them. Also, he feared them so much that he attacked them. One translation of this god's name is Time. He is the father of Hera, Zeus and the other Olympians of that generation. Persephone is his granddaughter.



Objects/Places

The Golden Fleece

This is a famous item of the ancient Grecian world. It was known as a source of great wealth and indirectly of power. It is bound up with a famous story of the ancient Grecian world. A group of heroes exerted a tremendous amount of energy in order to get a hold of it and to take control of it. This comes up more than once, but most especially in the chapter devoted to Hera.

Mt. Olympus

This is a mountain intimately associated with the ancient Greeks. It is viewed as 'home of the gods'. That being said, the pre-Christian Grecian deities are also commonly called "Olympians" after this mountain.

Mt. Olympus is obliquely referred to on numerous occasions throughout the book, most commonly when the divine residents are referred to or whenever anyone gets 'cast out of Olympus' or when Leto gets to take the children up to Olympus to visit Zeus.

The Hearth

This is a central location in a home. It is the place where in the 'old days' and even now in some parts of the world where the fire place or fire pit is located. The hearth provides, heat, and light. It can be used for cooking, or for other purposes. The hearth is most emphasized in the book during the chapter dedicated to the virgin goddess Hestia.

The Hearth has a long-standing tradition of being this source and focal point of family life. It is decidedly not the sexual aspect but is in some ways more important than that as it is intimately associated with survival.

The symbolism of the hearth is twofold but after the manner of how every hand has both a back and a front side, both of which can be well known. The front side is the daily life: children, food, intergenerational relatives. The backside is that pure mysteriously raw feeling of home. There are people who can have and can create this 'home' quality and those who are not able to. Whenever it is present, there is the hearth, and in this book, the archetype of Hestia.

The Underworld

This is the land of the Dead. The term is used metaphorically to refer to the criminal world so extensively in the modern world that it must be emphasized that here in the



book, Goddesses in Everywoman it really does mean the land of the dead. The souls of the deceased, to the extent that they have retained individual forms reside there.

Hades is the ruler; he functions as the King and he has a younger bride named Persephone. About halfway into the book, the Underworld comes up strictly in relation to Persephone and her mother Demeter and the problem of abduction by Hades. The suspicion or belief is that Persephone was raped by Hades, which everyone would naturally hope is not true even when it is.

Persephone becomes the young Queen there, through her marriage to Hades. Hades is much older. This relates to the three generations of incest amongst the Olympians. Persephone, being Demeter's daughter is less closely related to Hades than he is to the Olympians closer to his own age: this is probably really part of the justification for the choice. She is Hades' niece, not his sister.

She accepts mere morsels from Hades, and because she received more than none and so little and through the power of the gods above to free her from the Underworld, Persephone is able to reside there for but a season of the year. This is a clear metaphor for the winter season, when things living spend a portion of the year being or appearing to be dead but then coming back in the spring.

golden apples

These are referred to in two radically different events. The first time they appear is when Aphrodite provides Hippomenes three of these so that he can win the foot race against Atalanta.

The next time, only one of these comes up. This is very near to end of the book, when Eris throws just one into a wedding party. It has a message written on it: "For the fairest". This one apple triggers a tremendous amount of strife that leads to the Trojan War and the reason why the deities are divided on that front.

ram

This is a male sheep. Normally they are peaceful and somewhat majestic when provided a mountain backdrop. They become very ornery and aggressive when confronting other males for territorial or mating rights. They are mentioned repeatedly but not very frequently during the book. There are rams associated with the golden fleece. They have often been used as sacrifices to the gods.

goddesses

These are obviously not an object in the ordinary sense. The point here is that these are not ordinary mortal women. In fact, they are not even heroic, extraordinary women. These are divine beings that, when perceived by mortals, will be perceived as female.



The ones in this book of nonfiction are the Olympiads. The author writes them off as actual deities in the sense with which Jesus the Christ is viewed in genuine Christians. It is important that readers see that while the author does not see the Olympian goddesses this way, this is how the term was meant in their time and nation of origin.

These ancient Grecian deities have often seemed a bit peculiar to humans because they are so anthropomorphic. This makes it easier to identify with them but makes it seem difficult to believe that they could really be divine beings if they suffer from limitations, mood swings and are not all-powerful.

party school

This is a term used to refer to a university or college more known for recreational activities than for academic pursuits. The author mentions it with respect to the goddess Aphrodite. It comes up halfway into the book.

god of war

This is the title for a deity who is the patron of warfare. The god in this role is Ares. He is mentioned in the book by his title, "God of War". Shocking as it may be, the reason he is brought up by the author has nothing to do with war except that that is his job. He, Ares, comes up as the son of one goddess and, when he has grown up, he is one

of Aphrodite's romantic partners.

