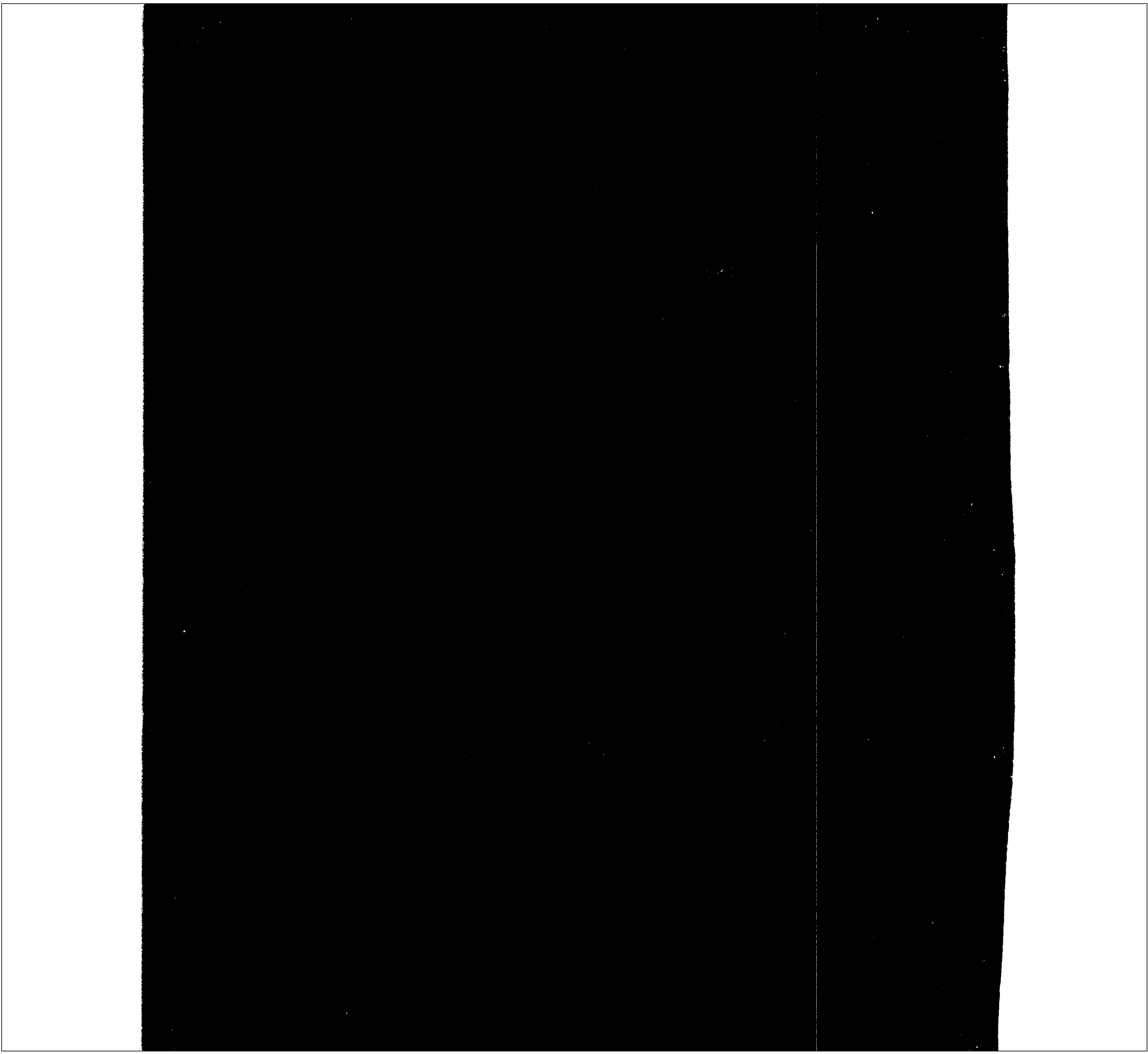


IMAGE

AN ACTION RESEARCH JOURNAL
ON
PERSONAL AND ORGANISATIONAL TRANSFORMATION

THE INSTITUTE OF CULTURAL AFFAIRS and LENS INTERNATIONAL



IMAGE

AN ACTION RESEARCH JOURNAL ON PERSONAL AND ORGANISATIONAL TRANSFORMATION

The Action Research Journal is written to communicate designs, formats and ideas of transformational processes which promote the human factor in private and public sectors. It is published by the Corporate Services Division of The Institute of Cultural Affairs: India for distribution through the Asia Network of ICA and LENS International organisations. These include ICA: India (Bombay, Panvel and Pune), LENS Services Pvt. Ltd. (New Delhi), LENS International Malaysia Sdn. Bhd., ICA: Australia, ICA: Taiwan, ICA Associates (Hong Kong) and LENS International Japan.

The Action Research Journal draws on a variety of sources including other ICA world-wide offices and affiliated professional consulting organisations to provide a spectrum of practical tools and constructs that facilitate individual and organisational transformation. We welcome comments and articles from our readers.

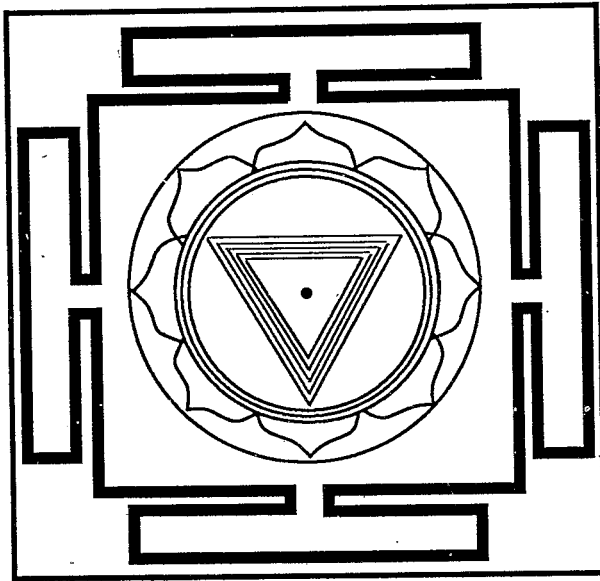
ISSUE TWELVE SEPTEMBER 1991

"THE FEMININE PRINCIPLE"

TABLE OF CONTENTS

| | | |
|----|---|--|
| 2 | Journal Overview | An introduction to this issue |
| 4 | The Feminine Principle in Organisations | An article by Dr. Anke Wiegand-Kanzaki, Director Max Mueller Bhavan, Bombay India |
| 8 | It's a Woman's World | A chapter from Sam Keen's book <u>A Fire in the Belly. On Being a Man</u> |
| 13 | Shakti | Understanding the Hindu Tantric concept of feminine energy and the need for men to integrate this for wholeness, by Dr. Homayun Taba - Tabai |
| 15 | Bhringi Management | Exploring the present one-sided attitude of Indian management, by Marguerite S. Theophil |
| 17 | Mutuality Culture | Dr. Roger Harrison presents a model of a "higher consciousness" corporate culture that has love and trust as its foundation |
| 19 | Goddesses as Inner Images | A chapter from the book <u>Goddesses in Every Woman</u> by Jean Shinoda Bolen, M.D. |
| 23 | Book Review | <u>If Women Counted</u> by Marilyn Waring, reviewed by Mary K. D'Souza |

JOURNAL OVERVIEW



KALI YANTRA

The symbol for this issue on The Feminine Principle is the Kali Yantra. Kali is the shakti of Brahma, the unmanifest essence behind creation. In her eternal play of cosmic action, Kali acts as creator, maintainer and destroyer, always remaining free from the veil of maya which she creates. She is usually depicted as being gruesome, the ruler of the lower passions: greed, lust and anger. At the same time she destroys impurities, bringing the body, mind and soul in tune with the higher self. Thus as her victims fall, so they are liberated. Kali is therefore the mother of compassion and purity. She takes many forms, sometimes old and wise or young, virgin and innocent in her godliness. Kali has an invoking mantra which, as a visible force, manifests to the mind's eye as the accompanying yantra.

In terms of symbology, the center point is bindu, pure consciousness, Brahma. The five triangles represent the five jnanendriyas (sense organs): eyes, ears, nose, mouth, skin; the five karmendriyas (motor organs or organs of action): feet, hands and genitals; and five pranas: prana, udana, samana, apana and vyana. The eight petals are the eight-fold prakriti: earth, water, fire, air, ether, manas (lower mental mind), buddhi (higher intellect, intuition) and ahamkara (ego, doer). The circle is the symbol of avidya (ignorance). This yantra can be used as a focus in meditation to develop concentration and one-pointedness of mind.

The last 20 years have seen a remarkable shift in the self-understanding of The Feminine Principle. Rooted in a reawakening to the Earth and its care through the ecology movement, a new appreciation for the values traditionally understood as love, care,

nurture and bonding has spread to the established structures of society. Institutions are seeing the need to embody these values within their cultures and often are experiencing difficulty in enabling these values to co-exist with more dominant Masculine Principles of self-reliance, independence and assertiveness.

The aggressive, entrepreneurial manager, for example, has to also discover how to nurture and co-labor. Training may help, hiring more women may help, becoming more introspective may help, but there is something even more fundamental needed for this Feminine Principle to take root in our organisations. All of these can too easily be and too often are superficial attempts to "have your cake and eat it too", i.e. allow for some of the "nice" features, but keep a firm dominant position for the Masculine Principle. To see Transformation as a possibility means embodying the Feminine Principle within ourselves and our organisations. We must gain an appreciation for its power, its "dark side" and its role in the creative process.

This Issue

This issue will not completely satisfy this new understanding nor will it attempt to prescribe how to proceed in making this into a reality. Instead we offer a series of articles meant to stimulate the dialogue that must go on within our organisations. Much more needs to be written and, more importantly, "lived" to demonstrate how this is to be practically done. Yet until it is, transformation will continue to be an elusive goal for us all.

We are pleased to offer to our readers the thinking of several contributors that are new to this Journal. The lead article *The Feminine Principle in Organisations*, is contributed by the Director of the Max Mueller Bhavan in Bombay. Dr. Anke Wiegand-Kanzaki, is a long time scholar on the subject of The Feminine Principle and has lectured and presented papers on the subject in Germany as well as India.

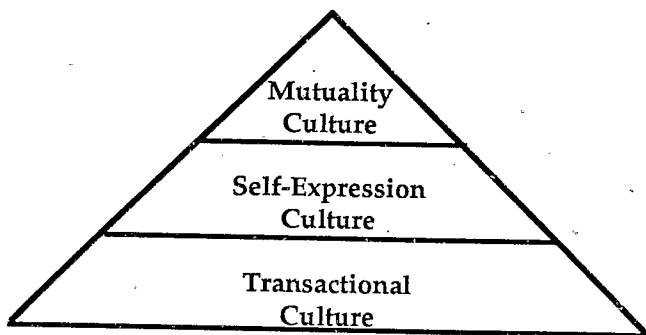
A different aspect of the Feminine Principle is presented in our second article, *It's a Woman's World*, an edited chapter taken from Sam Keen's book, *Fire in the Belly*, Bantam Books, 1991. Sam is a leading spokesperson in the rapidly growing Men's Movement in the United States. The book is about men discovering their true nature, what one might even call the true "Masculine Principle". Using his own life journey as his guide, he takes the reader on a deep introspection into the male psyche. In this chapter he uncovers man's unconscious bonding to woman and submits that until men recognise it, they will never be free to find their

true Maleness. We would highly recommend the entire book for your reading and understanding of the scope of change required of men before a truly co-partnering relationship can be established.

