



[introduction to the gallery](#)



[explore by family](#)



[search alphabetically](#)

## introduction to the gallery of archetypes

Archetypes are patterns of behavior that manage the flow of power through your psyche. You contact the interior of your soul through the language of archetypes, and learning to speak this symbolic language gives you access to the archetypal patterns of your soul. The challenge for all of us is to “know who we are.”

When touring the Gallery, look for archetypes that reflect the patterns that have consistently been with you since you can remember – the patterns that form you at your deepest level. You cannot graft on an archetype simply because you find it attractive to own.

Every archetype has a positive expression or light side and a negative expression or shadow side. The shadow side may be an unknown part that is not understood, a fear-based aspect that has yet to be integrated.

The Gallery features the most prevalent archetypes of our culture. Archetypes can be grouped into families who share a particular relationship to power that defines their identity and magnetism.



## alphabetical list of archetypes

[addict](#)  
[advocate](#)  
[alchemist](#)  
[angel](#)  
[artist](#)  
[athlete/olympian](#)  
[avenger](#)  
[beggar](#)  
[bully and coward](#)  
[caretaker](#)  
[child: dependent](#)  
[child: divine](#)  
[child: eternal](#)  
[child: magical](#)  
[child: nature](#)  
[child: orphan](#)  
[child: wounded](#)  
[clown](#)  
[companion](#)  
[damsel & princess](#)  
[destroyer](#)  
[detective](#)  
[dilettante](#)  
[disciple](#)  
[engineer](#)  
[entrepreneur](#)  
[and philanthropist](#)  
[exorcist & shaman](#)  
[father](#)  
[femme fatale](#)  
[fool/court jester](#)  
[gambler](#)

[god](#)  
[goddess](#)  
[gossip](#)  
[guide](#)  
[healer/wounded healer](#)  
[hedonist](#)  
[hermit](#)  
[hero/heroine](#)  
[holy fool](#)  
[housewife/working mother](#)  
[judge](#)  
[king](#)  
[knight & warrior](#)  
[liberator](#)  
[lover & don juan](#)  
[magician/wizard](#)  
[martyr](#)  
[mediator](#)  
[mentor](#)  
[mercenary](#)  
[messiah](#)  
[midas and miser](#)  
[missionary](#)  
[monk/nun](#)  
[mother](#)  
[mystic](#)  
[networker](#)  
[philosopher](#)  
[pioneer & explorer](#)  
[pirate](#)  
[poet](#)  
[priest/priestess](#)

[prince](#)  
[prostitute: guardian of faith](#)  
[provocateur](#)  
[queen](#)  
[rebel](#)  
[rescuer](#)  
[saboteur: guardian of choice](#)  
[sage and crone](#)  
[samaritan](#)  
[scribe](#)  
[seeker and wanderer](#)  
[servant/indentured servant](#)  
[shape-shifter](#)  
[slave](#)  
[spellcaster](#)  
[statesman](#)  
[storyteller](#)  
[strategist](#)  
[student](#)  
[teacher](#)  
[thief](#)  
[trickster](#)  
[vampire](#)  
[victim](#)  
[virgin](#)  
[visionary and prophet](#)  
[warrior](#)

## family overviews & descriptions of archetypes: survival family overview

The archetypes of the Survival Family—Child, Victim, Saboteur, and Prostitute—are common to all of humanity. These archetypes are the four legs of a table on which your Sacred Contract rests. The table symbolizes your relationship to the ground beneath your feet and to the universal energy that supports your life.

These four primary archetypes symbolize your major life challenges because they represent fears and vulnerabilities that can cause you to negotiate away your power. Survival archetypes influence how you relate to material power, how you respond to authority, and the choices you make for your survival. Failing to confront these forces within you will result in selling your soul for safety.

Exploring your four Survival archetypes makes you conscious of your fears and vulnerabilities, and allows you to see how you sabotage your creative opportunities or abort your dreams. The Survival archetypes help you to develop the self-esteem and self-reliance necessary to successfully fulfill your contract. They are trusted allies and a source of spiritual and material strength; they are the intimate companions to your intuition.

How well you deal with these archetypes determines whether your contract will work out through fate or destiny. Fate is what happens when you cave under fear or when you relinquish power over your life to others because you want to be taken care of. Fate also occurs when you fear the consequences of making a choice that would empower you, but would disturb the safety net that you have created for yourself around you. Your archetypes can help you transcend the shadow belief that “everyone has a price” and allow you to see that you are not for sale.

If one of your survival archetypes is particularly needy or expressing its shadow nature, then your other archetypes are going to suffer. They will be neglected because part of you is consumed by the “out of control” archetype. There are people who are consumed by their Victim and others who are consumed by their Child and it completely influences their other eight personal archetypes.

The more conscious you are about the patterns that influence your behavior, the more likely it is that your choices and the lessons you get from them will be positive. If your choices are formed only by your unconscious, however, and you are unaware of the archetypal energies influencing you, you will be more likely to act out of insecurity and defensiveness.

By remaining aware of the archetypal energies, you stay conscious of both your divinity and your potential in the everyday world. Through your archetypes, you will find your own “middle road,” the path of your Sacred Contract.

### child: guardian of innocence

We most easily identify with the Child, especially after several decades of popular books and workshops on the inner Child. This archetype establishes our perceptions of life, safety, nurturing, loyalty, and family.

The stages of growing up, from coming to the age of reason at about seven, to entering adolescence at around thirteen, to reaching the official age of adulthood at twenty-one, represent plateaus of spiritual and physical maturation. When we are completely dependent, from birth to age seven, we develop the first skills for taking care of ourselves, our bodies and our possessions. At age seven, we begin learning what it means to be responsible not just for our belongings but for our actions and deeds as well.

Through ages seven to thirteen we develop further emotionally, as we are introduced to larger issues of morality, ethics, loyalty and the rules of relationships. During adolescence we become self-aware, self-conscious, and self-centered. We become aware of, if not consumed with, the power of our mind, the pull of our heart, and the passion of our body. During these wild years images of all that you could be or all that you fear you will never become also step to the fore. During your late teens and early twenties, you discover your vulnerabilities as an adult along with your strengths and talents. You make substantial choices about your life, and even though you will doubtless change your mind many times, or circumstances will reroute you, this is the beginning of your real contract with the world of physical responsibility separate from your tribe.

Finally the power of spirit emerges around the age of twenty-one, as you begin to see beyond the physical aspect of life to find symbolic meaning in your actions, from political activism and social realism to love and spiritual exploration. Around the age of twenty-eight you naturally transition into the next cycle of your life as an interconnected, responsible adult. The process just described is, of course, how we ideally mature. Because of the complex challenges of everyday life, however, this spiritual maturation varies for most people.

From an archetypal point of view, when these cycles are not followed in some way, adults will find it difficult if not impossible to be responsible for themselves in the physical world and to create successful relationships. Your inner Child will exhibit aspects of the Wounded or Orphaned Child and will reflect that somewhere along the line you did not receive the nurturing necessary for you to become responsible and independent. And so you may spend the early years of adulthood trying to heal and compensate for these deficiencies.

## family overviews & descriptions of archetypes: survival family overview

### child: guardian of innocence (cont'd)

Confronting the Child archetype within you awakens a new relationship with life, a fresh beginning. Regardless of which aspect of the Child you relate to most intimately, this archetypal pattern brings you into contact with untapped resources connected to creative thought. This is the core of the Innocent or Magical Child—the sensation that anything and everything is possible.

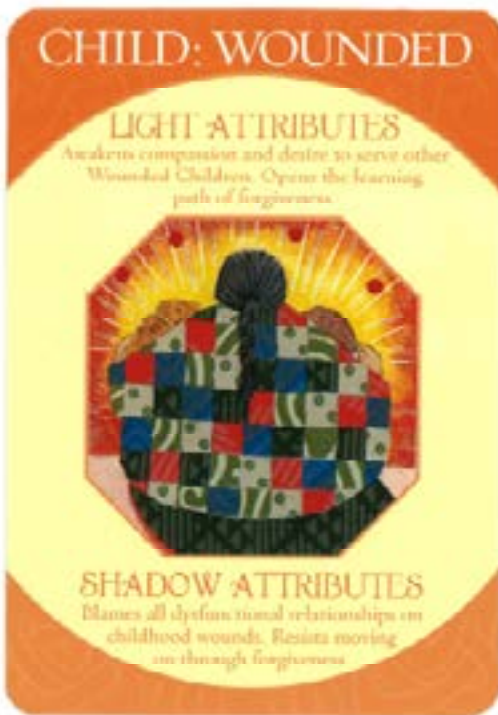
The mature personality of the Child archetype nurtures that part of us that yearns to be lighthearted and innocent, expecting the wonders of tomorrow, regardless of age. This part of our nature contributes greatly to our ability to sense the playfulness of our lives, balancing the seriousness of adult responsibilities. The balanced Child is a delight to be around because the energy that flows from this part of our personality is infectious and brings out the best in others, as well as in ourselves.

Everyone has expressions of each one of these aspects of the Child within their psyche, although one aspect is usually so dominant that it eclipses the energy of the others. The Wounded Child, for example, can be so needy that it is almost impossible for the Magical Child to manifest its qualities.

At the same time, because every one of the Child aspects is present in various degrees of strength in every psyche, similar patterns often overlap, making it hard to distinguish which one you relate to most intensely. You may find that you relate equally to the Orphan and the Wounded Child, or to the Eternal and the Nature Child. When this is the case, choose one and include the specific qualities that you relate to in the other archetype as you investigate the psyche of this archetype in your life.

Each of the variants of the Child archetype is characterized by certain tendencies, including shadow tendencies. The lesson of the Child archetype is to hone responsibility in you—that is its job. If it has one specific task in you, it is to always grind the wheel of responsibility. It is to always refine responsibility, because all of us would prefer to be taken care of by something other than ourselves. All of us would love to have someone else show up and say, “Here’s your weekly allowance, your bills are paid, do what you want.” But that is just not the reality of the journey of humanity on this planet.

Responsibility is a fundamental task to the maturing of the soul, as is innocence. Responsibility and innocence are the two qualities that need each other. The balancing of responsibility and innocence, responsibility and trust, is one of the archetypal polarities of the soul that is active within each of us.