Athena's Armor

This is a full suit of armor. It has been described in the book as golden and a part of Athena from her emergence from Zeus's head. The author refers to it during the chapter on Athena and in other places. The idea of emotional vulnerability and the metaphor of armor is used in reference to this during the book.

Thessaly

This is a Grecian city-state that comes up late in the book in relation to a wedding. There was a King of Thessaly named Peleus who married a sea nymph called Thetis. This is referred to very near to the end of the text.

Troy

The city-state of Troy is mentioned in the book. The war for Helen of Troy is reported as having been fueled by some strife which Eris easily caused at the wedding of the King Peleus of Thessaly. The goddess Eris did this simply by encouraging three other

goddesses to compete with one another over who was "the fairest". Nothing more was necessary to sow the original strife that led to the Trojan War.



Themes

Furthering Jungian Psychology

The author is a Jungian psychologist. At least, she was at the time when the book was first published twenty years ago. Early on in the work, she directly addresses the fact that there is a problem with Jungian psychology and psychology in general with respect to women. She shows clearly that while she very much values the benefits of the efforts of previous psychologists she feels that further efforts are needed to improve it. Part of how the field of psychology needs to be improved is in what it is able to do for women.

The first step is to locate and to describe female archetypes. The purpose of this within Jungian psychology is twofold. One 'side' is to empower a correct understanding of the female mind. Jean Shinoda Bolen explains to readers that there are attributes that can be found within females that are rooted in same gender identification. She remarks that some of these have been mislabeled by male creators of the theory as specifically masculine qualities. She further informs readers that there are two possibilities for what is occurring when an attribute such as logical thinking dominates. One is that the female is being controlled by what is called in Jungian theory 'the animus' or a psychologically male aspect of herself and of her self-identity. The other main possibility is that the female has a female self identify that includes this characteristic. Jean seeks to rectify this problem that can attack women by virtue of being only poorly understood by the male oriented theoretical work developed by Carl Jung. To explain this further: when the archetype for a hunting girl is an older woman who could hunt, with perhaps the ideal of a hunting goddess as the founding archetype, then for her- to hunt is not an expression of masculinity. In another female, the same behavior could emerge through her animus. That is, whereas her own femininity might not engage in such a behavior the predominantly subconscious masculine part of her mind...that may in some cases have internalized domination in certain ways, might ensure that she will learn to hunt. She might even do this 'because boys do' 'even though she is a girl'. These two types of psychological conditions are distinctive. The author is simply explaining to readers that it is important in her work as a therapist to be able to make this distinction. This is mainly because the archetypes influencing a given woman have an impact in the kinds of decisions that she makes, and those choices give shape to her lifestyle.

In order to free women up from chronic misinterpretation and psychic attacks from sources that are supposed to be genuinely helping, the author tackles this challenge by turning to pre-established societal structures and modes of consciousness. She does not invent new images of womanhood. She looks for some that are around within the current cultural climate. She selects some ancient pagan goddesses rather than female figures from the Judeo-Christian tradition. This might even really be why she also remarks that one of the greatest selling locations of her book has been New Age sections and shops. She had not predicted this, but the ancient Grecian goddesses are one of the proverbial and literal Old Religions.



The goddesses have been chosen in part because they are interesting, but also because they reveal that without resorting to her animus, a woman can do a great many things. In addition, women are not alike just as not all men are the same. As such, she has chosen a set of goddesses that, because they come from the same pantheon, can also be shown to work together. Through doing so, she hopes to advance Jungian psychology while correcting what she truly feels are errors in that with respect to the reality for women. For academics and scientific research, this approach is both healthy and normal.

Three Types of Goddesses & Women

The author has made a very special decision in the way that she organized this book. She has separated the selected goddesses into categories. The way that she has done so may not seem to be special to readers at first. However, what the divisions do is make it so that some aspects of women's lives that may have been sources of conflict are able to be resolved.

One of the kinds of goddesses is called the virgin goddess. This is intended literally but also extends far beyond this. The essential quality of this type of woman is in her sense of completeness within herself as an individual female. A woman who has preserved herself psychologically, emotionally and physically from invasion by the dark side of men, or perhaps even the good aspects of males, is said to fall into this category. Artemis, the huntress is one of these. She is always found with other females. A male was able to be an exception to this. As she is an intentionally sexually inactive woman, her closest male companion is also a celibate. How their relationship will be interpreted depends upon how the archetype is working. Maybe he is just one of her many celibate friends even though he is male rather than female. Then again, perhaps he is her lover, despite the absence of sexual involvement because there is still the energy of heterosexuality and he is the nearest approximation to a suitor that she has.