The next two articles come from a husband and wife team who have been working in India in consulting for many years. Hodayun Tabai - Tabai and Marguerite Theophil are partners in their firm, Orientations. Dr. Hodayun Tabai introduces us to the Indian principle of Shakti. There is not an equivalent term in English; but it is best understood as the "creative principle" or energy and it is one of the main attributes of the Feminine Principle as understood in Tantric thought and literature. He presents an enlargement of the concept to include the universal feminine aspects as they appear in both sexes.

One of the contradictions experienced in India is that although the country is rich in understanding and pioneering in a comprehensive picture of the forces and powers in the Universe and the interior of human beings, it is also the place of some of the extreme examples of negation of these same understandings. Not the least of these is in the role of women and the application of The Feminine Principle in organisations. Marguerite S. Theophil helps us to see part of this picture and how it came to be in her article **Bhringi Management**. There is a one-sidedness to the present Indian management style. Marguerite uses the ancient understanding of the Indian culture to show how humanness needs both the masculine and feminine gifts.

Roger Harrison, Ph.D., of Mountain View California, has become a great colleague in the pursuit of the processes of transformation. In an earlier issue of Image (#2, Dec. 1987) we used his concepts of Attunement as a vital aspect of authentic corporate culture. In Issue #6, Sept. 1989 we printed his article on "Culture and Service". Roger has continued to expand and deepen his work in this area, presenting for us the consciousness journey for an organisation's culture. He presents a three-tiered model of organisational consciousness.



He sees three distinct levels of consciousness for an organisation, the Transactional Culture, typified by high structure and control, Self-Expression Culture, which is highly entrepreneurial and reward centred, and finally **Mutuality Culture** having a rich life of concern and love (agape). We are indebted to Roger for his writing and have excerpted a section from his description of the three cultures that focuses on what we would call The Feminine Principle.

Two other articles are included. The first is from the book **Goddesses in Every Woman: A New Psychology of Women**, by Jean Shinoda Bolen, M.D. This article discusses the feminine archetypes seen from the perspective of the Greek hierarchy of gods and goddesses. The author talks of the presence of these archetypes within every woman and of the need for their creative co-existence.

Finally, we have included a book review by Mary K. D'Souza of **If Women Counted: A New Feminist Economics**, by Marilyn Waring. This book provides valuable insight into the continuing exploration of new economic models for our societies.

Future Issues of IMAGE

We would invite our readers to contribute their thoughts, models and experiences for publication in the forthcoming issues of IMAGE. Although the sequence of topics has not been finalised, we are planning to publish issues on the following topics:

Strategy
The Corporate Process
Power
Vocation

We will also be publishing ongoing research papers on organisational transformation as they are developed by participants in the Transformational Leadership Labs.

Finally, I would like to thank all those who have written and shared their appreciation and suggestions for this Journal. Please keep them coming!

Jack Gilles
Editor

THE FEMININE PRINCIPLE

Dr. Anke Wiegand-Kanzaki, Director, Max Mueller Bhavan (Goethe Institute) - Bombay, India

Although the following text talks of the 'feminine' principle, it is not the exclusive domain of women; Men too can, could and ought to follow it, and indeed some do. Nor does it mean a detraction from the feminine principle that several women have opted for the male principle, where women are seen as total converts, as opportunistic collaborators, in pursuit of rapid career chances or whatever other reasons. Converts are often fanatics - and so there are women who have crossed over to patriarchy, fulfilling its norms - a 150%.

Both patterns of behaviour are detrimental to the cause of women and the feminine principle, as they generate fear and dejection in those who had pinned their hopes on it, besides playing into the hands of the cynics, who would come up with the expected argument: "we did give it a try with a woman for this or that function. Nothing has changed, in fact, things have got worse". Conversely, there are open-minded and sensitive men who follow the feminine principle in many professional situations. Just as I don't narrowly associate 'femininity' with women, I don't mean it in the restricted, biological sense when I speak of 'motherliness', but as an aspect of the feminine principle: to be receptive, to allow growth, to develop, understand, support, mirror, to energise. Motherliness thereby is one aspect of femininity and is by no means the only one.

Learning and knowledge were represented by Goddesses in Greece. This association still exists in India. We will come to the specific feminine intelligence later. Thousands of years of patriarchal brain-washing - with the tacit consent of women, willy-nilly; yet the lateral thinking capacity of the feminine principle has not been destroyed. The energy endures. We are witnessing today the first signs of its resurgence.

One swallow, however, does not make a summer... I write from my long years of experience in a semi-government cultural organisation and as a lecturer in a (Japanese) university; that is to say, my professional experience pertains to promotion of culture and cultural service. These experiences and the interaction with other organisations of similar aims but of different nationalities have merged together in my reflections.

It would easily take a book to write on the feminine principle and its unfoldment in organisations. For the space of this article, I restrict myself to a few aspects that appear to me to be specially important.

- the ethic of belongingness
- power from within
- work and life
- another language
- the new aesthetic

Under each of these points, I will try to discuss what organisations stand to gain and where and what kind of difficulties can be expected.

To avoid any misunderstanding, I would like to state at the outset that to talk of the feminine principle in the present day can be no more than an attempt. Millennia of patriarchal hegemony, with the tolerance and cooperation of women, has warped the ideas of femininity among both the sexes. Femininity, therefore, has to be rediscovered - in the past, in the niches where it has managed to survive, in little traces, in the sub-terrain - and it has to be redeemed and explored imaginatively.

It is an experiment to live and work according to the feminine principle. This text, therefore, should be seen as a draft, tentative, provisional. It is marked by different degrees of clarity, depending on the results experienced so far and on the emerging new possibilities. To start with, a fundamental difference between feminine and male orientation of values: the particularistic ethic of belongingness (the ethic of the place) as against the universalistic ethic of the law.

The Ethic of Belongingness

Law and justice accruing thereof are an invention of the patriarchy and nothing characterises it better than: *Fiat justitia, pereat mundi* - Let there be justice, even if the world perishes with it. Law and principles, norms, standards: square, rigid, grids, imposed from outside. Let us look at the criteria applied by organisations for recruiting employees, how 'superiors' deal with a team, a group of colleagues that they find in an organisation.

The patriarchal ethic calls for examinations in which everyone has to know the same thing. The ethic of Law standardises and excludes. In contrast to this, the ethic of belongingness accepts diversity. It does not ask to see the certificate of qualification but whether the person in question can contribute to the common task.

A concrete experience that brings this difference into sharp focus: A new rule stipulated that only post-graduates with an M.A. degree were henceforth qualified for a teaching assignment. A departmental head protested. She had engaged in her department a former photographer (who, incidentally, successfully returned to his original profession later), a former textile engineer and a

IN ORGANISATIONS

former medical-technical assistant for this teaching assignment. They had been, according to her, the most able, imaginative and committed teachers that she had ever met in all her career. She was, however, out-voted in the ensuing discussion. But the decision proved to be ineffective and was revoked after a very short period.

The ethic of belongingness is anarchistic. It says: Qualified is not someone who corresponds to official definitions of being qualified, but someone who belongs and wants to belong to us. This attitude is not to be confused with 'laissez faire' or 'anything goes'. What is expected is an honest and fair contribution to the best of one's ability, but this ability is measured at the level of potential and not according to some abstract norms.

This would mean that capacity and willingness to learn, the scholastic progress measured within the specific parameters of the individual's background, and the prognosis made based on these factors carry more weight than the 'possession' of knowledge or even experience acquired at a given point in time in the past. To put it concretely: the criteria for the assessment of the photographer (in the example above) during an eventual probation period would be far different from those in the case of a candidate with 5 years of teaching experience.

A second example of the question of justice: A colleague's house has been damaged by storm. Our organisation has an emergency-fund that we mobilise. The argument against it: Now, all the others will queue up. The typical, patriarchal justice (combined with anxiety) by which - just to play it safe - nobody will get anything.

The grim prophecies, incidentally, did not come true... To act according to the 'ethic of belongingness' is an asset for the organisation, if there is enough scope for flexibility. For example, to engage people on a freelance basis and to pay them according to a flexible, point-system, only causes problems in rigid organisations with fixed job allocations and pay scales. And a happy isle of anarchy - however productive it may be - is an inevitable red rag for bureaucrats. The response invariably follows, a demoralising precedent for the minority that tries things out differently and an attribution of its energies, if they find no support 'from above'.

To work according to the feminine principle therefore also means to develop political strategies and to constantly display courage of conviction.

Another problem that can show up is when work units oriented to the 'ethic of belongingness' are assigned colleagues, recruited according to the patriarchal, male norms.

Power From Within

Most organisations are built according to the geometric principle of the pyramid or the cone. Down below is a broad base, above it a middle structure and right above where the air gets cold and rarefied, the so-called top management. Decisions are taken 'up there', in most instances arbitrarily - despite institutionalised participative and veto rights of councils and committees and union representatives and are then 'passed'. Those that are below - implement.

"The spirit," so says the 14th Dalai Lama, "dwells in higher places, the soul in the deep, shady valleys." The soulless 'top' of a pyramidal structure, in which each floor is insulated from the one below through a concrete roof, is not the abode of the spirit, but a hardly recognisable caricature of it. The male-patriarchal principle loves hierarchies and the insignia of power: bigger and bigger writing tables, longer and longer cars, etc. etc.

And it loves demarcations, separations. The closed door (perhaps even sound-proofed), the barrier of the secretariat, the separate entrance and the elevator, the exclusive dining room, which is perhaps not called a canteen anymore, but a casino. All of which is calculated to awe and inhibit those brought up in an authoritarian tradition (but ends up striking a funny chord in spirits that are somewhat freer).

The protective walls and isolation have the apparent advantage that the top leadership in its fortress can take quick decisions, undistracted by criticism and other such disturbances. The system, however, has the great disadvantage that unilateral decisions that are taken without the backing of those 'below', provoke being sabotaged, not even necessarily in a conscious manner: things will be conveniently forgotten, delayed, kept pending.

That, in turn, necessitates control. Resistance is muzzled by using pressure or manipulation, which in turn produces more resentment. In the worst instances, people get into accidents, get stomach ulcers or die of heart attacks. This is the not-so-funny side of the male-patriarchal principle. Quick decisions, moreover, are prone to mistakes, rectification measures have to follow suit. The time supposedly gained and not 'wasted' on discussions, gets lost.

The feminine principle dispenses with symbols of power within the organisation. (More on it later under "Aesthetics"). It will be unrealistic to expect that one can do away with them completely in the interactions outside wherever the male principle operates. But the frills and fanfare will steadily fade out of the scene, as the feminine principle spreads roots and begins to prevail.

The feminine principle minimises demarcations and separations. Authority by competence replaces authority by hierarchy. Participative thinking and discussions allow for diverse perspectives and reduces mistakes. Consensus ensures that the entire team stands behind the decisions taken; sabotage is averted.

"Power from within" also means flexible or shared leadership. The person higher up in the hierarchy in a formal sense can retract in certain situations and leave the role of the representative, speaker or leader to a more competent.

Three examples, two from Japan and one from my present place of work: a Japanese construction company has weekly security meetings on a big construction site, in which everyone takes part: representatives of the management, architects, engineers, but also the man who, for example, guards the gate. Apart from the security problems that are discussed, a "blue collar" worker 'digresses' and makes the observation that the first lot of windows delivered is faulty. The supply company is informed immediately, thus averting major mishaps. The man at the gate has noticed that the supply-schedules of two companies clash with each other. He points out that this would result in a bottleneck. The schedules are reorganised. The work in question is not only carried out without any mistakes but in a record time.

The internationally known Japanese sociologist, K.S., in advanced age, takes part in a conference, accompanied by a whole group of his students. Later they discuss the papers they have heard in a cafeteria. The advantage thereby for K.S. and the university is evident: the youngsters are led by K.S. and his experience into another world, into his world. The youngsters are not yet fixed in any particular direction; they listen and understand without any preconceived notions. And K.S. protects himself from ideological atrophy in that he interacts with them, listens to them.