## child: wounded

The Wounded Child archetype holds the memories of abuse, neglect, and other traumas that we have endured during childhood. Many people blame the unbalanced relationships with their parents that created their Wounded Child for all subsequent dysfunctional relationships.

This may be the pattern people relate to the most, particularly since it has become the focus of therapy and accepted as a major culprit in the analysis of adult suffering. Choosing the Wounded Child suggests that you credit the painful and abusive experiences of your childhood with having a substantial influence over your adult life.

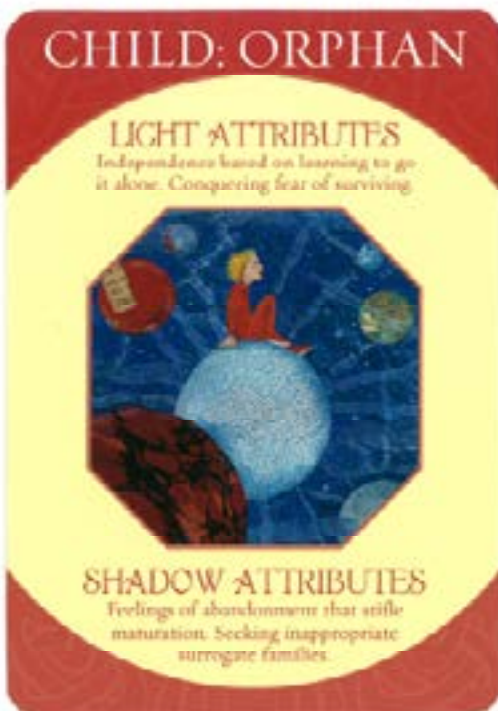
The painful experiences of the Wounded Child archetype often awaken a deep sense of compassion and a desire to find a path of service aimed at helping other Wounded Children. From a spiritual perspective, a wounded childhood cracks open the learning path of forgiveness.

The shadow aspect may manifest as an abiding sense of self-pity, a tendency to blame our parents for any current shortcoming and to resist moving on through forgiveness. It may also lead us to seek out parental figures in all difficult situations rather than relying on our own resourcefulness.

**FILMS**—*Diana Scarwid in Mommie Dearest; Dean Stockwell in The Secret Garden; Linda Blair in The Exorcist; Natalie Wood in The Miracle on 34th Street; Leonardo di Caprio in This Boy's Life; Jon Voight in Midnight Cowboy.*

**FICTION**—*Native Son by Richard Wright; Oliver Twist by Charles Dickens.*

**RELIGION/MYTH**—*The Amazons (warrior women of Greek myth who, as children, had their right breast removed to facilitate the use of bow and arrow, their chief weapon).*



## child: orphan or abandoned

From Little Orphan Annie and Cinderella to Dorothy from The Wizard of Oz and Harry Potter, the Orphan Child in most children's stories reflects the psyches of people who feel from birth as if they are not part of their families, including the tribal family.

Because Orphans are not allowed into the family circle, they have to develop independence early on. The absence of family influences, attitudes, and traditions inspires or compels the Orphan Child to construct an inner reality based on personal judgment and experience.

The shadow aspect manifests in Orphans who never recover from feelings of abandonment, causing them to stifle their own maturing process. Feelings of abandonment and the scar tissue from family rejection stifle their maturation, often causing them to seek a surrogate family to experience tribal union. Therapeutic support groups become shadow families for an Orphan who must learn that healing these wounds requires moving on into adulthood.

Identifying with the Orphan begins by evaluating your childhood memories, paying particular attention to whether your painful history arises from the feeling that you were never accepted as a family member. Orphans who succeed at finding a path of survival on their own are celebrated in fairy tales and folk stories as having won a battle with a dark force, which symbolically represents the fear of surviving alone in this world.

The Orphan Child is the major character in most well known children's stories, including Little Orphan Annie, the Matchstick Girl, Bambi, the Little Mermaid, Hansel and Gretel, Snow White, Cinderella, and many more. The pattern in these stories is reflected in the lives of people who feel from birth as if they are not a part of their family, including the family psyche or tribal spirit.

**FILMS**—Margaret O'Brien in *The Secret Garden*; Victoire Thivisol in *Ponette*; Hayley Mills in *Pollyanna*.

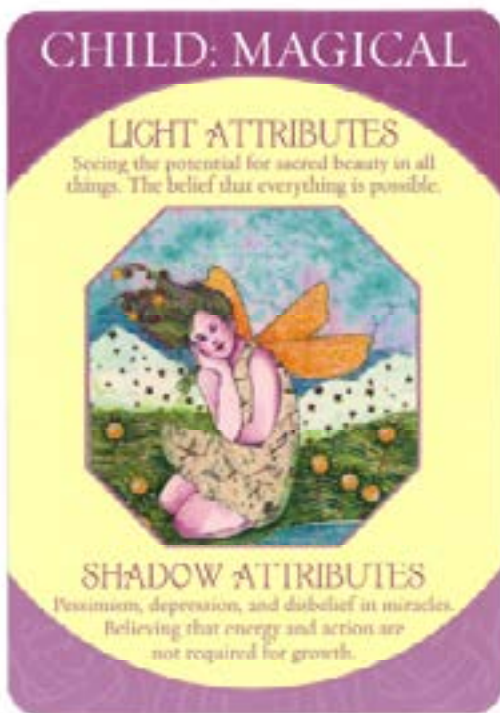
**FICTION**—*David Copperfield* by Charles Dickens; *The Wonderful Wizard of Oz* by L. Frank Baum.

**DRAMA**—*The Changeling* by Thomas Middleton.

**FAIRY TALES**—*Snow White*, *Cinderella*, *Bambi*, *The Little Mermaid*.

**RELIGION/MYTH**—*Romulus and Remus* (twins of Roman myth who were cast into the Tiber, miraculously rescued by a she-wolf, and went on to found Rome); *Moses*; *Havelock the Dane* (in medieval romance, the orphan son of Birkabegn, King of Denmark, cast adrift by treacherous guardians but found and raised by a British fisherman, and eventually made King of Denmark and part of England).





## child: magical (innocent, enchanted child)

The Magical Child represents the part of us that is both enchanted and enchanting to others. It sees the potential for sacred beauty in all things, exemplified by Tiny Tim in Dickens's *A Christmas Carol*, and by Anne Frank, who wrote in her diary that in spite of all the horror surrounding her family while hiding from Nazis in an attic in Amsterdam, she still believed that humanity was basically good. Her insights offered at a time when most people were collapsing under the weight of war and persecution continue to inspire people to seek out the wondrous side of life, even in a crisis.

One might assume from the name that this archetype refers to only the delightful qualities of children, but as demonstrated by Anne Frank and Tiny Tim, it also embodies qualities of wisdom and courage in the face of difficult circumstances.

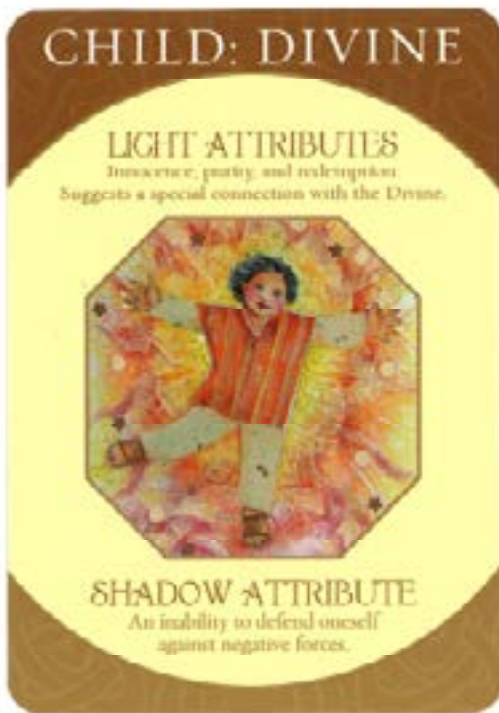
Baudelaire wrote that "genius is childhood recaptured," and in that sense the Magical Child is something of a genius too. The Magical Child is gifted with the power of imagination and the belief that everything is possible. Johnny Depp embodies the Magical Child in the roles he portrays, from the *Pirates of the Caribbean* to *Willy Wonka* to *Edward Scissorhands* to *Chocolat*.

The shadow energy of the Magical Child manifests as the absence of the possibility of miracles and of the transformation of evil to good. Attitudes of pessimism and depression, particularly when exploring dreams, often emerge from an injured Magical Child whose dreams were "once upon a time" thought foolish by cynical adults. The shadow may also manifest as a belief that energy and action are not required, allowing one to retreat into fantasy.

**FILMS**—*Drew Barrymore in E.T.*; *Margaret O'Brien in Meet Me in St. Louis*; *George du Fresne in Ma Vie en Rose*; *Shirley Temple in Good Ship Lollipop*. *Johnny Depp in Pirates of the Caribbean, Willy Wonka, Edward Scissorhands, Chocolat*.

**FICTION**—*The Little Prince* by *Antoine de Saint-Exupéry*; *Pippi Longstocking* by *Astrid Lindgren*; *Alice's Adventures in Wonderland and Through the Looking-Glass and What Alice Found There* by *Lewis Carroll*.

**RELIGION/MYTH**—*Merlin* (in *Arthurian legend, the "child without a father" who was about to be sacrificed when he saved himself by displaying magic greater than the King's sorcerers*).



## child: divine

The Divine Child is closely related to both the Magical and Innocent Child, but it is distinguished from them both by its redemptive mission. The Divine Child also has a historical resonance all of its own. At the beginning of the Piscean Age 2,000 years ago, the archetype of the Divine Family was introduced. That structure of the Father, Mother, and Divine Child (God the Father, Mary, and Jesus) was somewhat prefigured in ancient Egyptian mythology by Osiris, Isis, and their son Horus. However, they do not share the warm-hearted union of love and divinity that the Christian motif developed.