Another type is relationship oriented. Even if she knows what it means to be whole as an individual woman, she may desire the greater wholeness that can occur when two individuals form a union. As a couple, the two create a greater unity. There is more than one kind of these. Mainly they are focused on being wife, or mother or both together. Even though Aphrodite is both of these as well, the author puts the Goddess of Love into an entirely different category.

The last kind of goddess that the author discusses is the 'alchemical goddess'. Here she focuses exclusively on Aphrodite. This goddess has attributes associated with the virgin goddesses: she was often independent, she was free from having ever been victimized, and she did not come across as having been possessed or owned by a male entity. Aphrodite also had multiple romances, including a husband. She also had children. In this regard, she was also obviously a relationship-oriented goddess able to make commitments to children and to god-as-mate. For some reason, perhaps due to the diversity in her sex life, or the breadth and scope and manner of love over which she held dominion the author describes more in terms of alchemy. In alchemy, the person's



baser nature is refined and spiritualized. In addition, alchemy was said to be a path in which the first step is to find the Prima Materia, the fundamental matter. Then the rest of the path is the long process of learning various means for inducing chemical changes and refinements so that eventually gold can be brought forth from what was originally nothing but lead, and the so-called Philosopher's Stone can even be found. At present, gold is known to be atomically pure and therefore the transformations that would be required to exchange lead into gold would have to take place at the atomic or subatomic levels and would probably require delicate and intense nuclear reactions in order to be achieved. What the author is really saying about Aphrodite is that her love abilities are that powerful.

Women's Sexuality

The author has included a strand devoted to human sexuality. She provides an overview of the life stages of women in the vast majority of chapters. As well as these, she includes the subject of sexuality.

Readers may be surprised by some of what they read. Some of it may seem or even be hurtful. There may be parts of it that remind some readers of painful or challenging experiences of their own. Other times, readers may feel suddenly over-inundated by 'bad news' as they read seemingly endless stories about the lame sex lives of women instead of the joyful news of women's' awesome sex lives.

Readers may discover that this is a whole new world opening up between the pages. The discovery that not all women are alike about sexuality may be refreshing. This is especially the case in terms of learning that female sexuality can be likened to any of these goddesses.

Aphrodite and Persephone are the most ardently and perhaps even wantonly sexually expressive in their natures. The great news is that they are highly competent, are or can develop well-justified confidence in themselves in this arena of life. Intensity, passion, and plenty of energy are hallmarks of the sexuality of these ladies.

The challenge revolves primarily around marriage, long-term commitments, security that is as much emotional as financial and parental. Here, these same goddesses may well find themselves confronted with challenges that occur due to the same characteristics. The good doctor's advice here is the same as it was with other concerns during the book. Women can work to cultivate other goddesses or goddess qualities within themselves. For example, in the case of an Aphrodite, nurturing relational qualities and other traits that are conducive to marital success, should that be desired, is really the best one can do.

Women can embrace all of this affectionately. Another challenge is of course to work with the right sort of partners. One may be faced with a question: Can this be changed and still be good? Just as one woman may hope that she and her partner can help her to become more passionate- this may be the choice of mate or the skills, another



woman may be yearning to reign in her wild and joyful passions enough to enable her to sustain a healthy and stable marriage. For these situations and more, the author has shown readers how these goddess archetypes can be used together in groups to yield the desired results.

More than likely women will feel one way or another helped as much as disappointed or distressed by what the author has written regarding women's sexuality in relation to the goddesses.



Style

Perspective

The author is a contemporary Jungian psychologist of American citizenship. She has written the book based upon the real need for women to help other women by doing some of the work to develop Jungian psychology. The reason is that the men who put work into this psychological theory and system had all of the limitations and biases of that. As such, women such as the author need to complete the system by doing our/their part of the labor to bring Jungian psychology up to standard by enlightening the women related areas of the field.

The author does not make her own religious practices clear in the book. She does clarify that she is not a worshipper of the ancient Grecian deities whom she presents to the readers. She does view them as accurately representing archetypes of the female mind and modes of operation.

The book is written from the basis of a medically trained clinical practitioner of Jungian psychology. The work is a somewhat popularized form of what is intended to be a contribution to the field of Jungian therapy designed to especially address the needs of women. Of course, it is hoped that this will also help men and boys as the ways they relate to women will always matter.

Tone

The tone of the book is serious. It is objective, but the author is careful to not be excessively so. The reason for this is partly the gender bias but also due to the nature of the subject matter. Psychology and the goddesses are interpersonal in their focus. As such, 'impersonal objectivity' would undermine the intention.