In the Institute where I work presently, Independence and Initiative are written in capital letters. Valuable feedback - based on identification with the common task - comes not only from the so-called "senior staff", but also from the telephone operator and the driver.

An organisation only stands to gain from elimination of hierarchy, power from within, shared power and alternating roles of leadership. The transparent and flexible system reduces fear, a great impediment to intelligence and creativity. It enables growth, unfoldment, experiences of achievement and gratification. Mistakes, when they occur, are tackled together, without having to resort to strategies of finding scapegoats.

This also means that there is no passing the buck. The top leadership cannot claim that an incompetent team is at fault; the team can't say that 'those up there' have messed it all up. Elimination of hierarchy according to the feminine principle does not mean abdication of responsibility 'downward': the motherly principle always protects the weaker. And looking on the colleagues as resources for ideas, criticism, creativity according to the feminine principle never means expropriation.

In place of the pyramids and conical structures with their vertical flow of decision from the top, which is then passed down the line per instructions, emerges a net-like, organic structure, in which power is passed on as 'empowerment', only to come back and to circulate.

Work and Life

The male principle with its predilection for fragmentation has increasingly separated life and work from one another and has made them mutually impermeable. Everything that is supposedly not part of work - the creative break, a conversation in between, the private phone call - is banished from the work-world, which only results in making it unbearable and in quests for escape-routes.

Germany has ushered in the 38-hour week and flexible working hours. Come Friday noon, a great number of the work-force plunges into weekend activities; the chrome-avalanche starts to roll. Surveys on working hours show that high up in the pyramid not only is the air rarefied but there is a dearth of free time. The greater the responsibility, the longer the day and the week. Whoever is loath to share power has to pay dear.

In contrast to that, not all expressions of life have been swept out of the Japanese work-world. The working hours are long, but interspersed with breaks, conversations among colleagues, eating and drinking together. Many working days culminate in the bar. However, as even in Japan the living and working space are different in most cases, two distinctly different worlds come to be, whereby, ironically enough, the working world is organised more after the feminine principle and the female-dominated familial world increasingly according to the male principle.

Children are pushed and pressurised into performing - measured according to school grades and other norms from outside. Many men feel out of place and superfluous in their free time at home. Pensioners are often compared to bulk freight in public discussions.

As integration of life and work - with the number of jobs and load of work remaining constant - inevitably leads to longer presence at the work-

place, a dilemma occurs. My solution for this is as yet not too clear and admittedly utopian: for example, a restricted and time-bound introduction of children into the work-world, without the course hampering their educational chances in any way. I am merely suggesting a greater border-hopping between the work-world and the school. I don't however have any concrete experiences in this regard and therefore leave the question open. Answers are after all the death of questions.

Another Language

The male-patriarchal language, however veiled, is the language of command. Typical forms of communication are instructions, the memo: holy texts from above that do not expect or allow comments or responses. The communication flows only in one direction - asymmetrically. The ranking in the downward movement of communication can be ascertained on every internal circular in the hierarchical listing of names. It is imprinted through designations and initials, codified and defined.

The system stipulates the pecking order - who is entitled to speak to whom, when and about what. The curbed responses filter underground producing resentment. The steelier the silence in the immediate presence of the decision-dispenser, the louder the complaints of his colleagues in his absence or after work - almost a law of Nature.

The feminine principle on the other hand encourages symmetric communication and the free circulation of speech. Organisations with a stamp of this principle do not have any language code, as there is no provocation for sabotage. Such an organisation develops its own distinct culture of conversation, arguments and most importantly, narration. Narration of accidents and mishaps, but also of joint plans, of successes achieved, of the get-togethers in celebration of the successes. The ethic of belongingness demands openness. Power games, manipulations, lies and threats that characterise the patriarchal power and its verbal and non-verbal language do not have a place here.

Openness, however, is not to be confused with transparency. Where integrity is respected, where trust is the order of the day, secrets are also allowed. "I try not to lie, but I don't say everything that I think." Especially in the West, the non-hierarchical group is associated with suppression of individuality to the point of brain-washing. This is a grave misunderstanding. To work at a common task and to communicate openly by no means demands laying bare one's soul. The feminine, motherly-principle being undogmatic and anarchistic, protects the individual space of each of the group-members and enables thereby a great degree of individual

unfoldment.

The New Aesthetic

Work-units organised according to the feminine principle stand out for their atmosphere of cheer and light-heartedness, freedom and easy wit - a result of the reduction of fear and acceptance of the shadow-side of oneself. The ethic of belongingness transforms itself here into Aesthetics, or rather manifests itself as Aesthetics.

"Whoever stands on tiptoes is off balance," says Laotse . . . If people do not need to act important or throw their weight around for want of recognition, they can retain their contact with the earth with grace and equanimity. This is also reflected in the absence of the outward props: power-dressing in pinstripes and ties, the trenchcoat with the expensive English brand name over the arm; the briefcase, the bow-stringed blouse for the women and the obligatory pearls over it. In short, no copy-book sartorial code of any kind. No deliberate 'corporate identity' knick-knacks with designer potted plants, chrome and leather.

The 'corporate identity' is rather made visible in the fact that everyone is well informed about the organisation and can give this information with courtesy and a smile. The identity is first and foremost atmospheric. And not a trace of stifled, resentment-filled subservience.

On the other hand, such old-fashioned values like dignity and style: born out of self-respect, respect for the others and pride in the work organised according to the feminine principle. The sense of honour and pleasure in representing such an organisation would have to show through.



IT'S A WOMAN'S WORLD - Sam Keen

I had recently been divorced after a seventeen-year marriage. My children were living a thousand miles away. I was madly in love with a beautiful young woman. She was rapidly slipping away from me and I could already feel the other man, a dark moody poet, lurking in the shadows. My life was coming apart at the seams.

One day I went to talk with Howard Thurman, a friend for twenty-five years, true witness, grandson of a slave, mystic, philosopher, a man acquainted with darkness and the journey of the spirit. Through a long afternoon we talked and sipped bourbon. I told him about the pain of the divorce and my disintegrating romance.

And then he told me a story:

"Once there was a man who loved a woman beyond all measure. He sailed away with her and one day came to an uninhabited island. Leaving her on the boat, he explored the interior, and deep in the forest he came upon a stone image of an unknown god. It radiated such a sense of power that he fell on his knees and prayed for his beloved: 'May her life be full and happy. May our love develop in a way that will be fulfilling for her.' As he headed back he came to a hilltop, and as he looked out across the water he saw his boat and his lover sailing away. His prayer had been answered."

The last thing he said before I left was probably the single most important bit of advice I ever got about being a man. "Sam," he said, "there are two questions a man must ask himself: The first is 'Where am I going?' and the second is 'Who will go with me?' *If you ever get these questions in the wrong order you are in trouble.*"

When I left Howard's book-lined study, I knew the tide had changed. The rivulets of grief for a lost marriage, for absent children, for the ending of an impossible romance all flowed together and I found myself walking and weeping, but knowing the time had finally come to sever the umbilical cord that attached me to the goddess who was to have been my salvation. I found a phone booth and called her. "I know it is time for you to go," I said. "As much as I want to be with you, I know there is no way for us to remain lovers. I am too old and too raw to be casual about love and you are too young to be faithful and make graceful commitments. Go, without deception or guilt. I love you. Good-bye."

I didn't change into Superman when I stepped out of the phone booth. I was still weeping. But as I trudged up the steep San Francisco hills I could feel an electric, erotic power surge up through my legs, boil into my belly, and rise into my chest. I walked for hours, awash in the turmoil of clashing emotions, grieving and coming alive. Finally the clashing waves of bay and ocean quieted, the waters grew

still, and I went home to rest and begin a new life.

It was slow in dawning on me that WOMAN had an overwhelming influence on my life and on the lives of all the men I knew.

I am not talking about women, the actual flesh-and-blood creatures, but about WOMEN, those larger-than-life shadowy female figures who inhabit our imaginations, inform our emotions, and indirectly give shape to many of our actions.

As befits divinities, demons, and archetypes, these phantasms of our imagination will appear in uppercase letters while flesh-and-blood women will appear in lowercase letters as befits mortals.

From all outward appearances, I was a successfully individuated man. I had set my career course early, doggedly stuck to the discipline of graduate school through many years and degrees, and by my midthirties was vigorously pursuing the life of a professor and writer. Like most men, I was devoting most of my energy and attention to work and profession.

But if the text of my life was "successful independent man," the subtext was "engulfed by WOMAN." All the while I was advancing in my profession, I was engaged in an endless, anxious struggle to find the "right" woman, to make my relationship "work," to create a good marriage. The more troubled my marriage became, the harder I tried to get it right. I worked at communication, sex, and everything else until I became self-obsessed.

Divorce finally broke the symbiotic mother-son, father-daughter pattern of my first marriage. With high hopes for freedom and ecstasy I began "exploring my sexuality," as was required of all "real" men in California during the sexual revolution of the late sixties, and looking once again for Ms. Right. As my obsession with WOMAN grew it finally occurred to me that maybe I should undertake psychotherapy a la Jung. Perhaps if I got to know my feminine side I would not be so dependent upon women for my pleasure and succor. But therapy seemed only to push me deeper into the arms of WOMAN. For several introspective years I juggled the predicates of gender and wondered constantly: Am I receptive, nurturing, intuitive, sensuous, yielding - "feminine" enough? Am I initiatory, decisive, rational, aggressive - "masculine" - enough? Between dealing with the images of WOMAN in my head, the women in my life, and the "feminine" aspects of my psyche, I was drowning in the dark waters of WOMAN'S world.

Man's Unconscious Bondage To WOMAN

Cliche and common wisdom tell us that "it's a man's world." In the accepted mythology of our time, men are independent and women dependent; men dominate and women yield; men make history and women

provide emotional support. Folklore, lately expanded into a cottage industry of books about the uncommitted male, has it that men are phobic about intimacy, are tongue-tied about emotions, and generally keep an antiseptic distance between themselves and females of their species. At best, or so the complaint goes, we end up committing ourselves because we want a secure sexual connection. Otherwise we follow George Washington's advice and avoid entangling alliances. Real men don't depend on women. We stand tall and alone.

Over the last century, the one solid truth established by psychologists is that the human psyche is constructed out of opposition, contradiction and paradox. In problems of logic, contradictory statements cannot be true; in the psyche, only contradictions are true. Self-image and shadow are Siamese twins, and the psyche is equally formed by the conscious and unconscious. Whatever appears to be true on the surface is linked to an opposite truth beneath the surface. What you see is not what you get. We are who we appear to be and our opposite or mirror image. One of Freud's best rules of thumb for determining what a person was unconsciously feeling was: "A negation is as good as an affirmation." Listen with the third ear and you will hear the echo.

I would guess that a majority of men never break free, never define manhood by weighing and testing their own experience. And the single largest reason is that we never acknowledge the primal power WOMAN wields over us. The average man spends a lifetime denying, defending against, trying to control and reacting to the power of WOMAN. He is committed to remaining unconscious and out of touch with his own deepest feelings and experience.

The chains that bind us most tightly are those we refuse to acknowledge.

We begin to learn the mysteries unique to maleness only when we separate from WOMAN'S world. But before we can take our leave we must first become conscious of the ways in which we are enmeshed, incorporated, inwombed, and defined by WOMAN. Otherwise we will be controlled by what we haven't remembered.

The secret men seldom tell, and often do not know (consciously) is the extent to which our lives circle around our relationships to WOMAN. It takes half a lifetime of struggle for us to win a separate identity. We are haunted by WOMAN in her many manifestations. She is the center around which our lives circle. WOMAN is the mysterious ground of our being that we cannot penetrate. She is the audience before whom the dramas of our lives are played out. She is the judge who pronounces us guilty or innocent. She is the Garden of Eden from which we are exiled and the paradise for which our

bodies long. She is the goddess who can grant us salvation and the frigid mother who denies us. She has a mythic power over us. She is at once terrifying and fascinating.