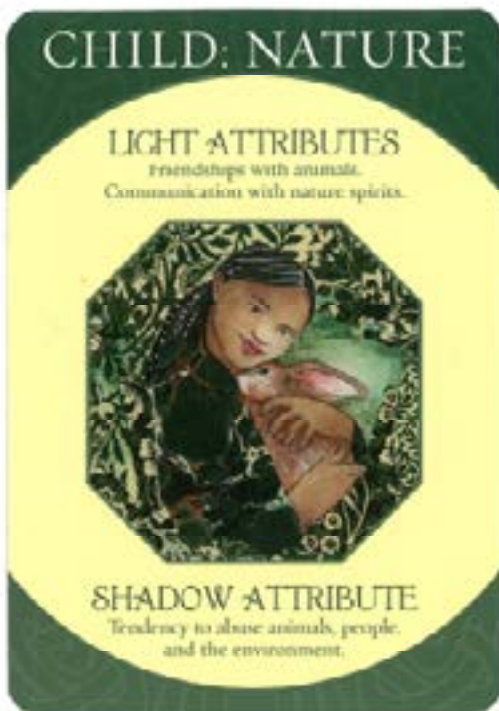
The Divine Child is associated with innocence, purity, and redemption, god-like qualities that suggest the Child enjoys a special union with the Divine itself. Few people are inclined to choose the Divine Child as their dominant Child archetype because they have difficulty acknowledging that they could continually live in Divine innocence. Divinity is, however, also a reference point of your inner spirit that you can turn to when you are in a conscious process of choice.

You may also assume that anything Divine cannot have a shadow aspect, but that is not realistic. The shadow of this archetype manifests as an inability to defend itself against negative forces. Even the mythic gods and most spiritual masters, including Jesus who is the template of the Divine Child for the Christian tradition, simultaneously expressed anger and Divine strength when confronting those who claimed to represent heaven while manifesting injustice, arrogance, or other negative qualities. Think of Jesus' wrath at the money-changers in the Temple.

Assess your involvement with this archetype by asking whether you see life through the eyes of a benevolent, trusting God/Goddess, or whether you tend to respond initially with fear of being hurt or with a desire to hurt others first.

**FILMS**—Terence Stamp in *Billy Budd*; character of the young Dalai Lama in *Kundun*; character of the young Pu Yi in *The Last Emperor*; Alex Wiesendanger in *Little Buddha*.

**RELIGION/MYTH**—Horus (in Egyptian myth, divine son of Isis and Osiris); Siddhartha Gautama (according to legend, the future Buddha was born proclaiming that his cycle of rebirths was about to end); Infant of Prague (statue of Jesus as a child dressed in royal robes and wearing a crown, originating in 17th-century Czechoslovakia); Demophon (in Greek myth, the son of Metanira, queen of Eleusis, who was raised as a divine being by Demeter); 18. Balakrisna (the child form of Krishna in Hindu myth); Suitengu (Japanese child god of the sea).



## child: nature

The Nature Child inspires deep, intimate bonding with nature forces and has a particular affinity for friendships with animals. Although the Nature Child has tender, emotional qualities, it can also have an inner toughness and ability to survive—the resilience of Nature herself. Nature Children can develop advanced skills of communicating with animals, and in stories reflecting this archetype an animal often comes to the rescue of its child companion.

Many veterinarians and animal-rights activists resonate with this archetype because they have felt a conscious rapport with animals since childhood. Other adults describe being in communion with nature spirits and learning to work in harmony with them to maintain the order of nature.

However, a love of animals is not sufficient to qualify for this archetype. A life pattern of relating to animals in an intimate and caring way, to the extent that your psyche and spirit need these bonds as a crucial part of your own well-being, is the best clue in this direction.

The shadow Nature Child manifests in a tendency to abuse animals, people, and the environment.

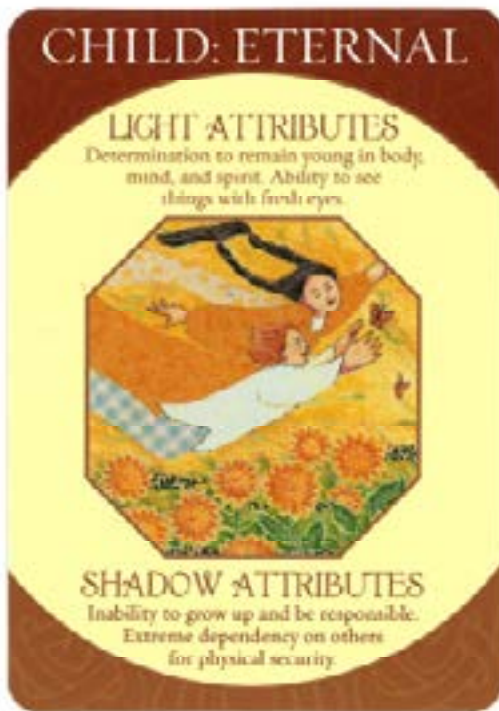
**FILMS**—*Elizabeth Taylor in National Velvet; Anna Paquin in Fly Away Home; Claude Jarman in The Yearling; Kelly Reno in The Black Stallion; Tommy Kirk in Old Yeller; Jean-Pierre Cargol in The Wild Child.*

**TELEVISION**—*Rin Tin Tin; Flipper; My Friend Flicka; Lassie.*

**FICTION**—*Tarzan of the Apes by Edgar Rice Burroughs.*

**SONG**—“Nature Boy.”

**RELIGION/MYTH**—*Persephone (in Greek myth, the daughter of Demeter, who was abducted to Hades and was associated with the agricultural cycles of growth and harvest); St. Francis of Assisi (Catholic friar said to have communicated with animals).*



## child: eternal (puer eternis, puella eternis)

Positive aspects of the Eternal Child archetype, sometimes called the Puer (Boy) or Puella (Girl) Eternis, manifest as a determination to remain eternally young in body, mind, and spirit. People who maintain an age that will never stop them from enjoying life are relying on the positive energy of this archetype to supply that healthy attitude.

The shadow Eternal Child often manifests as an inability to grow up and embrace the responsible life of an adult. Like Peter Pan, the Puer Eternis resists ending a cycle of life in which he is free to live outside the boundaries of conventional adulthood. The shadow Puella Eternis can manifest in a woman as extreme dependence on those who take charge of her physical security.

A consistent inability to be relied on and the inability to accept the aging process are also markers of this archetype. Although few people delight in the ending of their youth, the Eternal Child is sometimes left floundering and ungrounded between the stages of life because he has not laid a foundation for a functioning adulthood.

**FILMS**—Tom Hanks in *Big*; Pee Wee Herman in *Pee Wee's Big Adventure*; Carroll Baker in *Baby Doll*; Thomas Hulce in *Dominic and Eugene*, and as Mozart in *Amadeus*.

**FAIRY TALES**—*Peter Pan*.

**RELIGION/MYTH**—Cupid (boy-god of Roman myth said to have been born from a silver egg); Harpa-Khruti (Horus the child); Harpocrates (Greek deity of god of silence and secrecy, represented as a naked boy sucking his finger).

## child: dependent

The Needy or Dependent Child carries a heavy feeling inside that nothing is ever enough and always seeks to replace something lost in childhood, although exactly what is never clear. As with the Wounded Child, this leads to bouts of depression, only more severe. The Dependent Child tends to be focused on his own needs and is often unable to see the needs of others.

As with all archetypes, you can learn to recognize its emergence and use it as a guide to alert you when you are in danger of falling into needy, self-absorbed attitudes and behaviors. These energies may emerge in response to different situations in which you find yourself, yet the core issue of all the Child archetypes is the dynamic tension between dependency and responsibility. The Dependent Child must learn when to take responsibility and when to have a healthy dependency. The Dependent Child must also learn when to differentiate from or oppose the group, and when to embrace communal life.



**FILMS**—Hillary Swank in *Boys Don't Cry*; Jodie Foster in *The Accused*; Meryl Streep in *Sophie's Choice*; Glenn Close in *Reversal of Fortune*; Tom Hanks in *Castaway*, *Sleepless in Seattle* and *Philadelphia Story*.

**FICTION**—*Dr. Jekyll and Mr. Hyde* by Robert L. Stevenson; *Misery* by Stephen King.

**DRAMA**—*Torch Song Trilogy* by Harvey Fierstein.

**RELIGION/MYTHS**—Isaac (son of Abraham whom God orders Abraham to sacrifice); Heracles (seized by Busiris, mythical king of Egypt who sacrificed all strangers to the gods to avert famine, Heracles avoided being victimized by using his great strength to break his chains and slay Busiris).

## victim

Being a victim is a common fear. The Victim archetype may manifest the first time you do not get what you want or need; are abused by a parent, playmate, sibling, or teacher; or are accused of or punished for something you did not do. You may suppress your outrage at the injustice if the victimizer is bigger and more powerful than you. But at a certain point you discover a perverse advantage to being the Victim. You may be afraid to stand up for yourself, or you may enjoy getting sympathy. The core issue of the Victim is whether it is worth giving up your own sense of empowerment to avoid taking responsibility for your independence.

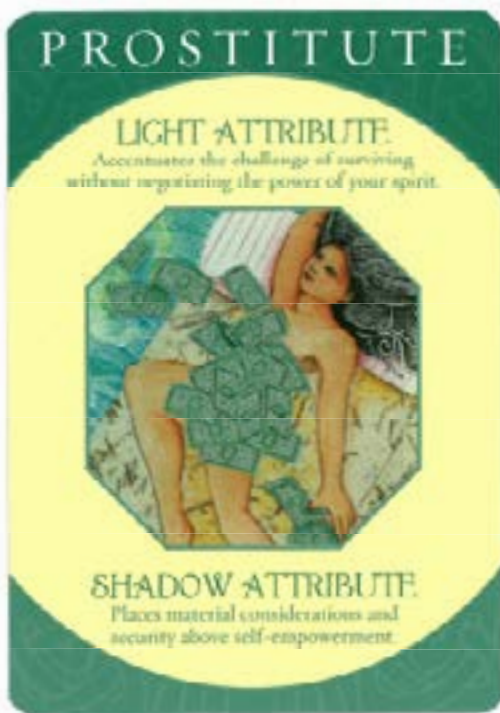
Many people describe their Victim as their most vulnerable aspect. The lessons associated with the Victim archetype demand that you evaluate your relationship to power, particularly in your interactions with people with whom you have control issues and need to construct personal boundaries. The fundamental soul lesson of the Victim is about boundaries, having and setting boundaries and managing your own behavior. It is about you keeping your soul inside its castle and being able to say, in terms of boundaries, I am not letting my soul out on a false mission.