The purpose of the book is to educate readers. Some self-help is implied, but the doctor is very clear that this should not be substituted for professional therapy. There is

an unspoken but obvious hope that readers will be able to use the information to help themselves but also to better understand and to appreciate women on the whole, as a group.

The author intentionally relies upon the power of myth- that is, of story, to convey some truths. The use of the myths is not for deception, which is significant in itself. She imparts to readers a set of important aspects to the life of archetypes and helps women readers to see how the influence of each may manifest in her life.

The work is very beneficial in that it really does cover many areas of women's lives. She refers to different ages of life. She writes about how a given need influences which of



the archetypes a woman is dealing with, be it professional endeavor, motherhood or romance.

Structure

This piece of literature is designed to be readily accessible to the reader. The author begins with a basic introduction to goddesses and to archetypes. After she has explained to readers the main purpose of this project, she moves into the next phase.

She shows readers the way that she has categorized the goddesses who will be serving as models of womanhood. When she clarifies the independent virgin goddesses from those focused upon relationship this serves women by revealing how much a woman's own psychological processes can be altered by the type of goddess energy with which she is working.

After that, the author introduces each goddess. She tells readers a myth, to help them to get to know the goddess. Then she puts the goddess into contemporary context. By shifting back and forth in this way, she makes it easier for readers to be able to see how she can relate to this goddess herself and how to relate the goddess to contemporary life.

This shows women a variety of ways of self-relating, of relating to others. During most of the chapters devoted to individual goddesses, the author also writes about stages of life for a woman and how she might be affected differently depending upon that phase by each archetype. This alleviates and prevents confusion for females because it will help her to see when the goddess involved is a different one in contrast to what has changed strictly due to the maturation process.

The book concludes with an effort to complete itself by strengthening the personal and relational intentions of the project. The author shares a personal story with readers. She ends the book as if she were signing a personal letter to each and every reader. Since she has explained earlier in the text how much compassion and the diffuse and generalized love that this entails is a motivational force, readers will be more prepared to take this the right way than they would have been otherwise. By the end, the psychiatrist has shown readers a number of things including how to observe the goddesses as archetypal models of the feminine, and how to view these in terms of the society in which women live today. Of course, the re-contextualization updates the images, and the deities have been reduced from religion to psychology but the timeless essence of their qualities has also been revealed and shared.



Quotes

"Hestia can be found in the quiet order and sense of solitude that comes from doing 'contemplative housekeeping', " p. 116

"A Hestia woman shares the attributes of the goddess in being a quiet and unobtrusive person whose presence creates an atmosphere of warmth and peaceful order," p. 117-118

"This is a vivid picture of rampaging destruction, a metaphor for an Artemis woman on the warpath," p. 68

"And an Artemis woman can be cruel to a man who loves her," p. 68

"The new theory I have elaborated on in this book is based on the existence of archetypal patterns, a concept Jung introduced," p. 45.

"Thus, when a woman hesitantly enters the workplace or groves of academia, aided by an animus or masculine aspect of herself, that aspect may be represented to her in her dreams by a dimly perceived man...who is with her in an unfamiliar and often dangerous place," p. 44.

"He likes her combination of homebody and independent spirit," p. 124.

"There is always something 'old and wise' about a Hestia woman," p. 125.

"The Hera woman considers her wedding day the most significant in her life," p. 154

"...mostly as part of his social facade," p. 154.

"Such women are often defensive," p. 194.

"Just as the Demeter woman has difficulty saying no because she identifies with the good and giving mother, so she also resists acknowledging her anger at those she loves," p. 194.



Topics for Discussion

Early on in the book, the author states that when it comes to the virgin goddesses that somehow "No man has been able to get through to her". Agree or disagree with this comment and provide supporting evidence.

Which is your favorite type of goddess of the three presented? Why?

Do you identify most strongly with any one of these goddesses? If so, which one? If not, name the ones that are most prominent in your life.

Which do you prefer: Artemis' Sisterhood or Athena's unity with male power structures? Explain your answer.

What do you think it means that even Olympian goddesses could suffer and be hurt by as well as benefit from their male counterparts?

What do you think of Hippomenes having to resort to tricks of distraction to win Atalanta?

Do you think the author is unfair to Aphrodite since she is also a wife and a mother? Why or why not?

Agree or disagree with the author that the Goddess of Love is so different from the other goddesses. Defend your answer.

Which category that the author provides would you put Eris into? Explain why.

Which of those in the book was your favorite goddess? Describe why if you know this.

Describe how you think this work will benefit Jungian psychology and women.