We have invested so much of our identity, committed so much of our energy, and squandered so much of our power in trying to control, avoid, conquer, or demean women because we are so vulnerable to their mysterious power over us. Like sandy atolls in a monsoon-swept ocean, the male psyche is in continual danger of being inundated by the feminine sea. And this fragility is not psychological, not neurotic, not a symptom of abnormality, but is an ontological fact rooted in our being. Those men who allow themselves to feel it are stronger, not weaker, than those who pretend they are self-sufficient and autonomous. We emerged from WOMAN and we naturally fear that the individual self we have managed to erect, like a makeshift seawall, may be lost.

At this point the voice of common sense is likely to intrude and object. "Who is this female monster you portray as a black hole into which the male psyche disappears? WOMAN a threat? How? Be clear!" But herein lies the problem. Clarity about WOMAN and women is a hard-won prize that comes near the end, not at the beginning, of a man's journey. Before a man struggles to become conscious of the nature and limits of his virility, *the essence of the threat he feels from WOMAN lies in its vagueness*. She is the soft darkness at the core of his psyche, part of him, not a stranger. We are linked to her in our deepest being, but she remains hidden in a haze just beyond the horizon of our reason and never comes out of the shadows to meet us face to face.

One of the major tasks of manhood is to explore the unconscious feelings that surround our various images of WOMAN, to dispel false mystification, to dissolve the vague sense of threat and fear, and finally to learn to respect and love the strangeness of womankind. It may be useful to think about sexual-spiritual maturation - the journey of manhood - as a process of changing WOMAN into women into Jane (or one certain woman), of learning to see members of the opposite sex not as archetypes or members of a class but as individuals. It is the WOMAN in our heads, more than the women in our beds or boardrooms, who causes most of our problems. And these archetypal creatures - goddesses, bitches, angels, Madonnas, castrators, witches, Gypsy maidens, earth mothers - must be exorcised from our minds and hearts before we can learn to love women. So long as our house is haunted by the ghost of WOMAN we can never live gracefully with any woman. If we continue to deny that she lives in the shadows she will continue to have power over us.

A man's journey in relationship to WOMAN involves three stages. In the beginning he is sunk deep in an unconscious relationship with a falsely mystified figure who is composed of unreal opposites: virgin-whore, nurturer-devouring mother, goddess-demon. To grow from man-child into man, in the second stage, he must take leave of WOMAN and wander for a long time in the wild and sweet world of men. Finally, when he has learned to love his own manhood, he may return to the everyday world to love an ordinary woman.

In the first stage of his journey, or so long as he remains unconscious, the trinity that secretly controls man is: WOMAN as goddess and creatrix, WOMAN as mother and matrix, and WOMAN as erotic-spiritual power.

WOMAN as Goddess and Creatrix

Woman was, is and always will be goddess and creatrix. She is the womb from which we sprang, the ground of our being. Feminists who argue that goddess-worship historically preceded the notion of God as father are certainly correct. What they fail to see is that the goddess, since her historical dethronement, has remained alive and well, and continues to exert power from deep in the hidden recesses of the male psyche. Granted, she has been sentenced to remain in a kind of internal exile, under house arrest, but her power is obvious from the efforts spent to keep her imprisoned.

As our source, the goddess is both historically and psychologically primary. She has been an inevitable symbol of divinity since the beginning of time and remains a sacred presence in the timeless dimension of every psyche. The earliest images we have of WOMAN and divinity are one and the same, stone figurines such as the so-called Venus of Willendorf - women without faces or feet, with ponderous breasts and prominent vulvas. When we look at these early icons of mother-goddesses it doesn't require much empathy to imagine the overwhelming sense of awe men experienced at woman's capacity to give birth. She was at once the revelation and the incarnation of creativity. Her womb was of the same substance as the fruitful earth. She was Mother Nature.

In explaining the continuing power of WOMAN as creatrix over men, psychologists have often reduced the mystery of gender to a matter of "penis envy" or "womb envy." But to name the awe we feel in the presence of the opposite sex "envy" is mean and mistaken. Call it "womb awe" or even "womb worship," but it is not simple envy.

I don't remember ever wanting to be a woman. But each of the three times I have been present at the birth of one of my children I have been overwhelmed

by a sense of reverence. As the event of birth approached, the delivery room was bathed in a transcendent light and transformed into a stage for a cosmic drama. It was, quite suddenly, the first day of creation; the Goddess was giving birth to a world. When my last child, was born, the doctors had to attend to Jananne, my wife. I took off my shirt, put the baby next to my body, and walked and sang her welcome into the world. In that hour all my accomplishment - books I had written, works of will and imagination, small monuments to my immortality - shrank into insignificance. Like men since the beginning of time I wondered: What can I ever create that will equal the magnificence of this new life?

As creatrix, WOMAN addresses an inescapable challenge to a man to justify his existence. She gives birth to meaning out of her body. Biology alone assures her of a destiny, of making a significant contribution to the ongoing drama of life. A man responds to her challenge by simulating creation, by making, fabricating, and inventing artifacts. But while she creates naturally and literally, he creates only artificially and metaphorically. She creates from her corpus; he invents a "corporation," a fictitious legal body with endowed rights of a natural person. Her creation sustains the eternal cycle of nature. Each of his artifacts contributes to making history a series of unrepeatable events. (Sometimes I imagine that the hidden intent of technology is to create a perfect mechanical baby - an automobile, a machine that moves by itself, is capable of perpetual motion, is fed its daily bottle of petroleum, and has its pollution diapered.) In response to the power of the goddess, man creates himself in the image of a god he imagines has fabricated the world like a craftsman working with a blueprint to shape matter into meaningful objects. Much of the meaning men attribute to their work is a response to the question posed to us by WOMAN'S capacity to give life.

WOMAN as Mother and Matrix

WOMAN in her second aspect as mother and matrix, is food, everlasting arms, teacher of language and philosophy, the horizon within which we live and move and have our being. To paraphrase an old hymn, She is "so high you can't get over her, so low you can't get under her, so wide you can't get around her." She exists; therefore I am. Within the warp of her womb our bodies are woven - flesh of her flesh. Within the woof of her arms our minds, spirits, and visions of the world are braided together. She is teacher of the categories by which we will understand ourselves. Her face was our first mirror. A newborn is programmed to immediate face recognition and will spend ninety percent of its waking time focused on the mother. The changing

pattern of her face - her smile, her frown, the joy or sadness in her eyes - is the infant's barometer of reality. If she smiles I am good. If she is angry I am bad. There was terror in her disapproving glance, and bliss when her face shone upon us.

Consider the fundamental categories of our emotional and intellectual life that we learn before we are weaned. At the breast we learn: desire, satisfaction, disappointment, anger, fear, authority, expectation, judgment. Little wonder that Hindu philosophers identify WOMAN with Maya - illusion - as well as nurturance. Her body is our first information system. If she is warm and sensuous and loves to hold us, we learn that the world is supported by trustworthy and everlasting arms. If she is tense and unhappy we learn the world is fearful and filled with nameless dangers.

WOMAN, as the mother, continues to have enormous power over our adult lives because her most important lessons are taught wordlessly. She shapes us before we understand language, and therefore her influence is hidden from our adult consciousness. Her instructions remain within us like posthypnotic suggestion. Imagine that long ago your mother wrote and inserted the software disk that preprogrammed your life. She etched the script for your life, inserted a philosophy-of-life program, on the blank pages of your mind. This set of instructions remains in the archaic layers of your psyche and continues to shape your perceptions and feelings well into adulthood. The language in which she wrote is as cryptic and difficult to decipher as ancient hieroglyphics, and yet to break the spell she has woven you must learn to decipher these early messages and bring the wordless information and misinformation into the light of consciousness.

In the degree that Mother remains a shadow presence in the life of a man, he will see himself and all women as if reflected in Mother's eyes. He will perform for them as he performed for her, fearing displeasure, courting approval. The size of his ego will be determined by what he sees in the mirror she holds. And all the while he will imagine that her judgments are those of the flesh-and-blood women in his life. Just like the song says, he will "marry a girl just like the girl that married dear old Dad," and will love and hate her accordingly. Almost inevitably, men marry Mother unless they have undertaken the long struggle to recognise and exorcise WOMAN from their psyches.

Modern men bear a special burden in relationship to Mother; our task of separation is more difficult than that of traditional men. For most modern sons, Mother is a problem that needs to be solved and we find it difficult to break the symbiotic bond.

Freud said that the first major crisis in a boy's life was severing his attachment to his mother and identifying with his father. In the gospel according to Freud, every boy wants to possess and sleep with his mother and displace his powerful father. But he fears being castrated or killed by the father. About the age of six the son learns to live by the ancient adage, "If you can't beat them, join them." He renounces his desire to be his mother's lover and makes common cause with his enemy, the father. This successful resolution of the Oedipus complex, like ancient initiation rites, involves identification with power, authority, and the values of the father and the male establishment.

If this classical drama of separation from Mother and the initiation of the son by the father sounds strange to our ears it is because the world has changed. Since the industrial revolution, the son is more likely to have remained mama's boy than to have identified with any powerful male authority. The powerful father has been all but replaced by the powerful mother.

Dad is no longer present to teach his sons how to be men. More than any other single factor, this absence of the father from the modern family is what presently disturbs the relationship between mothers and their sons and therefore between men and women, husbands and wives. Where once there was a father, there is now a vacuum. Dad belongs more to the world of work than to the family. He is, or was until recently, the provider, but he is gone from the home most of the time. Someone has estimated that prior to World War I men spent four hours a day with their children, between World War I and World War II two hours, and since World War II twenty minutes.

There are many variations on the modern mother-son theme, but in some degree most sons were forced to step into the role of husband and lover to their mother. As a friend told me: "Mother made me into the husband my father never was. I was the listener, the helper, the ally in hard times. In a sense I became the man of the house. I was superresponsible, so I never really got a chance to be a kid." While the love between mother and son seldom becomes literally incestuous, it becomes too close for comfort. Rollo May, in a conversation with me, characterised the problem of the son who is too close to his mother as the opposite of that which Freud presented. "The dilemma of the modern son is that he *wins* the Oedipal battle against the father and gets Mother. And then he doesn't know what to do with her because she overwhelms him."

Ambivalence is the consequence of the modern mother-son relationship. The son experiences the mother as nearly omnipotent. She works outside the

home, manages the household, and provides for his daily needs. But he learns from the rhetoric and values of the surrounding society that women are less important than men, that child-rearing is an inferior task, that men have real power and authority, and that what counts is success in the public arena of business and politics. So the son is faced with a tragic, schizophrenic choice. If he is to become a man and play a role in the "real" world, he must deny his visceral knowledge of the goodness of Mother's caring power and join the male conspiracy to "keep women in their place," in the missionary position, beneath men.

Meanwhile the son must develop various strategies to deal with the power of Mother. He may surrender, becoming mama's boy, and devote his life to pleasing her, and later his wife or lover. If he takes this tack his relationships with women will be dominated by the desire to perform well, to gain approval, and to avoid female anger or rejection. Or he may take an opposite course and reduce females to either servants or sex objects. The Don Juan male constantly tries to prove his potency by seduction and conquest. The more violent man who is obsessed with pornography or rape is compelled to demean and take revenge of woman in order to deny her power over him.

To be free from and for women, to discover the unique ground of manhood, a man must take leave of Motherland.

WOMAN as Erotic-Spiritual Power

The third aspect of WOMAN is as an irresistible erotic-spiritual force. She is the magnet, and men the iron filings that lie within her field.