Boundaries keep the soul in as well as keeping things out. Having boundaries will keep your soul in and keep your soul healthy. As you mature and you start developing the self, it is essential to have boundaries, because your inner life requires boundaries, especially if you intend to go deeper in the pursuit of why you are here. You cannot have company in your soul; only God can accompany you into your soul, where there can be no boundaries.

The primary objective of the Victim archetype is to develop self-esteem and personal power. When you are in a situation in which you feel threatened or you suspect that you lack the appropriate social, professional, or personal power, take notice of that reaction physically, emotionally, and mentally. That is the intuitive voice of your inner Victim. To help direct your responses to all of your experiences and relationships, say, "I am committed to my own empowerment. What choice can I make here that will serve my own empowerment?" Name the problem or threat you need to overcome and the power that you need to possess in order to do so. Keep your eye on the truth that everything and everyone in your life is there by contract to assist in your spiritual maturation.

You have contracts with people who are directly connected to the Victim archetype. Their primary role is to help you develop your self-esteem through acts of honesty, integrity, courage, endurance, and self-respect. Those people whose contracts are linked to empowering your Victim will play, or have played, the leading roles in awakening in you an awareness of the value of these spiritual qualities and how essential they are to your well-being. When properly recognized, the Victim can alert you to the possibility that you are about to be victimized, whether through passivity or inappropriate actions. And it can help you recognize your own tendency to victimize others for personal gain.

In its shadow manifestation, the Victim tells you that being taken advantage of is never your fault. Some like to play the Victim because of the positive feedback in the form of sympathy or pity. Our goal is always to learn how to recognize these inappropriate attitudes in ourselves or others, and act accordingly. We are not meant to be victimized in life, but to learn how to handle challenges and face our fears.



## prostitute: guardian of faith

The Prostitute archetype engages lessons in the sale or negotiation of one's integrity or spirit when we feel our physical and financial survival is threatened. We prostitute ourselves when we sell our bodies or minds for money or when we compromise our morals and ethics for financial gain. The Prostitute activates the aspects of the unconscious that are related to seduction and control and that render you as capable of buying a controlling interest in another person as you in selling your own power. Prostitution should also be understood as the selling of your talents, ideas, and any other expression of the self.

Many people remain in unhappy relationships or miserable jobs that undermine their self-respect for financial security. Because the Prostitute archetype reveals the extent to which you are willing to sell yourself for the sake of physical security, it dramatically tests the power of your faith. If you have faith, no one can buy you. You know you can take care of yourself and also that the Divine is looking out for you. Without faith, however, you will eventually meet the price you cannot turn down.

The Prostitute teaches that self-esteem and self-respect make you impervious to selling out. Once you become aware of the Prostitute within, the archetype acts as a guardian who watches over your relationship to faith, encircling you with a strong vibrational field that says, "Not for sale." Think of the Prostitute as the ally who puts you on the alert every time you contemplate shifting your faith from the Divine to the physical. Anytime you are in a crisis of faith, try to become mindful of your thoughts and fears.

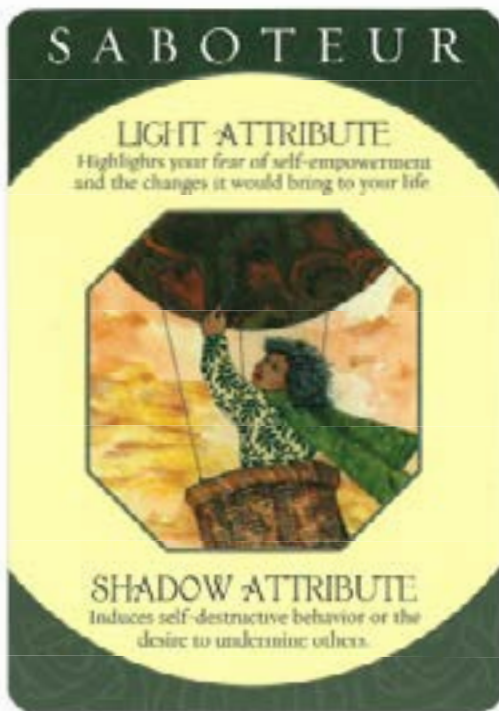
All power, whether from lottery winnings or spiritual visions, will draw to you some outside opponent who will try to buy, use, or contaminate you. When Jesus was met by Satan as he prayed and fasted in the desert, Satan offered to give him the entire physical world in exchange for the power Jesus now had within him. Likewise, every time you take one step on your path of personal empowerment, you will meet someone who will want to buy a piece of your soul to render you less powerful and themselves more powerful.

People who bring out the Prostitute in you represent your most painful relationships. Because Prostitute interactions make us confront our fears of survival, they are often terrifying and humiliating. The Prostitute archetype can act as a guardian that awakens you to situations in which you must decide to "take up your bed and walk." Once you get away from the circumstance that costs you too much—money, energy, dignity, or time—lasting transformation is possible.

**FILMS**—Jack Lemmon in *The Apartment*, *Some Like It Hot*, *Save the Tiger*, *The China Syndrome*, *Mass Appeal*; Judy Holliday in *Born Yesterday*; Fred MacMurray in *Double Indemnity*; Marlon Brando in *On the Waterfront*.

**DRAMA**—*The Tragical History of Dr. Faustus* by Christopher Marlowe.

**RELIGION/MYTH**—Ochun (Yoruba Orisha of love, marriage, and motherhood, who was forced for a time to become a prostitute to feed her children); Temple prostitutes (in ancient Greece, Rome, Asia Minor, and India, women who engaged in public intercourse as a way of sympathetically activating the energy of fertility).



**FILMS**—Greta Garbo in *Mata Hari*; Angela Lansbury in *The Manchurian Candidate*; Woody Harrelson in *The People vs. Larry Flynt*; Judy Holliday in *The Solid Gold Cadillac*.

**DRAMA**—*Amadeus* (Salieri) by Peter Schaffer; *The Madwoman of Chaillot* by Jean Giraudoux.

**RELIGION/MYTH**—Loki (in Norse myth, a Shape-shifter and Trickster who is crafty and malicious, but also heroic); Eris/Discordia (Greek/Roman goddess of discord, said to have caused the Trojan War); Bamapana (Aboriginal hero-trickster who causes discord and misunderstanding); Serpent (in many cultures, a figure who deceives humans, often sabotaging their only chance at immortality).

## saboteur: guardian of choice

Like the Prostitute and the Victim, the Saboteur archetype is a neutral energy within you that usually makes itself known through disruption. It can sabotage your efforts to be happy and successful if you are not aware of the patterns of thought and behavior that it raises in you. It can cause you to resist opportunities. The Saboteur is the mirror that reflects your fears of taking responsibility for yourself and for what you create.

The Saboteur archetype may be the one most intimately connected to your ability to survive in the physical world. Fears of being without the basic needs in life—from food to home to a social and personal network—often provide this archetype with the power to haunt you. You can silence the Saboteur with acts of courage and by following your intuition. It serves you brilliantly as a gut instinct that directs you to take action based on hunches rather than on rational thought. To learn to experience that voice, you must respond to it. Only through response can you manifest the courage to expand your creative environment. Start with small choices, which may be life-transforming acts of will disguised as subtle impulses.

The core issue for the Saboteur is fear of inviting change into your life, change that requires responding in a positive way to opportunities to shape and deepen your spirit. Yet it is impossible to stop the process of change. Deep in your tissue, you know that having power and using it necessitates change. And although many people want to have it all, they don't want to be all. All choices you make do not have the same potential to transform the environment of your life. The decision to meet a group of friends for dinner, as a rule, does not change your life as dramatically as the decision to get married, start a business or move to Europe. The choice to respond to an inner voice that directs you to pursue your spiritual life is obviously one that can rearrange your familiar world.

You pace yourself by the speed at which you can tolerate change in your life. We are afraid of the speed at which we want to create. We are born knowing that we could make a difference in the world, and the worst choice we can make is to opt to be ordinary. Settling for the ordinary life when you have the opportunity to lead an extraordinary life is a tragedy. We sabotage ourselves to slow down the speed of change. This is something we all need to admit to ourselves so we can hold ourselves accountable for a different level of choice.

The Saboteur is a difficult archetype to embrace because its name is associated with betrayal. Yet its purpose is not to sabotage you, but to help you learn the many ways in which you undermine or betray yourself. How often have you set a new plan in motion, only to end up standing in your own way because of all the fears that discredit those optimistic plans? The Saboteur's fears are all related to low self-esteem that causes you to make choices that block your own empowerment and success. As with the Victim and the Prostitute, you need to face this powerful archetype that we all possess and make it an ally. When you do, you will find that it calls your attention to situations in which you are in danger of being sabotaged, or of sabotaging yourself.



## family overviews & descriptions of archetypes: feminine family overview

Feminine Family archetypes apply equally to both women and men. The feminine/masculine polarity represents the balance of the two forces within life: yin and yang, anima and animus, and moon and sun. These polarities must be balanced to achieve health.

If you have a day where there is too much yang, there is too much strong masculine energy required, there is too much of that external pull—your internal yin becomes exhausted. It exhausts your emotional self and you become psychically exhausted. Alternatively, if you live too much in the yin, your yang is weak and it does not have a backbone. The idea is to manage the balance, manage the polarity.

When we talk about archetypes, some are obviously what you would call male and female—the Matriarch, the Patriarch, the Mother, or the Father. But these characteristics can apply to the male or female person.

It is important to remember that archetypes are not cut and dried—they are patterns that are inherent to the human psyche and then the psyche finds a body that it fits into and that body may be male, or it may be female. You can find the qualities of the feminine within a male body, as well as the masculine qualities within the feminine body.



## queen (empress)

The Queen is an intriguing archetype. Many women who identify with the Queen associate her with control. The true qualities of the Queen, however, are related to an elegant use of power and authority, and her court can range from a corporation to her home.