It is difficult to give this aspect of WOMAN a familiar name because Western mythology, philosophy, and psychology have never acknowledged its reality. Once, men and women assumed that the goddess controlled all things that flow and ebb - the waxing and waning moon, the rise and fall of tide and phallus. But ever since God became Father, the men have considered themselves the lords over nature (and women), we have defined man as active and WOMAN as reactive. Consequently, we have never developed a language that does justice to WOMAN'S erotic-spiritual power.

In Eastern mythology, notions of gender are reversed. The female principle is seen as active and the male as responsive. Among human beings, lions, and other members of the animal kingdom, the female of the species sends out her invitations on the wind and commands the male's response. He may think he initiates, but her sexual perfumes (pheromones) and inspiring image influence him to action. She is the prime mover, the divine eros, whose

power draws him to her. As Joseph Campbell points out, the term Shakti in Hindu mythology names the energy or active power of a male divinity that is embodied in his spouse. "Every wife is her husband's Shakti and every beloved woman her lover's." Beatrice was Dante's. Carried further still: The word connotes female spiritual power in general, as manifest, for instance, in the radiance of beauty, or on the elemental level in the sheer power of the female sex to work effects on the male."

To detect this important aspect of men's experience of WOMAN that our language or philosophy of gender does not name or honor, we have to look at the angelic and demonic extremes of men's sexuality - the ways in which WOMAN figures in the imaginations of artists and rapists.

For many creative men WOMAN is the muse and inspiration for their work. She possesses a semidivine power to call forth their creativity. Without her inspiration they cannot paint, write, or manage. She is the anima, the spirit and soul of a man. Without her a man is only will and intellect and blind force.

At the opposite end of the spectrum the rapist confesses the same experience of the irresistible erotic power of WOMAN. His defense is inevitably: "She tempted me. She wanted it. She seduced me." For a moment, put aside the correct response to such deluded excuses, which is that it is not the victim's fault, and consider the raw unconscious experience of WOMAN that underlies rape no less than the inspiration of the artist. In both cases, she is experienced as the active, initiatory power.

When we consider how most "civilised" men have repressed their experience of the power of WOMAN as goddess, mother and erotic-spiritual motivator, it is easy to understand the reasons that lie in back of the history of men's cruelty to women. We fear, therefore deny, therefore demean, therefore (try to) control the power of WOMEN. There is no need here to rehearse the routine insults and gynocidal hatreds of men toward women.

As men we need to recollect our experience, reown our repressed knowledge of the power of WOMAN, and cease establishing our manhood in reactionary ways. If we do not, we will continue to be workers desperately trying to produce trinkets that will equal WOMAN'S creativity, macho men who confuse swagger with independence, studs who anxiously perform for Mother's eyes hoping to win enough applause to satisfy a fragile ego, warriors and rapists who do violence to a feminine power they cannot control and therefore fear.

So long as we define ourselves by our reactions to unconscious images of WOMAN we remain in exile from the true mystery and power of manhood.

SHAKTI - Dr. Homayun Taba - Tabai

You are the supreme manifestation of Brahman - the supreme consciousness; and from you has come the entire universe. You are its mother. You are the origin of all its manifestations. You are the form of everything. Your root is in Brahman who is actionless. It is you, moved by his desire, who creates, protects and withdraws this world with all that moves and is motionless. Therefore by worshipping you your devotees will surely reach the supreme.

Mahanirvana Tantra

A well-known myth explains the birth of the Great Goddess. A monstrous demon, Mahisha, threatened the universe and even the existence of the gods. Swollen with rage, all the gods put forth their energies in the form of a fire darting from their mouths. The flames joined into a fiery cloud, which finally took the form of a goddess with eighteen arms, who succeeded in crushing Mahisha and hence saved the world. Heinrich Zimmer remarks: "...the gods had returned their energies to the primeval Shakti, the One Force, the fountainhead, whence originally all had stemmed. And the result was now a great renewal of the original state of universal potency." (Myths and Symbols in Indian Art and Civilization, ed. Joseph Campbell, p. 191)

This feminine energy was known in different cultures: Isis in Egypt, Nana in Sumeria; Ishtar in Babylon; Aphrodite in Greece; Venus in Rome; Teh (that manifests Tao) in China; and Shakti in India.

In Tantra the cosmic power is called Shakti - from the root meaning 'to be able'. Shakti is given different forms and names according to specific function or sphere of operation. In Vedantic terms Shakti is *Mahamaya* or cosmic illusion. We also find Shakti named *prakriti* which is a complex of five elements and three *gunas* or constituents of matter. Indian theology calls Shakti, '*adi parashakti*', the Vedantic meaning of which is ageless, illusory power which is transcendent at the same time. She has three aspects - Durga, Lakshmi and Saraswati, which are interpreted as *tamas*, *rajas* and *sattwa* (inert, dynamic, balanced) respectively. Durga is the fierce saviour; Lakshmi represents prosperity and Saraswati standing for both temporal knowledge and spiritual wisdom.

The details about the goddess Shakti, called by different names can be found in the Puranas, Upa Puranas, Samhitas and also in the Tantras (both Hindu and Buddhist). There is no systematic elaboration on the philosophy of Shakti in the Puranas, even in the Markandeya Purana, which contains the Chandi - the most important text of the Mother worshippers in India. Discussion on Shakti in the Puranas is sketchy and sporadic. The place to look for this is in Tantric literature. Hindu Tantras have

flourished in the Kashmir and Bengal provinces.

Shakti *puja*, or worship of the mother goddess, has been confirmed by the excavations of Indus Valley Civilisation. Harrappa and Mohenjodaro amply substantiate this more than 5000 years ago. There are several Shakti temples in South India - Saraswati temple, Mookambika, Madhura Meenakshi. The festival of Shakti, celebrated as Durga Puja and Dassera for ten days often occurs in October.

In Hinduism, Shakti is raised to the rank of a Divine Mother who sustains not only the universe and all its beings but also the many and various manifestations of the gods.

You are in all aspects

The entire universe is manifest in you

Oh universal mother, at thy feet I bow

Shakti Tatiya

In Tantra, the Mother is known as divine energy and is called Devi. Many women have Devi attached to their names, signifying their roles as bearers of divine energy.

We recognise the religious rediscovery of the mystery of woman. In this sense woman incarnates both the mystery of creation and the mystery of Being, of everything that is, that incomprehensively becomes, dies and is reborn.

When man becomes aware that his current field of consciousness is only a fractional part of the totality of his divine nature, this brings him to a new vision of womanhood. To see the divine in woman (as happens in the film, The Man of La Mancha - where the noble Dulcinea is spotted in an ordinary woman, Aldonza), is but the next step.

Man can begin to appreciate in woman all those abilities and qualities from which he has excluded himself. The integration is not a consequence of suppression of masculinity but the harmonious fusion of the two - which remains manifested in the powerful Tantric symbol of interlocked triangles.

Each time the man encounters his feminine partner, who represents as aspect of life not yet lived or perceived by him, excluded from his consciousness, he opens himself to that feminine part dwelling in him and the woman encounters the awaiting masculine part residing in her. The one-sidedness of their characters is abandoned, and their total beings are therefore enriched.

Gunther: Yuganaddha, The Tantric View of Life

Tantra does not aim at non-virile men, nor does it confine the female potential to child-bearing or home-making. The feminine qualities are deeply rooted in the layers of psyche that constitute the unconscious, the world of instincts. The feminine

cosmos. In this transcendent state, it is possible to experience an uninhibited free flow of energy. This is more than just intellectual knowledge; it is wisdom. This feminine universe seems alien to man, however it is actually his own most intimate world as well, which only awaits realisation. So in this sense it is not a discovery of something unknown but a rediscovery. The first step is to understand that there is nothing to be understood; that everything has to be felt and experienced. Hence in the left-hand Tantra, one can receive initiation only from a woman. It is she who opens the doors of perception that leads man into the depths of his own being.

While male qualities (solar) are essentially of venturing, exploring, dominating and are ruled by reasoning and cool logic, female qualities are predominantly of conserving and power to respond - emotivity. By emotivity I mean emotions enlarged, warm sensitivity and not unreasonableness or sentimentality. This sensitivity manifests itself in lunar feminine values - the warmth of love, affection, perception and empathy with nature and all sentient beings. Other feminine values are represented by art, music, poetry and other modes of creative expression.

The worship of woman has always been understood as a central theme of Tantra. However, this concept must be enlarged to include an appreciation and acceptance of the universal feminine aspects inherent in both sexes. This is not an easy task, because society and education in many countries have favoured and reinforced the masculine values in both men and women. Nevertheless men must discover their feminine side and integrate it with their masculinity - if they are to become whole.

In Tantra, there exist two important elements, one is Shiva and the other Shakti. Shiva represents pure consciousness and Shakti, energy. Shiva is the non-doer, seer, witness of the drama of life; known also as *purusha* it is the same always and everywhere, unaffected. Shakti is the ultimate deity in Tantra, conceived as the power of creativity. The aim of Tantra is the liberation of Shakti. In Tantra there are nine great Shaktis known as Nava Durga, the different forms of Shakti. In order to develop these Shaktis, there are sixteen systems known as *mahavidya*. Here in this science the concern is not with natural energy, but non-material energy. All the practices of Tantra are geared towards the extraction of this energy from the body of matter. For us, Shiva is male and Shakti female, but in Tantra Shiva (static aspect of ultimate reality) is the positive pole of energy and Shakti (the kinetic energy of the concrete universe) is the negative. When these positive and negative poles of energy unite, an explosion takes place and awakening of energy occurs.

The word Tantra is a composite of two ideas, expansion and liberation, and it incorporates many branches within its fold, the most significant of which is *kundalini* yoga whose aim is to purify the body-mind complex and to activate the latent force of kundalini. Its effort is directed towards the merging of Kundalini Shakti the unconscious form-principle with Shiva, the formless consciousness. The prime concern of Tantra has always been the awakening of this dormant potential and to help evolve the human consciousness beyond the frontiers of present mind, time and space. The seat of kundalini is in the *muladhara chakra* - the root chakra situated at the base of the spine. Chakras are psychic energy centres in the subtle body which manifest as trigger points in the physical body. The muladhara chakra is located in man in the perinium and in woman in the posterior part of the cervix. By awakening kundalini's dormant forces (which are otherwise absorbed in unconscious and bodily functions) and directing them towards the higher centre, the energies thus released are transformed and sublimated until their perfect unfolding and conscious realisation are achieved at the highest centre - the sahasrara.

Shakti has a dual nature. It is Shakti as Maya who enveils us in this world of sensual experience and delusion. Yet it is the direct personal perception of the Shakti Kundalini that leads us to enlightenment. Shakti is the creative impulse that manifests the universe in response to inspired consciousness. Creation is then the play of energy before consciousness, the dance of Shakti before Shiva.

In a universe that is increasingly recognised by science as a matrix of interlocking energy fields, Shakti is in all. And in this context next time your eye happens to catch the Dance of Shiva remind yourself that it is the most inspiring enactment of the eternal rhythm which is the source of the infinite creative process - the realm of Shakti. Today when science has torn away the veils of solid matter to reveal a singing and dancing universe of vibrating energy, we can recollect the ancient intuitions of universal power embodied in the Great Goddess. We turn to her, in this age of global communication, to bring to us her gifts of beauty, harmony, to help us give form to our most cherished dreams, intuitions and depth understanding.

We have witnessed over the last two decades the simultaneous emergence of two forces - women and the ecological movement. This comes as no surprise to one whose grounding is in the Tantric paradigm. Tantra recognises that the cosmic forces which animate all forms of life and expression in our world are predominant in every woman. Gaia consciousness is the reflection of the aspiration for freedom from exploitation that one hears in the voices of women today.