The image of the Dark or Evil Queen has been largely represented by male authors of fairy tales and folklore. She may also be depicted as prone to hysteria and dark powers, influences, or plots, as in the story of Snow White. Gulliver's Travels presents a benevolent Queen who rules the land of the Giants, but that is a rare exception.

The Queen archetype is also associated with arrogance and a defensive posture that is symbolic of a need to protect one's personal and emotional power. The shadow Queen can slip into aggressive and destructive patterns of behavior, particularly when she perceives that her authority or capacity to maintain control over the court is being challenged. The Ice queen rules with a cold indifference to the genuine needs of others — whether material or emotional.

Queens are rarely portrayed as having a trustworthy support system; instead, they are lonely figures surrounded by a court filled with potential traitors, rivals, and back-stabbers. Women who have identified themselves as Queens tend to have these qualities in common, suggesting that were it not for their aggressive personality characteristics, they would be vulnerable to others' control.

Challenges related to control, personal authority and leadership play a primary role in forming the lessons of personal development that are inherent to this archetype. The benevolent Queen uses her authority to protect those in her court, and sees her own empowerment enhanced by her relationships and experience.

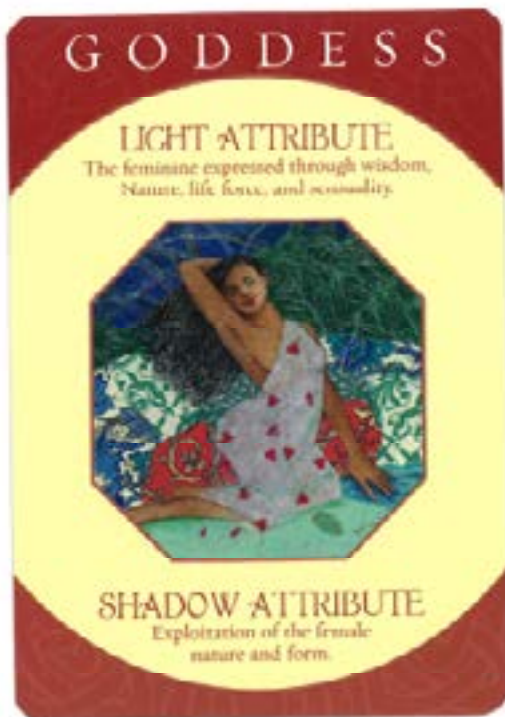
The Queen Bee is a mixed image—the astonishing ability to power the entire hive without leaving her “chamber,” yet at the cost of enslaving the rest of her community.

**FILMS**—Joan Crawford in *Queen Bee*; Marlene Dietrich as Catherine the Great in *The Scarlet Empress*; Geraldine Chaplin in *The Three Musketeers*; Greta Garbo in *Queen Christina*; Judi Densch in *Shakespeare in Love*; Cate Blanchett in *Elizabeth*.

**DRAMA**—*Antony and Cleopatra* by Shakespeare.

**RELIGION/MYTH**—Mary (Mother of Jesus later elevated in Catholic tradition to Queen of Heaven); Mab (Queen of the faeries and often a trickster who steals babies, possibly derived from the Welsh Mabb or Gaelic Maeve); Anatu (Mesopotamian queen of the sky); Antiope (in Greek myth, the queen of the Amazons); Marisha-Ten (Japanese queen of heaven); Guinevere (King Arthur's queen).

**FAIRY TALES**—*Snow-White and the Seven Dwarfs* (shadow).



**FILMS**—Kim Stanley in *The Goddess*; Ava Gardner in *One Touch of Venus*; Marilyn Monroe in *The Seven Year Itch*; Mira Sorvino in *Mighty Aphrodite*.

**FICTION**—*She* by H. Rider Haggard.

**RELIGION/MYTH**—Every culture in the world has mythological stories portraying the power of the Goddess. Besides those mentioned above, you can choose from Tara and Quanyin (Tibetan and Chinese bodhisattvas of compassion); Amaterasu Omigami (Shinto Sun goddess); Shakti (Hindu personification of energy as Divine Mother); Branwen (Celtic goddess of love and beauty); Oshun (East African Yoruba goddess of pleasure, love, and beauty); Pan Jin Lian (Chinese goddess of prostitution); Frigg (Norse goddess of marriage, motherhood, childbirth, and midwifery); Turan (Etruscan goddess of love, health, and fertility).

## goddess (see also hero/heroine)

The oldest religious tradition on earth may well be Goddess worship, which some archaeologists trace back further than 30,000 years. It was certainly natural to worship the archetype of woman as the Source of all life, especially in the age before male warriors replaced her with their combative sky gods. The connection of fertility with exaggerated sexual attributes found in ancient statues of the Goddess survives in modern worship of screen Goddesses such as Marilyn Monroe and Jayne Mansfield.

The Goddess can be inspiring to women, embodying wisdom, guidance, physical grace, athletic prowess, and sensuality. This aspect is awakened by our relation to the Goddesses of various spiritual traditions, including Kali, Durga, and Uma in India, Tara in Tibet, Quanyin in China, and the many manifestations of Mary, the Mother of Jesus, in Western belief such as Our Lady of Guadalupe or the Black Madonna of Czestochowa.

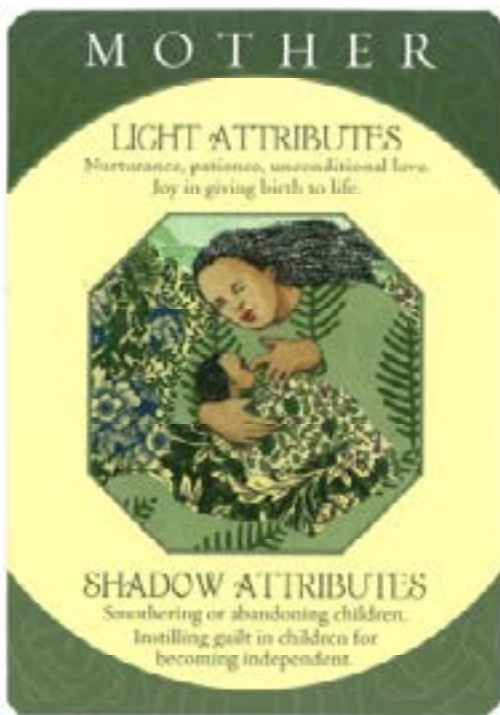
Some of the most familiar Goddesses from the Roman/Greek pantheon include: Venus/Aphrodite (love and fertility), Diana/Artemis (nature and hunting), Minerva/Athena (strength, clear thinking), Ceres/Demeter (motherhood), Juno/Hera (queenship and partnership), Proserpina/Persephone (mysticism and mediumship), and Sophia (wisdom). However, there are many more Goddesses from other cultures and civilizations.

Every woman has a connection to Goddess energy somewhere within herself but many women are uncomfortable with Goddess energy, keeping her in the closet. They have fantasy Goddesses—they would like to be more like a Goddess but they will get there as soon as they lose weight, as soon as they do this or that; but in the meantime, they do not Goddess.

Identifying with a Goddess figure as a major archetype in your chart requires that you review lifelong associations with the image and personality associated with it. Aphrodite and Venus are very much involved in sensuality and sexuality, and in the distribution and right use of those energies. They were not prostitutes as they are sometimes pictured to be in the Christian world. They were very much Goddesses that embodied the beauty of sexuality, but we are uncomfortable with that, so we do not know what to do with them. The energy of Venus (Aphrodite) is prevalent in women who form their self-image strongly around their sexuality.

The Goddess Diana is operating in many divorced women who are raising a family as the Goddess of the Hunt—they have to be the strong huntress. Athena is the able-bodied warrior woman as well as the classic “powerful woman behind the throne.” Today we see this power re-emerging in popular form in neo-mythic characters such as Xena the Warrior Princess and Buffy the Vampire Slayer—attractive women who are also strong and capable.

The shadow side of the Goddess emerges from the exploration of the feminine power, including the exploitation or overindulgence of movie stars and fashion models.



**FILMS**—Irene Dunne in *I Remember Mama*; Myrna Loy in *Cheaper by the Dozen* and *Belles on Their Toes*; Sophia Loren in *Two Women*; Sally Field in *Places in the Heart*; Anne Bancroft in *The Pumpkin Eater*; Rosalind Russell in *Gypsy* (Devouring); Katharine Hepburn in *Suddenly Last Summer* (shadow); Faye Dunaway in *Mommie Dearest* (shadow); Angela Lansbury in *The Manchurian Candidate*; Gladys Cooper in *Now Voyager* (shadow); Alberta Watson in *Spanking the Monkey* (Incestuous).

Drama *Mother Courage* by Bertoldt Brecht; *Medea* by Euripedes; *The Glass Menagerie* by Tennessee Williams.

**FAIRY TALES**—*Mother Goose*, *Mother Hubbard*.

**RELIGION/MYTH**—As with Gods, Goddesses, and Mystics, the Mother appears in all religious traditions and myths, usually as the Divine Mother. These are just a few examples: Lakshmi, Durga, Kali (Hinduism); Mary/Miryam (Christianity/Islam); Sarai, Naomi (Judaism); Cybele (fertility goddess of ancient Anatolia, also known as known as the Great Mother); Demeter (Greek myth); Isis (Egyptian myth); Tellus (Roman Mother Earth goddess); Cihuacoatl (Aztec Mother Earth goddess, also patron of birth and of women who die in childbirth).

## mother (matriarch, mother nature, parent, see also working mother)

The Mother is the life-giver, the source of nurturing and nourishment, the unconditional fountain of love, patience, devotion, caring, and unselfish acts. This archetype is the keeper and protector of life, from children to the family to the greater Mother Nature archetype whose province is the Earth and all life. Mother Nature, also known as Gaia, is the Goddess of Life, the caretaker of the living environment of this planet. She is recognized as powerful, and when storms leave death and destruction in their wake, she may be referred to as wrathful. The power of compassion and the endless capacity to forgive her children and put them before herself are essential to the Good Mother. The Devouring, Abusive, Abandoning, and Working Mother each represent different aspects of this primal archetype within the entire human community.