BHRINGI MANAGEMENT - M. S. Theophil

Or the Current Model of Indian Organisational Behavior

The sage, Bhringi, was a great devotee of Lord Shiva and pleased this god very much with his intense worship. Bhringi, however, refused to acknowledge the divinity of Shiva's consort Parvati and would not include her in his ritual of worship.*

Parvati was angry. She was, as we all know, Shiva's female energy (*Shakti*), really a part of him, and expected to be honored along with him.

She protested. Bhringi ignored her.

So, to teach him a lesson, she removed her *Shakti* of power from the *rishi*, who, deprived of her support became thin and weak. Soon he became a bundle of bones and could hardly stand. Still he refused to change from his way, which was to venerate Shiva faithfully and ignore Parvati just as faithfully.

Shiva, touched at what he perceived to be true devotion, felt sorry for the *rishi* and provided him with a third leg as prop.

Now, when Parvati found out about this she was angrier than ever at both Bhringi and Shiva, particularly as the *rishi* continued to circumambulate only Shiva, still not acknowledging the status of the goddess. To force him to circle her in worship too, Parvati merged her body with that of Shiva, in an outward expression of what always is.

End of story.

Not quite.

Bhringi proved more crafty than she had expected, (or more unseeing than you or I would have expected a Seer to be). He turned himself into a wasp and came out of their joined navels and again managed to circumambulate Shiva alone.

Bhringi has been held up to us Indians as the epitome of true devotion.

Is it any wonder we continue to emulate this poor creature whose narrow vision could encompass only a partial reality?

In Hinduism, *Shakti*, the "cosmic force", sustains not only the universe and all its beings, but also the different manifestations of the gods. The stone image of *Shakti* as Tara (or more exactly as Ugratara; ugra = fierce) at the temple at Tarapith in West Bengal depicts her as having Shiva seated on her knee sucking at her breast. The statue relates to the story of Shiva who having saved Creation by drinking the poison that emerged from the churning of the oceans, was stricken by a painful burning in his throat which turned blue because of the poison held there. *Shakti* offered him her breast which cooled his burning throat and relieved his suffering.

* There are many versions/variations on this story, this one is from "Legends Around Shiva" - S. M. Gupta

Shiva, the hot and fiery male aspect, is rarely depicted without a complementary "cooling presence" - waters of the Ganga flowing out of the top of his head, snow-capped mountains, a cool blue moon.

The male principle is powerful, contemplative, motionless. It is the female that moves, engenders, nourishes.

Shakti, on her own, is the manifestation of directionless energy - needful of the male principle to contain and convey it. Shiva represents the potentially powerful male principle, inert and impotent unless charged by *Shakti*.

The need for both the masculine and the feminine as an expression of wholeness is seen in traditions other than the Indian - notably the Chinese.

In Lao Tzu's "Tao Te Ching", the Wise Man is generally described as having characteristics normally associated with women. The Way itself is referred to as Mother, even the Ideal Realm is described as female:

*"The great land is a place
To which the streams descend;
It is the concourse and
The female of the world.
Quiescent underneath
It overcomes the male....."*

The mystic adds:

*"....Be aware of your masculine nature
But by keeping your feminine way
You shall be to the world like a canyon
Where the Virtue eternal abides..."*

A Coptic text of the second century says:

*They said to Him,
"Shall we then,
Being children,
Enter the kingdom?
Jesus said to them,
"When you make the two one, and
When you make the inner as the outer, and
The outer as the inner, and
The above as the below, and
When you make the male and the female
into a single one
So that the male will not be male, and
The female be female,
Then you shall enter (the Kingdom)."*

The myth of Divine Androgyny, as Mircea Eliade puts it, reveals the paradox of divine existence more clearly than any other formula for the *coincidenta oppositorum* (or conjunction of opposites), in which all contraries are reconciled, or rather transcended.

It also corresponds to a whole series of myths and rituals relating to human androgyny.

"...From time to time man feels the need to return," writes Eliade, "...to the state of perfect

humanity in which the sexes exist side by side, as they co-exist with all other qualities, and all other attributes in the Divinity...thus facilitating his total understanding of the cosmos."

Ramakrishna, the great spiritual teacher from Bengal, meditated so deeply on Radha's total love for the Divine as embodied by Krishna, that the feminine aspect of his nature was awakened, culminating in his experience of mystic identity with Radha. Gangamayi, another mystic who had been meditating intensely on Radha for most of her life, on meeting Ramakrishna immediately recognised the Radha in him.

Historically, Heinrich Zimmer saw in the growing popularity of the Durga aspect of Shakti - the goddess, dignified, serenely remote, detached even in the act of slaying a demon - a symbol of the re-ascendance to power of the timeless Divine Mother. It was a reaction to and a triumphing over the long-entrenched patriarchal masculine Aryan viewpoint.

That time seems to be paralleled now - this time in the history of Indian Management. What will Shakti manifest as this time around?



Ordinarily Shiva and Shakti stand apart, each retaining an individual identity and strength, each contributing to a harmonious wholeness.

The merger of the two is often alluded to as occurring in moments of crisis (as when there is a demon to be vanquished) or in moments of great enlightenment (as when the Kundalini - Shakti rises to unite with Shiva).

Indian management, now on the brink of great crisis or great enlightenment, can choose to stay with Bhiringi's way or to understand and benefit from both masculine and feminine modes of functioning.

This would mean cognizance of strategic thinking as well as culture building; firmness tempered with compassion; quick responsiveness balanced with patience; rootedness allowing for creativity; determination with sensitivity; certitude allowing for intuition; competition not without the possibility of collaboration; growth with emphasis on unfoldment; profit dictated by a value system.

Shakti is regarded in the Indian tradition as the manifestation of the energy principle of the universe. Without her, nothing moves. It's that simple.

MUTUALITY CULTURE - Dr. Roger Harrison

The Level of Mutuality

Relationships at the level of Mutuality are characterised by mutual assistance, cooperation, and commitment to one another's welfare and growth. Organisations operating at this level also manifest a climate of trust, openness and love. It is difficult to talk of love in a business setting, because it evokes our romantic and erotic associations, and it reminds us of the pain which love can bring. At the level of Mutuality, love is what the ancient Greeks called *agape*. It is fraternal rather than romantic. It involves a commitment to serving the other, rather than a need to receive from the other. It implies a willingness to become vulnerable, to place one's trust in others. It can only be entered into fully by those who experience themselves as being complete, not needy.

The Mutuality level is characterised by an emphasis on service and contribution. It is distinguished from the Self-Expression culture by its emphasis on relationship, rather than on achievement, on being rather than doing. In the Self-Expression culture people are valued for what they can do; they are to a degree willing instruments for the accomplishment of the organisation's purposes. People may enjoy their working relationships, but when they socialise, their work and the image they project is the focus of their interaction, rather than their deeper qualities as persons. There is frequently a lot of "shop talk" and talk about self in their social gatherings. In Mutuality cultures, there is more of a sense that the people are uniquely valuable human beings, regardless of their ability to contribute to the task. Their social interactions are characterised by more interest in others, and less ego-preening.

Selfless Service

In the Mutuality culture, there is a selfless quality to work and service which contrasts with the egoism typical of Self-Expression cultures. Kahlil Gibran's oft quoted line describes the orientation: "Work is love made manifest." Organisations operating at the level of Self-Expression can pursue high-minded ideals, but may remain heartless and instrumental in their use of people to achieve those ideals; Mutuality organisations are much less likely to exploit persons in the service of the organisation.

Love and Trust

Organisations operating at the Mutuality level are characterised by high quality human relationships. They manifest a climate based on

mutual trust. A Mutuality culture fosters warmth and even love, in distinction to driving enthusiasm. People like to come to work in the morning, not only because they like their work, but because they care for the people they work with. Because they care and are cared for, they are more human in their interactions with others: customers, suppliers, the public, and their fellow workers.

In search of the Mutuality organisation

The pure Mutuality culture is the least common in business, though it is present in some service-oriented organisations in the nongovernmental sector. Recent discussions with Bill Pasmore, David Cooperider and Pamela Johnston at Case Western Reserve University on their research into global service organisations like the Physicians for Social Responsibility, the Hunger Project, and the Institute of Cultural Affairs suggests that such organisations may have strong elements of both the Mutuality culture and the vision-driven form of the Self-Expression culture. Mutuality may be found in successful businesses founded on high-minded principles, and there also, it is usually in dynamic tension with the Self-Expression orientation. The latter releases and focuses the personal energy which is evoked for each of us by a love of doing and by our commitment to a high vision. The Mutuality orientation taps into the energy present in the ties of love which bind us to people and groups for which we care.

It is difficult to find large organisations with Mutuality cultures, but small ones may be found, and there are often parts of larger organisations which operate out of values and a sense of contribution.

One example is a small (about 200 people) plant manufacturing detergents and other washing products which has been setting production and quality records in the Company for over 20 years. Work teams are self-managing and self-selecting. They strive continually to improve their work systems, sometimes taking on formidable engineering tasks in the process. They are both warm and caring, and strongly competitive in friendly rivalry with other teams. There is an atmosphere of both love and energy in the plant which is almost palpable.

Managers from other parts of the organisation have a hard time succeeding in this plant unless they are willing to work on a basis of equality and respect with the workers. The latter find ways of excluding and disempowering people who "pull rank". A look at the organisation's goals for the year turned up the surprising finding that almost all the goals were qualitative, mostly having to do with things the organisation intended to *learn* how to do

better. There was no need to set quantitative goals, since the latter were taken care of on an ongoing basis by the work teams themselves.

Quality, Service and the Mutuality Culture

There are two current issues in business where we can clearly see the benefits of a Mutuality culture: quality and service. The highest quality comes out of deeply valuing and loving the work, out of doing it well because good work is a part of who one is. The best service comes out of a sense of valuing and loving the people one serves. It is no accident that successful approaches to quality improvement are often based on small work teams. In teams dedicated to quality, the love of the work and the ties of affection between the people come together. When assembly operators who had left their jobs at one Fortune 500 company, and later reapplied for employment, were asked why they decided to return, the most frequent reason given was, "I missed my quality circle!"

The human qualities of the Mutuality culture balance and moderate the single-pointed task focus of the Self-Expression orientation. Where the one may use people up and burn them out, the other binds up their wounds, restore their energy and vitality, and heals their relationships. The Self-Expression culture unleashes and fuses the human will of organisation members in the service of the organisation's task. The Mutuality culture evokes human love for the nurturing of the organisation's members, and the maintenance of the organisation's essential fabric of relationships.

Love in the form of *agape* can evoke extremely strong motivation in the service of the group. We see this motivation in the sacrifices which members of groups make for one another. The willingness of people to give their lives for those of their comrades is not only known in war, but also in close-knit teams doing dangerous work such as polar exploration, police work, and fire fighting. In more mundane work situations, the effects of team loyalty on productivity, quality and absenteeism are well publicised in recent writing on high performing organisations.

The Imperviousness of Mutuality Cultures to the Exercise of Power

People in Mutuality cultures are difficult to push, although they may be appealed to. Mutuality organisations tend to follow their own norms in apparent disregard to their immediate interests, and to maintain a high degree of integrity in their dealings with employees and outside stakeholders.

Mutuality organisations are systems that management cannot control at will, systems which will self-destruct rather than submit to what their members regard as illegitimate uses of authority.

In view of what is now the oft-demonstrated success of production organisations based on self-managing teams, many of us in the field of Organisation Development have puzzled over the peculiar reluctance of managements to push the concept in their organisations. One important reason for that avoidance may be the imperviousness of self-managing teams to the use of power and authority. Most managers are to a fair degree power-oriented, and many do not yet know how to manage without using their authority. The fear of losing control is deeply rooted in most managers. Mutuality organisations are organic: they are living systems, with a life of their own, and hence difficult to control. Transactional organisations are more like machines. In organisations based on Self-Expression, the individual is king; the organisation may be somewhat fragmented. Most large organisations operate at the level of Transactional, and to managers in those organisations, the anxiety and fears of powerlessness by which the economic rewards of self-managing teams must be purchased, must often seem a high price to pay for improving the bottom line.

The Shadow Side of Mutuality Cultures

Some organisations that appear to have Mutuality cultures actually exhibit "pseudo community". Pseudo community is characterised by the suppression of conflict and the denial of negative emotions. People want so badly to live up to their ideals that they cannot accept the imperfections of the organisation, nor can they tolerate conflict with other members. The denial may extend to a refusal to perceive and/or take action against leaders who violate the espoused values and standards of the organisation. In extreme forms, the Mutuality organisation can degenerate into something resembling a cult. These cultures are actually operating at the Transactional level; members are dependent upon the group for needed emotional support and "strokes," and are unable to express their individuality for fear of losing that support. At the level of true Mutuality, there is more willingness and ability to forego group support, to surface conflict, and to work with things and people as they are.

GODDESSES AS INNER IMAGES

from *Goddesses In Every Woman*
by Jean Shinoda Bolen, M.D.

A fragile baby girl was put in my friend Ann's arms, a "blue baby" with a congenital heart defect. Ann was emotionally moved as she held the small infant and looked at her face. She also felt a deep ache in the center of her chest under her breast bone (or sternum). Within moments, she and that baby had forged a bond. After that, Ann visited the child regularly, maintaining contact as long as it was possible. The infant did not survive open-heart surgery. She lived for only a few months, yet she made a profound impression on Ann. At that first meeting, she touched an inner image imbued with emotion that lay deep within Ann's psyche.

In 1966, Anthony Stevens, a psychiatrist and author, studied attachment bonds in infancy at the Metera Babies Centre, near Athens, Greece. What he observed happening between nurses and these orphaned infants paralleled Ann's experience. He found that a special bond was formed between a baby and a specific nurse through mutual delight and attraction, a process that was like falling in love.

Steven's observations belie the "cupboard love theory," which postulates that bonds gradually form between a mother and a child through caretaking and feeding. He found that no less than a third of the infants became attached to nurses who had done little or no routine caretaking of the child before the bond formed. Afterward, the nurse invariably did much more for the child, usually because she came to reciprocate the attachment but also because the child would often refuse to be tended by any other nurse when "his" nurse was in the vicinity.

Some new mothers experience an immediate attachment to their newborn; a fiercely protective love and deep tenderness toward this infant wells up in them as they hold the precious, helpless baby to whom they have just given birth. We say that the baby evokes the mother archetype in such women. For other new mothers, however, maternal love grows over a period of months, becoming obvious by the time the baby is eight or nine months old.

When having a baby does not activate "the mother" in a woman, the woman usually knows that she isn't feeling something other mothers feel, or something she herself has felt for another child. The child misses a vital connection when "the mother" archetype isn't activated, and keeps yearning for it to occur. (Although, as happened with nurses at the Greek orphanage, the archetypal mother-child pattern can be fulfilled through a woman who is not the biological mother.) And yearning for that missed attachment can continue into adulthood. One forty-nine year old woman, who was in a women's group

with me, wept as she spoke of her mother's death, because now that her mother was dead that hoped-for connection could never develop.

Just as "the mother" is a deeply felt way of being that a child can activate in a woman, so also each child is "programmed" to seek "the mother." In both mother and child (and therefore in all humans), an image of mother is associated with maternal behavior and emotion. This inner image at work in the psyche - an image that determines behavior and emotional responses unconsciously - is an archetype.

"The Mother" is one of many archetypes - or latent, internally determined roles - that can become activated in a woman. When we recognize the different archetypes, we can see more clearly what is acting in us and in others. In this book, I will be introducing archetypes that are active in women's psyches and that are personified as Greek goddesses. For example, Demeter, the maternal goddess, is an embodiment of the mother archetype. The others are Persephone (the daughter), Hera (the wife), Aphrodite (the lover), Artemis (the sister and competitor), Athena (the strategist), and Hestia (the hearthkeeper). As names for archetypes, of course, the goddesses are helpful only when the images fit the woman's feelings, for archetypes do not really have names.

C.G. Jung introduced the concept of archetypes into psychology. He saw archetypes as patterns of instinctual behavior that were contained in a collective unconscious. The collective unconscious is the part of the unconscious that is not individual but universal, with contents and modes of behavior that are more or less the same everywhere and in all individuals.

Myths and fairytales are expressions of archetypes, as are many images and themes in dreams. The presence of common archetypal patterns in all people accounts for similarities in the mythologies of many different cultures. As pre-existent patterns, they influence how we behave and how we react to others.

The Goddesses as Archetypes

Most of us were taught about the gods and goddesses of Mt. Olympus at some time in school and have seen statues and paintings of them. The Romans worshipped these same deities, addressing them by their Latin names. The Olympians had very human attributes: their behavior, emotional reactions, appearance, and mythology provide us with patterns that parallel human behavior and attitudes. They are also familiar to us because they are archetypal; that is, they represent models of being and behaving we recognise from the collective unconscious we all share.

The most famous of them were the Twelve Olympians: six gods, Zeus, Poseidon, Hades, Apollo, Ares, Hephaestus, the six goddesses, Hestia, Demeter, Hera, Artemis, Athena, and Aphrodite. One of the twelve, Hestia (Goddess of the Hearth) was replaced by Dionysus (God of Wine), thus changing the male/female balance to seven gods and five goddesses. The goddess archetypes I am describing in this book are the six Olympian goddesses - Hestia, Demeter, Hera, Artemis, Athena, and Aphrodite - plus Persephone, whose mythology is inseparable from Demeter's.

I have divided these seven goddesses into three categories: the virgin goddesses, the vulnerable goddesses, and the alchemical (or transformative) goddess. The virgin goddesses were classified together in ancient Greece. The other two categories are my designations. Modes of consciousness, favored roles, and motivating factors are distinguishing characteristics of each group. Attitudes toward others, the need for attachment, and the importance of relationships also are distinctly different in each category. Goddesses representing all three categories need expression somewhere in a woman's life - in order for her to love deeply, work meaningfully, and be sensual and creative.

The first group you will meet in these pages are the virgin goddesses: Artemis, Athena and Hestia. Artemis (whom the Romans called Diana) was the Goddess of the Hunt and Moon. Her domain was the wilderness. She was the archer with unerring aim and the protector of the young of all living things. Athena (known as Minerva to the Romans) was the Goddess of Wisdom and Handicrafts; patron of her namesake city, Athens; and protector of numerous heroes. She was usually portrayed wearing armor and was known as the best strategist in battle. Hestia, the Goddess of the Hearth (the Roman goddess Vesta), was the least known of all of the Olympians. She was present in homes and temples as the fire at the center of the hearth.

The virgin goddesses represent the independent, self-sufficient quality in women. Unlike the other Olympians, these three were not susceptible to falling in love. Emotional attachments did not divert them from what they considered important. They were not victimised and did not suffer. As archetypes, they express the need in women for autonomy, and the capacity women have to focus their consciousness on what is personally meaningful. Artemis and Athena represent goal-directedness and logical thinking, which make them the achievement-oriented archetypes. Hestia is the archetype that focuses attention inward, to the spiritual center of a woman's personality. These three goddesses are feminine archetypes that actively seek their own goals. They expand our notion of feminine attributes

to include competency and self-sufficiency.

The second group - Hera, Demeter, and Persephone - I call the vulnerable goddesses. Hera (known as Juno to the Romans) was the Goddess of Marriage. She was the wife of Zeus, chief god of the Olympians. Demeter (the Roman goddess Ceres) was the Goddess of Grain. In her most important myth, her role as mother was emphasized. Persephone (Proserpina in Latin) was Demeter's daughter. The Greeks also called her the Kore - "the maiden."

The three vulnerable goddesses represent the traditional roles of wife, mother and daughter. They are the relationship-oriented goddess archetypes, whose identities and well-being depend on having a significant relationship. They express women's needs for affiliation and bonding. They are attuned to others and vulnerable. These three goddesses were raped, abducted, dominated, or humiliated by male gods. Each suffered in her characteristic way when an attachment was broken or dishonored, and showed symptoms that resembled psychological illnesses. Each of them also evolved, and can provide women with an insight into the nature and pattern of their own reactions to loss, and the potential for growth through suffering that is inherent in each of these three goddess archetypes.

Aphrodite, the Goddess of Love and Beauty (best known by her Roman name Venus) is in a third category all her own as the alchemical goddess. She was the most beautiful and irresistible of the goddesses. She had many affairs and many offspring from her numerous liaisons. She generated love and beauty, erotic attraction, sensuality, sexuality, and new life. She entered relationships of her own choosing and was never victimised. Thus she maintained her autonomy, like a virgin goddess, and was in relationships, like a vulnerable goddess. Her consciousness was both focused and receptive, allowing a two-way interchange through which both she and the other were affected. The Aphrodite archetype motivates women to seek intensity in relationships rather than permanence, to value creative process, and be open to change.

The Family Tree

To better appreciate who the goddesses are and what relationships they had to other deities, let us first put them in mythological context. Here we are indebted to Hesiod (about 700 B.C.), who first tried to organize the numerous traditions concerning the gods into an ordered arrangement. His major work, the *Theogony*, is an account of the origin and descent of the gods.

In the beginning, according to Hesiod, there was Chaos - the starting point. Out of Chaos came

Gaea (Earth), dark Tartarus (the lowermost depths of the underworld), and Eros (love).

Gaea, feminine-gendered Earth, gave birth to a son, Uranus, who was also known as Heaven. She then mates with Uranus to create, among others, the twelve Titans - ancient, primeval, nature powers who were worshipped in historical Greece. In Hesiod's genealogy of the gods, the Titans were an early ruling dynasty, the parents and grandparents of the Olympians.

Uranus, the first patriarchal or father figure in Greek mythology, then grew resentful of the children he parented with Gaea, so he buried them in her body as soon as they were born. This caused Gaea great pain and anguish. She called on her Titan children to help her. All were afraid to intervene except the youngest, Cronos (called Saturn by the Romans). He responded to her cry for help and, armed with the sickle she gave him and a plan she devised, lay in wait for his father.

When Uranus came to mate with Gaea, spreading himself on her, Cronos took the sickle, looped off his father's genitals, and threw them into the sea. Cronos then became the most powerful male god. He and the Titans ruled over the universe and created new deities. Many represented elements present in nature, such as rivers, winds and the rainbow. Others were monsters, personifying evil or dangers.

Cronos mated with his sister Titan, Rhea. From their union were born the first-generation Olympians - Hestia, Demeter, Hera, Hades, Poseidon, and Zeus.

Once again, the patriarchal progenitor - this time Cronos, tried to eliminate his children. Forewarned that he was destined to be overcome by his own son and determined not to let this happen, he swallowed each child immediately after the birth - not even looking to see if the newborn were a son or a daughter. In all, he consumed three daughters and two sons.

Grief-stricken at the fate of her children, and pregnant again, Rhea appealed to Gaea and Uranus to help her save this last one and to punish Cronos for castrating Uranus and swallowing their five children. Her parents told her to go to Crete when the birth time came and to trick Cronos by wrapping a stone in swaddling clothes. In his hurry, Cronos swallowed the stone, thinking it was the child.

This last, spared child was Zeus, who did indeed later overthrow his father and come to rule over mortals and gods. Raised in secret, he later tricked his father into regurgitating his siblings. With their help, Zeus embarked on a prolonged struggle for supremacy, which ended in the defeat of Cronos and the Titans and their imprisonment in the dungeons of Tartarus.