Although Mothers have always worked, the contemporary archetype of the Career or Working Mother reflects the crises experienced by many women who also seek to be devoted Mothers. Measured against the impossible mythic ideal of the perfect Mother, the career Mom is sometimes assumed unfairly to be a Mother who puts her own needs before those of the children. This is an archetypal crisis for many women.

The devouring Mother “consumes” her children psychologically and emotionally and often instills in them feelings of guilt at leaving her or becoming independent. The abusive and abandoning Mothers violate natural law by harming their own young.

Connections to the Mother archetype are not to be measured only by whether a woman is a biological mother. If you are intimately connected to nurturing and protecting the environment, including through gardening or farming, or supporting any life form, you should strongly consider whether your bond to Mother Nature is part of a lifelong devotion that defines you. You may also recognize a strong bond to the Mother archetype in the form of one or all of her shadows. While it is difficult to admit, some women may have to face the fact that their children see them through the shadow aspects of the Mother, including the abusive or abandoning Mother.

Just as women can have a real connection to the Father archetype when they take on the paternal role in the household, so too some men may relate to being “Mr. Mom,” yet another contemporary sculpting of the Mother archetype. The qualities that are associated with this archetype can be expressed in other than biological ways, such as giving birth to books or ideas, or nurturing others.



## damsel & princess

The Damsel and Princess are very closely related archetypes. The Damsel in distress may be the oldest female archetype in all of popular literature and the cinema. She is always beautiful, vulnerable, and in need of rescue, specifically by a Knight and once rescued she is taken care of in lavish style. When disappointed, a Damsel must go through a process of empowerment and learn to take care of herself in the world. The shadow side of the Damsel archetype mistakenly teaches old patriarchal views that women are weak and teaches them to be helpless and in need of protection. It leads a woman to expect to have someone else who will fight her battles for her while she remains devoted and physically attractive and concealed in the castle. Many women still expect to marry a man who will give them a castle and take of them. And, some men are raised to expect to do this (See Prince and Knight).

The Damsel's fear of going it alone holds the Damsel/Knight relationship together. It also often shatters the relationship when the Prince or Knight grows older and expects to have a perennially young, attractive Damsel/Princess at his beck and call. The Damsel inevitably grows older even if she remains helpless. Or she becomes more interested in the outside world, develops skills and competencies and is unable to maintain the same old dynamic of dependency. Either way, most Damsel/Prince relationships ultimately find that they change or fail. The Damsel/Princess must ultimately learn to fight her own battles and evolve into a Queen.

The Princess is more often associated with romance rather than distress. She awaits a Knight who is worthy of her beauty and rank and will take her not to his castle but to a palace. Any castle that a Damsel is taken to has prisons, cold stone walls, drawbridges, and moats. Palaces that princess are taken to are fantastically beautiful, charming and are associated with ballrooms and elegance. The common archetypal expression, "Daddy's little Princess" implies an adoring father who brings up his daughter surrounded by beauty and abundance. There is no "Daddy's little Damsel in Distress." The Princess and the Damsel, however, are both taught to be helpless and do share a yearning for a Knight as a partner in life, the implication being that without a Knight, they are powerless in this world. The challenge inherent in these archetypal patterns, therefore, is to do for yourself what you expect the Knight to do for you—provide and protect yourself.

The Princess archetype is also influenced by our colloquial use of the term and especially its heavy freight of antifeminist connotations of a woman who is overly demanding, as in "Jewish-American Princess" or in the story of the Princess and the Pea. Even when used positively, the word can imply an unreal, bland, or cosseted character, like the teenage daughter nicknamed Princess on the TV series *Father Knows Best*. But a genuine Princess looks out not for her own comfort and whimsy but for the welfare of those around her. In Asia, tales abound of clever and resourceful Princesses, of conflicts between schools of martial arts for instance in which a Prince and Princess battle it out, as depicted in the Ang Lee film *Crouching Tiger Hidden Dragon*. Scheherazade bravely married the sultan who had decided to kill all his new wives at daybreak, and beguiled him with tales for a thousand and one nights until he rescinded his decree, thus saving all the women.



## damsel & princess (cont'd)

The difference between the Princess and the Damsel is the Damsel wants a Knight, because she needs to be rescued. The Damsel is associated with helplessness and that trait is not associated with a Princess – cleverness is associated with the Princess and that is very, very different. The Princess is also associated with abundance and wealth, both of which are not associated with the Damsel.

When you read fairy tales about Princesses being rescued or watch movies like *Braveheart* or *Camelot*, the Princess and the Knight never end up together. They never grow old together or have children together. They are young, mythic, and never age.

There is a youthful quality to this archetype. A princess wants a prince, she wants to grow into and inherit royalty and wealth. Damsels do not inherit anything, they get rescued and locked in a castle and the lesson of the Damsel is really about the pain of being helpless. The consequence of being helpless is getting locked up. Damseling is really not something to aspire to, and it is amazing how many women do aspire to damseling and helplessness.

The Princess is a vanishing archetype and, in a sense, the death of Princess Diana symbolized its end. Her death had such a dramatic impact because human consciousness was reluctant to let go of the archetype. The Princess archetype now tends to weaken the soul rather than enhance the soul.

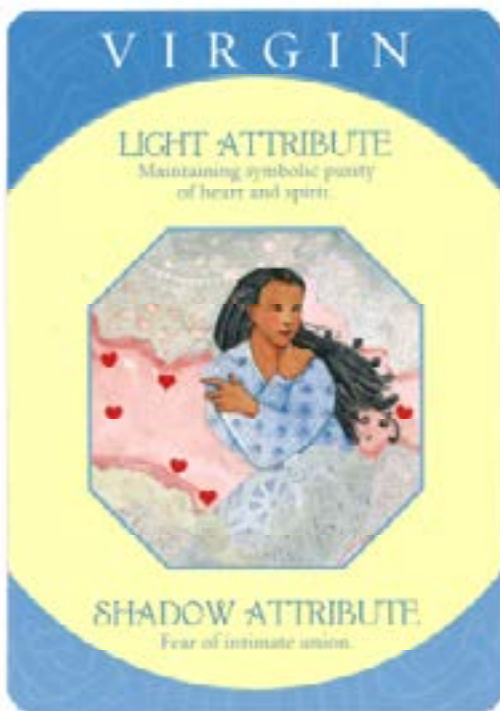
In reviewing your relationship to the Damsel and Princess, return to your fantasies as a young girl and note what your expectations were in looking for a mate. Were you or are you still consciously or unconsciously awaiting the arrival of your Knight in shining amour? Do you think or behave like a Damsel or Princess? Are you hoping to be rescued? If you are now coping with the consequences of a broken relationship, can you trace the reasons for the failed partnership back to being disappointed that your expectations were not met?

**FILMS**—*Pearl White in the Perils of Pauline* silent films; *Fay Wray in King Kong*; *Betty Hutton in The Perils of Pauline*; *Jean Simmons in Young Bess*; *Robin Wright in The Princess Bride*; *Carrie Fisher as Princess Leia in the Star Wars Trilogy*; *Ingrid Bergman in Anastasia*; *Gwyneth Paltrow in Shakespeare in Love*; *Kate Winslet in Titanic*; *Jeff Daniels in Something Wild*.

**FICTION**—*Gone with the Wind*, by Margaret Mitchell; *Emma* by Jane Austin.

**FAIRY TALES**—*Snow White*, *Sleeping Beauty*, *Rapunzel*, *Cinderella*.

**RELIGION/MYTH**—*Ko-no-Hana* (in Shinto belief, the Japanese Blossom Princess, who symbolizes the delicate aspects of earthly life); *Io* (in Greek myth, a princess and the daughter of a river god, who suffered continually as the object of Zeus's lust); *Princess Aigiarm* (strong, valiant daughter of Mongolian King Kaidu who offered herself in marriage to any suitor who could wrestle her down but who, if he lost, had to give her a horse. She never married, and won 10,000 horses).



## virgin (see also monk/nun)

The Virgin archetype is associated with purity, applied primarily to young girls. The Vestal Virgins of ancient Rome lived in service to a Goddess and were often severely punished if they lost their virginity. The Virgin Mother of Jesus represents the purity of motherhood, bringing forth the perfect form of male life, a God. Your identification with the Virgin needs to be explored symbolically as a pattern that represents an association with purity as well as the beginning point of creation. To bring forth virgin ideas is as much an aspect of this archetype as its application to maintaining virginal aspects of Mother Nature, as in virgin forests.

All archetypes have a physical expression and an energetic expression, and there are many ways to look at an archetype. At the physical level the Virgin archetype in today's society is understood to be a woman who has never had sex. However, in the temple days virgins did have sex. Historically, the virgin was considered to be a woman who was free—nobody could control her.

Queen Elizabeth I assumed the Virgin archetype without her even knowing it. History shows that Elizabeth was not a Virgin, but she was called the Virgin Queen. Perhaps she was not even aware of Greek mythology when she said, "I think I will refer to myself as a Virgin Queen." We will never know for sure whether she was aware of the temple-meaning of the virgin.

The Virgin archetype cannot be viewed exclusively from the physical level. You may be married; you may be a very serious mother but still have the Virgin archetype. This archetype also symbolizes virgin ideas and exploring virgin territory. Perhaps you do not like virgin temple ideas, but rather prefer new insights from the sacred. Perhaps you do not like to use somebody else's ideas, rather preferring virgin thought seeing the world through a temple that is very much a part of your life.

The shadow side of the Virgin is the prudish disgust with or fear of genuine sensuality. Resisting sex not to save one's energy for other endeavors, but because it seems inherently repellent, is not a virtue but a denial of an essential aspect of oneself. Celibate Monks or Nuns ideally learn to channel their sexual energy rather than merely repressing it.

**FILMS**—Sean Connery in *The Medicine Man*; Kirstin Dunst et al. in *The Virgin Suicides*; Jennifer Jason Leigh in *Fast Times at Ridgemont High*.

**RELIGION/MYTH**—*Religion/Myth: Parthenos* (Greek for "Virgin," an epithet of the goddess Athena, who was the virgin mother of Erichthonius). *Hestia/Vesta* (the Greek/Roman virgin goddess of the hearth, and, by extension, domestic life).