After their victory, the three brother gods - Zeus, Poseidon, and Hades - drew lots to divide the universe among themselves. Zeus won the sky, Poseidon the sea, and Hades the underworld. Although the earth and Mt. Olympus were supposed to be shared territory, Zeus came to extend his rule over these areas. The three sisters - Hestia, Demeter, and Hera - had no property rights, consistent with the patriarchal nature of the Greek religion.

Through his sexual liaisons, Zeus fathered the next generation of deities: Artemis and Apollo (God of the Sun) were the children of Zeus and Leto, Athena was the daughter of Zeus and Metis, Persephone the daughter of Demeter and Zeus, Hermes (the Messenger God) was the son of Zeus and Maia, while Ares (God of War) and Hephaestus (God of the Forge) were the sons of his royal consort Hera. There are two stories of Aphrodite's origin: in one she is the daughter of Zeus and Dione; in the other, she preceded Zeus. Zeus fathered Dionysus in an affair with a mortal woman, Semele.

History and Mythology

The mythology that gave rise to these Greek gods and goddesses emerged from historical events. It is a patriarchal mythology that exalts Zeus and heroes, one that reflects the encounter and subjugation of peoples who had mother-based religions, by invaders who had warrior gods and father-based theologies.

Marija Gimbutas, a professor of European archeology at the University of California at Los Angeles, describes "Old Europe," Europe's first civilisation. Dating back at least 5000 years (perhaps even 25,000 years) before the rise of male religions, Old Europe was a matrifocal, sedentary, peaceful, artloving, earth- and sea-bound culture that worshipped the Great Goddess. Evidence gleaned from burial sites show that Old Europe was an unstratified, egalitarian society that was destroyed by an infiltration of seminomadic, horse-riding, Indo-European peoples from the distant north and east. These invaders were patrifocal, mobile, warlike, ideologically sky-oriented, and indifferent to art.

The invaders viewed themselves as a superior people because of their ability to conquer the more culturally developed earlier settlers, who worshipped the Great Goddess. Known by many names - Astarte, Ishtar, Inanna, Nut, Isis, Ashtoreth, Au Set, Hathor, Nina, Nammu, and Ningal, among others - the Great Goddess was worshipped as the feminine life force deeply connected to nature and fertility, responsible both for creating life and for destroying life. The snake, the dove, the tree, and the moon were her sacred symbols. According to historian-mythologist Robert Graves, before the

coming of patriarchal religions the Great Goddess was regarded as immortal, changeless, and omnipotent. She took lovers not to provide her children with a father, but for pleasure. Fatherhood had not yet been introduced into religious thought, and there were no (male) gods.

Successive waves of invasions by the Indo-Europeans began the dethronement of the Great Goddess. The dates when these waves began are given by various authorities as between 4500 B.C. and 2400 B.C. The goddesses were not completely suppressed, but were incorporated into the religion of the invaders.

The invaders imposed their patriarchal culture and their warrior religion on the conquered people. The Great Goddess became the subservient consort of the invaders' gods, and attributes or power that originally belonged to a female divinity were expropriated and given to a male deity. Rape appeared in myths for the first time, and myths arose in which the male heroes slew serpents - symbols of the Great Goddess. And, as reflected in Greek mythology, the attributes, symbols, and power that once were invested in one Great Goddess were divided among many goddesses. Mythologist Jane Harrison notes that the Great Mother goddess became fragmented into many lesser goddesses, each receiving attributes that once belonged to her: Hera got the ritual of the sacred marriage, Demeter her mysteries, Athena her snakes, Aphrodite her doves, and Artemis her function as "Lady of the Wild Things" (wildlife).

According to Merlin Stone, author of *When God Was A Woman*, the disenthronement of the Great Goddess, begun by the Indo-European invaders, was finally accomplished by the Hebrew, Christian, and Moslem religions that arose later. The male deity took the prominent place. The female goddesses faded into the background, and women in society followed suit. Stone notes, "We may find ourselves wondering to what degree the suppression of women's rites has actually been the suppression of women's rights."

Historical Goddesses and Archetypes

The Great Goddess was worshipped as the Creator and the Destroyer of Life, responsible for the fertility and destructiveness of nature. And the Great Goddess still exists as an archetype in the collective unconscious. I have often felt the presence of the awesome Great Goddess in my patients. One of my postpartum patients identified with the Great Goddess - in her terrible aspect. Gwen was a young mother who had become psychotic after her baby was born. Convinced that she had consumed the world, she was hallucinating and depressed. She

paced the dayroom of the hospital, wretched in her guilt and sorrow. When I fell in step to keep her company, she used to tell me that she had "gobbled up and destroyed the world." During her pregnancy, she had identified with the Great Goddess in her positive aspect as the Creator of Life. Now, after the delivery, she felt herself to be the Great Goddess who had the power to destroy what she created - and who had done so. Her emotional conviction was so intense that she ignored evidence that the world still existed.

The archetype also still lives in its positive aspect. For example, the Great Goddess as life sustainer is the image held by a person who is convinced that his or her life itself depends on maintaining a bond with a particular woman. The woman is "mistaken for" the Great Goddess. This is a fairly common delusion. When the loss of this relationship is so devastating that it leads someone to commit suicide, then life literally did depend on it.

Paralleling the power held by the Great Goddess when she was worshipped, the archetypal Great Goddess has the most powerful effect of any archetype; she is capable of evoking irrational fears and distorting reality. The Greek goddesses were less powerful than the Great Goddess, and more specialised. Each had her own realm and power that was limited to that realm. In women's psyches also, the Greek goddesses are less powerful forces than the Great Goddess; their power to be emotionally overwhelming and distort reality is less.

Of the seven Greek goddesses who represent major, common archetypal patterns in women, Aphrodite, Demeter, and Hera have the most power to dictate behavior. These three are more closely related to the Great Goddess than are the other four. Aphrodite is a lesser version of the Great Goddess in her function as the Goddess of Fertility. Demeter is a less version of the Great Goddess in her function as the Great Mother. Hera is a lesser version of the Great Goddess as Queen of Heaven. However, while each one is "lesser" than the Great Goddess, they represent instinctual forces in the psyche that can be compelling when they "demand their due".

Women who are acted on by any of these three goddesses must learn to resist, because to blindly do the bidding of Aphrodite, Demeter, or Hera can adversely affect a woman's life. These archetypes - like their counterpart goddesses of ancient Greece - do not look out for the best interests of mortal women, or for their relationships with others. Archetypes exist outside of time, unconcerned with the realities of a woman's life or her needs.

Three of the remaining four archetypes - Artemis, Athena, and Persephone - were "maiden" goddesses, who belonged to the generation of the

BOOK REVIEW - IF WOMEN COUNTED

by Marilyn Waring, Reviewed by Mary K. D'Souza

A Glimpse of the Whole

Marilyn Waring's book, *If Women Counted*, demystifies national and international economics. The United Nations System of Accounts in its root form was a system created to justify paying for wars. With the institutionalisation of the system through the United Nations it evaluates and gives value to the cash generation capacity of a nation and not its productive capacity. At this time in history it is being used as a tool of control by donor countries and agencies on those who owe them money. In the evolution of this way of perceiving reality two patterns have been constant - the people who are creating these images and making these decisions are men and those whose values are not included are those of the environment, women and children. This system continues the enslavement of women and Mother Earth in their productive and reproductive activities.

The book reveals how women and their activity has been invisible to the picture of reality created by economists. This has hastened the deterioration of the planet and has given no value to peace.

In the mid-seventies when I started to use language that honored the woman in myself and around me by shifting to words such as "Human"

instead of "Man", it was a gimmick at survival. I was working very closely with a feminist and I did not want our work to get blocked by such "minor" concerns over language. I now realise it was the beginning of a journey in giving value to what has been taken for granted and is now at risk. Slowly, I have realised that even language can become an instrument of empowerment or slavery.

The book was not easy to read. Both through the cultural environment and through the formal education system I discovered my assumptions and perceptions have been lopsided. Initially it left me with a sense of outrage. On second reflection when I had a chance to absorb the analysis of the book, I was left with the challenge of where to begin to change the situation. Her writing seems to leave no stone unturned, including such things as how food is served, the language one uses, and what is "of value". Chapter 12 and the Epilogue are a relief as they begin to show how things can be different.

For those in the process of discerning the demands of the transformation process this is an essential study as it challenges us to value life from a wholistic perspective. Perhaps from our collective experience we can write the sequel to this book of "How things can be different".

If Women Counted, by Marilyn Waring, Harper Collins, 1990.

(continued from page 22)

daughters. These three were one more generation removed from the Great Goddess. As archetypes, they are correspondingly less overwhelming, and chiefly influence character patterns.

And Hestia, the oldest, wisest, and most honored goddess of them all, avoided power altogether. She represents a spiritual component that a woman does well to honor.

Greek Goddesses and Contemporary Women

The Greek goddesses are images of women that have lived in the human imagination for over three thousand years. The goddesses are patterns or representations of what women are like - with more power and diversity of behavior than women have historically been allowed to exercise. They are beautiful and strong. They are motivated by what matters to them, and they represent inherent patterns or archetypes that can shape the course of a woman's life.

These goddesses differ from one another. Each one has both positive and potentially negative traits. Their myths show what is important to them and express in metaphor what a woman who resembles them might do.

I also have come to think of the Greek goddesses of Mt. Olympus - each of whom was unique, some of whom were antagonistic toward each other - as a metaphor for diversity and conflict within women who are complex and many-sided. All the goddesses are potentially present in every woman. When several goddesses compete for dominance in a woman's psyche, she needs to decide which aspect of herself to express and when. Otherwise she will be pulled first in one direction and then another.

The Greek goddesses also lived, as we do, in a patriarchal society. Male gods ruled over the earth, heavens, ocean, and underworld. Each independent goddess adapted to this reality in her own way by separating from men, joining men as one of them, or withdrawing inward. Each goddess who valued a particular relationship was vulnerable and relatively weak in comparison to male gods, who could deny her what she wanted and overpower her. Thus the goddesses represent patterns that reflect life in a patriarchal culture.

**THE INSTITUTE OF CULTURAL AFFAIRS and LENS INTERNATIONAL
ASIAN NETWORK**

ICA India

Bombay: 13, Sankli St., 2nd Floor, Byculla, Bombay 400 008 INDIA

Panvel: Plot 7, Road 10, Sector 1, New Panvel, 410 217 Raigad District INDIA

Pune: 9 Shankarseth Road, Rachel Mahal - 1st Floor, Pune 411 042 INDIA

LENS Services Pvt. Ltd.

New Delhi: 26 Navjivan Vihar, New Delhi 110 017 INDIA

LENS International Malaysia Sdn. Bhd.

Kuala Lumpur: P.O. Box 10564, 50718, Kuala Lumpur, MALAYSIA

ICA Australia

Sydney: G.P.O. Box 1792, Sydney, NSW 2001 AUSTRALIA

ICA Taiwan

Taipei: 6/F, 53-1 Chung Shan N. Road, Sec. 7, Taipei 11136, TAIWAN, R.O.C.

ICA Associates

Hong Kong: Woodside, Mount Parker Road, Quarry Bay, HONG KONG

LENS International

Tokyo: Seijo 9-1-5-102, Setagaya-ku, Tokyo, 157, JAPAN

**Image: An Action Research Journal on Personal and Organisational Transformation
Subscription Form**

| Rates (4 issues): | <u>India</u> | <u>International</u> | |
|---------------------------------|---------------------|-----------------------------|-------------------|
| Individual | Rs. 250 | \$ 20.00 | |
| Corporation/Organisation | Rs. 1,000 | \$ 80.00 | (4 copies) |

Name _____ **Phone** _____

Company or Organisation _____ **Position** _____

Address _____

Amount Enclosed _____

Make Check Payable to: The Institute of Cultural Affairs: India and send to: **ICA: India, 13 Sankli St., 2nd Fl., Byculla Bombay, 400 008 INDIA**