## family overviews & descriptions of archetypes: masculine family overview

To understand the Masculine Family requires clarity about the dynamic of the animus and anima—the balance between the forces of cosmic polarity manifested as male and female. Within each human being the animus and anima relate to the left and the right side of your psychic forces. When a woman identifies with the Queen because of aggression, that is her animus rather than her anima. Conversely, when a woman identifies with the Mother through nurturing, that is her anima.

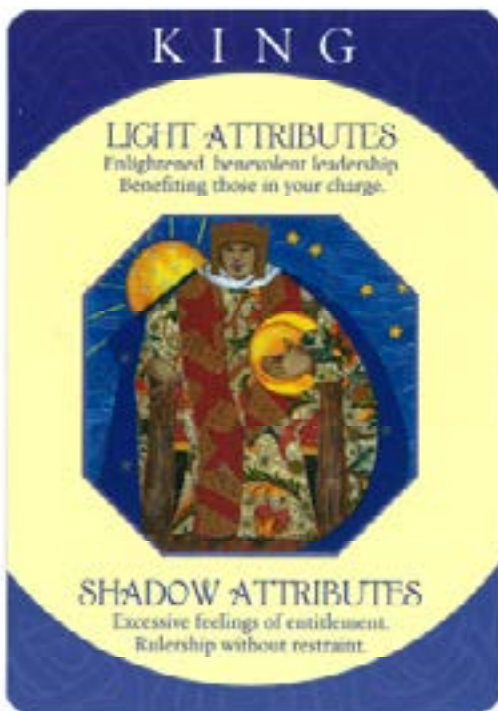
The Masculine Family of archetypes—or animus archetypal patterns—relate to power and stature. They fulfill roles of the tribal elder that have stature and respect in the collective, where you expect to see management of whole power, as opposed to protection on a one-on-one basis. While the feminine quality is the impulse of birth, the masculine impulse is one of protection as well as hunting and gathering. The masculine impulse can also be predatory, a force that kills if necessary for survival, and this impulse is something that the feminine counts upon.

The shadow side of the predator is completely on the loose in the world—a conqueror, an invader, with a “that-is-mine” mentality. Unfortunately when that type of energy is out, tribal hysteria can result. The feminine, however, is unlikely to cause tribal hysteria in the same way.

Contrary to a myth manufactured by the new age, the masculine is equally as intuitive as the feminine. Examples of masculine intuition are evidenced in an entrepreneur, a gambler, a real estate investor, or a man who can sense whether someone is honest. Men are also just as intuitive as women about their families.

Intuition does not belong to a particular archetype; it is characteristic of the person. Intuition emerges from self-esteem; it is not a gift. The more self-esteem you have, the stronger your intuitive system will be because you respect your own hunches.





## king (chief, emperor, leader, ruler)

The King is an archetype of major proportions, representing the height of temporal male power and authority. Both benevolence and cruelty in their extreme expressions are associated with this archetype. Classic to the cruel King is the collective hope of his kingdom that he should fall from his throne. The King is associated more with the royal blood and inheritance, whereas an Emperor can arise from common society, as did Napoleon. The bloodline connects the King to the Prince archetype and to attitudes of “entitlement,” one of the shadow characteristics of archetypes associated with rulership. A resistance to criticism, questioning, and challenges in decisions about controlling his kingdom is also part of the King’s shadow.

Throughout history, the pendulum has swung from good Kings to evil, from benevolent, even saintly rulers to greedy, gluttonous criminals. King Louis IX of France combined the qualities of a just ruler, fearless warrior, and holy man. The thirteenth-century sovereign lived for the welfare of his subjects and the glory of God. Charlemagne, King David, and Akhenaton of Egypt were among earth’s most enlightened, if occasionally all too human rulers. And then there was Mad King George III of England, who led the colonies to rebel; King Louis XVI of France who was synonymous with decadence and excess; and Emperor Hirohito of Japan who led his country into a devastating war.

This archetype maintains the same characteristics on an individual level, whether one’s kingdom is a corporation, community, or family. The need to rule and exert control over a kingdom is key to this archetype.

The Queen is a more prevalent archetypal pattern than the King. It is not often that you will hear a man say he is a King, and it is actually an archetypal pattern that is fading within our culture. When the American Constitution was being written, Americans became so anti-royal that any mention of “King” or “Lord” was an absolute anathema. However, the King remains a managing archetype of the male, representing a man who has a very heightened sense of elegance and dignity.

**FILMS**—Charles Laughton in *The Private Life of King Henry VIII*; Yul Brynner in *The King and I*; Richard Gere in *King David*; Paul Scofield in *King Lear* (1971); Christopher Walken in *The King of New York* (shadow extraordinaire).

**DRAMA**—*Richard III*, *Henry IV*, *Henry V*, *Hamlet*, and *Macbeth* by Shakespeare.

**FICTION**—*King of the Gypsies* by Peter Maas; *The Godfather* by Mario Puzo (shadow); *The Once and Future King* by T.H.White.

**RELIGION/MYTH**—Priam (king of Troy); Daibutsu/Daibosatsu (Japanese meditating buddha as world ruler); Sila or Silap inua (divine ruler of the Eskimo seen as the air you breathe and the energy that moves both the entire universe each of us individually); Amun (supreme Egyptian creator god, originally ruler of the air and the force behind wind and breezes); Chief Seattle (Native American leader); Haile Selassie (Emperor of Ethiopia, later deified by the Rastafarian religion).



## prince

The connotation of certain words is as significant as their literal meaning in determining the nature of an archetype. The word “Prince” comes from Latin roots meaning first or chief, and the word was originally applied to the ruler of a principality or the son of a sovereign. But we often use the term today for anyone preeminent in his field, or for any generous individual. The adult fairy tale *The Little Prince* by Antoine de St.-Exupéry further colored our image of the Prince as an innocent, awe-struck explorer. Yet the true Prince is a ruler-in-training who is in service to the people he will rule, whether that is a literal kingdom or a figurative or spiritual one, as with Prince Siddhartha prior to becoming the Buddha.

The shadow prince can manifest as a young man with great feelings of entitlement, an heir apparent who uses his position solely for self-aggrandizement, or one who stands to inherit an evil empire and so takes on all the negative characteristics of the “King,” like the character of Michael Corleone in *The Godfather*. Machiavelli’s *The Prince* was a guide to using a ruler’s shadow power purely to advance one’s career and self-interest without regard for the needs of others.

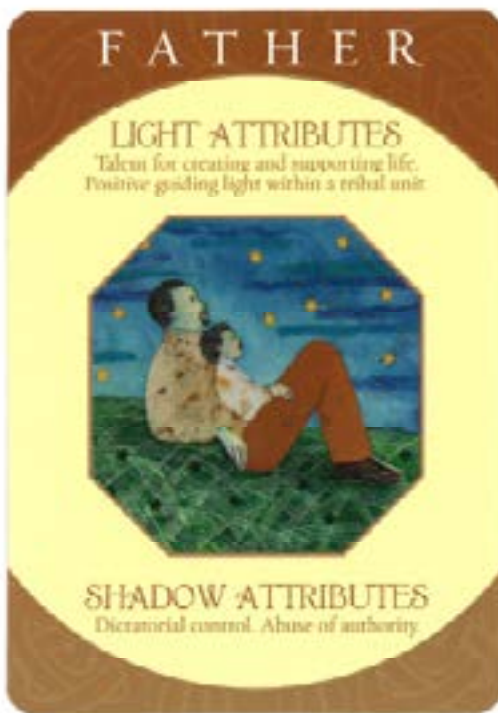
**FILMS**—*Laurence Olivier in The Prince and the Showgirl; Henry Fonda in The Lady Eve; Joseph Cotten in The Farmer’s Daughter; Paul Newman in Cat on a Hot Tin Roof; Robert Redford in The Way We Were; Anthony Perkins in Phaedra.*

**DRAMA**—*Biff in Death of a Salesman by Arthur Miller.*

**FICTION**—*The Prince and the Pauper by Mark Twain.*

**FAIRY TALES**—*Sleeping Beauty, Cinderella.*

**RELIGION/MYTH**—*Rama (the prince of Ayodhya, seventh incarnation of Vishnu, and the hero of the Hindu epic Ramayana); Shotoku (Japanese prince deified as the reincarnation of Siddhartha, the Buddha); Xochipilli (Aztec god of flowers, maize, love, beauty, and song whose name means “Flower Prince”); Beelzebub (originally the patron god of the Philistines and Canaanites whose name meant “Prince Baal,” demonized in the Judeo-Christian tradition as the Prince of Darkness).*



## father (patriarch, progenitor, parent)

The Father archetype combines a talent for creating or initiating with the ability to oversee others, whether a biological family or a group of creative people. Although the Father has taken on negative connotations associated historically with paternalism and male dominance, we should not lose sight of its primary characteristics of courage—think of Abraham leaving the home of his ancestors to father a new race in a strange land—and protectiveness. A true Father guides and shields those under his care, sacrificing his own desires when that's appropriate.

The positive Father archetype is the great protector, a loving, caring, and understanding leader. Over time the Father evolves into the Patriarch, a grandfather and carrier of wisdom for the family. The shadow Father emerges when that caring guidance and protection turns into dictatorial control or abuse of authority. The Mafia is an aspect of the shadow side of the Father, with the grandfather at the head of that tribal system.

Divorce and other contemporary social factors have contributed to a higher incidence of fathers abandoning their children, which has engendered a destabilization of the Father/Mother archetypal system.

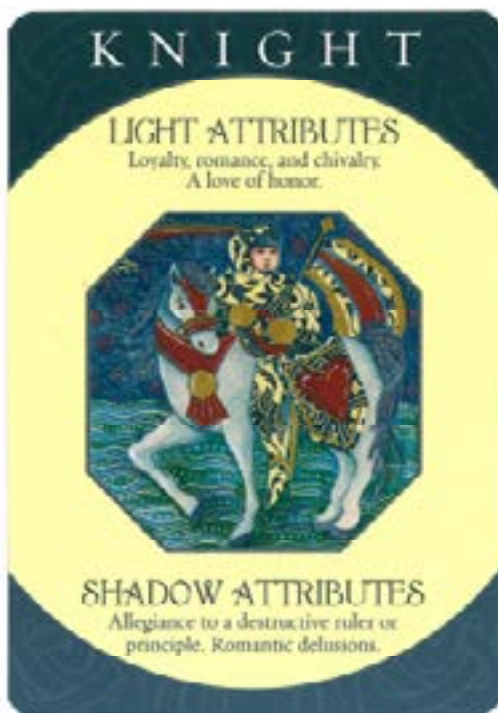
Being a biological father and family man clearly is not enough to include this archetype in your intimate circle. You will need to uncover a life-long attachment to the role of family Patriarch, however you conceive of that family.

**FILMS**—William Powell in *Life with Father*; Spencer Tracy in *Father of the Bride*; Dustin Hoffman in *Kramer vs. Kramer*; Gregory Peck in *To Kill a Mockingbird*; Lamberto Maggiorani in *The Bicycle Thief*; Raymond Massey in *East of Eden* (shadow).

**TELEVISION**—Robert Young in *Father Knows Best*; Fred MacMurray in *My Three Sons*.

**FICTION**—*All the Way Home* by James Agee.

**RELIGION/MYTH**—Most ancient cultures had at least one Father god, usually associated with the sky, who also functioned as creator and patriarch, including Uranus and Zeus (Greece); Jupiter (Rome); Indra and Brahma (India); the "Jade Emperor" (China); Izanagi (Japan); Re and Ptah (Egypt); Olorun and Obatala (Africa/Yoruba).



## knight and warrior (crime fighter, gunslinger, mercenary, samurai, soldier, see also rescuer, hero)

The Knight and the Warrior appear together to differentiate between them. The Knight archetype is a romantic figure costumed in a suit of armor. The Knight is associated with chivalry, courtly romance, protection of the Damsel or Princess, and going to battle only for honorable causes. The Knight serves his King or Lord and so this archetype has spiritual overtones as well of service and devotion. Loyalty and self-sacrifice are the Knight's great virtues, along with a natural ability to get things done.

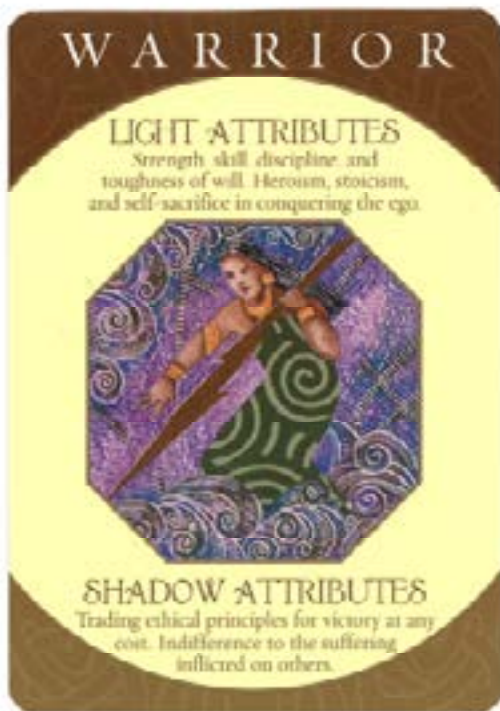
The Black Knight donning dark armor and riding a black horse represents the shadow characteristics of this archetype, especially the absence of honor and chivalry. Somewhat like the Warrior, the shadow Knight manifests as loyalty to a questionable ruler or principle. In its negative aspect, the Knight can also, like the Rescuer, fall into a pattern of saving others but ignoring his own needs. A true Knight, like the Mystic, walks the fine line between self-sacrifice and self-neglect.

**FILMS**—Harrison Ford in *Indiana Jones and the Last Crusade*; Tom Hanks in *Apollo 13*; Christopher Reeve in *Superman*; Kevin Costner in *Dances with Wolves*, *Tin Cup*, and *JFK*.

**DRAMA**—*Man of LaMancha* by Dale Wasserman.

**FAIRY TALES**—*Prince Valiant*.

**RELIGION/MYTH**—*Nights of the Round Table* (in medieval English lore, a semi-mythic group of 150 knights including Lancelot, Gawain, Kay, Mordred, Galahad, and others who served under King Arthur); *Sir Percival/Parzifal* (Knight of the Round Table who got to see the Holy Grail); *Fabian* (a good knight turned into a forest spirit by his ex-lover, a sorceress, and now dwells in the hills near Prague); *Damas* (shadow Knight who trapped other knights so that his brother could fight them).



**FILMS**—Gary Cooper in *High Noon*; John Wayne in *The Searchers*; Clint Eastwood in *Dirty Harry*, *Pale Rider*, and *Unforgiven*; Mel Gibson in *Road Warrior* and *Mad Max*; Barbra Streisand in *The Way We Were* (political activist); Shirley MacLaine in *Terms of Endearment* (battling cancer); Denzel Washington in *Glory* (Civil War soldier); *The Seven Samurai*.

**TELEVISION**—*Buffy the Vampire Slayer*; *Xena the Warrior Princess*.

**DRAMA**—*A Soldier's Story* by Charles Fuller.

**FICTION**—*In Dubious Battle* by John Steinbeck (migrant workers).

**RELIGION/MYTH**—Bhima (“the Terrible One”) warrior hero of the Mahabharata known for his great strength; the son of the wind god Vayu and a brother of Arjuna, he later became a Hindu warrior god); Oya (woman warrior of Yoruba myth, goddess of fire, wind, thunder, and the river Niger); Andarta (Celtic-Gallic warrior and fertility goddess); Popocatepetl (Aztec warrior who, with his consort, was transformed by the gods into a mountain after they both died of grief for each other); Brunhilde (female warrior, one of the Valkyries, in the German epic *Nibelungenlied*); Alyosha Popovitch (epic hero and mighty warrior of Russian folklore); Durga (warrior manifestation of the Hindu Mother goddess).

## the warrior

The Warrior archetype embodies physical strength, the ability to protect, defend, and fight for one’s rights. Whereas the Knight is associated with protecting Damsels, the Warrior is linked to invincibility. Both the Knight and Warrior are loyal and appear on the battlefield, but the Knight’s romance and chivalry are not associated with the Warrior. Warrior energy is erotic for the male, representing the height of virility and physical power as well as toughness of will and spirit. To be unbreakable and to fight to the death is a large part of the Warrior archetype, which is also associated with the passage from boyhood to manhood.

The Mercenary and Soldier of Fortune are variations on the hired killer who sells his power on the open market, often with complete disregard for the buyer’s cause. These archetypes are much like the Prostitute in that, although they appear negative, in their favorable aspect they warn us when we are in danger of aligning our might with an unjust or purely self-interested cause. The Gunslinger and Samurai represent a double-edged sword (pun intended). They appeal to our fantasies of independence and the power to defend ourselves and right wrongs, yet they also carry the historic weight of savage, predatory evil. On the one side are all the heroic characters portrayed by John Wayne, Gary Cooper and others—standing up to injustice and holding off the forces of evil single-handedly. The Lone Ranger and the figures of wandering samurai warriors in the films of Akira Kurosawa also epitomize this fiercely independent warrior that the American and Japanese pasts seem to share. And on the other side are all the selfish, evil thieves and killers who embody our worst nightmares of lawlessness and unchecked male dominance. Somewhere in between are the ambiguous Crime Fighters and lone-wolf Gunfighters epitomized by Clint Eastwood, whose heroism is often tinged with anger, vengefulness, and more than a little sadism. The shadow Warrior distorts or abandons ethical principles and decency in the name of victory at any cost. What can be a virtue—heroic indifference to risk and pain—becomes contemptible when the indifference is directed not at oneself but at others.

The Warrior archetype is just as connected to the female psyche as to the male. Women have long been defenders of their families, and the Amazon tribe of Warrior Women has become legendary because of their ability to engage in fierce battle—even sacrificing part of their female physique to facilitate warfare. Loyalty to the family and tribe is among the Amazon’s notable characteristics, along with nurturing their young and transmitting lessons of power and self-defense. In today’s society, the Warrior Woman has emerged in its glory once again through women who liberate and protect others, especially women and children who need vocal and financial representation. The concept of the spiritual Warrior has been pioneered by Dan Millman (*The Peaceful Warrior*), the Tibetan Buddhist teacher Chögyam Trungpa (*Shambhala: The Sacred Path of the Warrior*), Professor Robert Thurman, and others. They direct us to use the classic Warrior virtues of heroism, stoicism, and self-sacrifice for conquering the ego and gaining control of our inner lives.



## lover & don juan (casanova, gigolo, seducer, sex addict)

The Lover archetype applies to both men and women, and appears not only in those who are romantically and sexually inclined, but also in anyone who exhibits great passion and devotion. One can be a lover of art, music, gardening, nature, needlepoint, or God. The key is having a sense of unbridled and exaggerated affection and appreciation of someone or something that influences the organization of your life and environment. Although the Lover is present in everyone's life to some degree, as a personal archetype it needs to play a significant role in the overall design of your life and your self-esteem, which is its strongest link to your psyche. The Lover is connected to issues of self-esteem because this archetype is so strongly represented by one's physical appearance. Even if you have the Lover archetype prominently in your psyche, you may repress this pattern out of a lack of self-esteem, especially regarding your physical attractiveness.

The shadow Lover manifests as an exaggerated, obsessive passion that has a destructive effect on one's physical or mental health and self-esteem. The Don Juan archetype is very similar to the Lover and when properly channeled, its sexual energy provides great power. Like the Femme Fatale, the Don Juan archetype can make us aware of falling into sex role clichés, misusing the power of romantic attraction and pursuit. Although associated with sensuality and sophistication, this archetype represents a man preying on women for the sake of conquest alone. Sex addiction is not about sex but about the need to gain control of someone. Don Juan radiates an attitude that all women need him far more than he needs them, and that he is invulnerable to their charms.

The positive aspect of the Don Juan archetype is its underlying vulnerability and its power to open wide a heart that is capable of deep love. As many stories portray, once the Gigolo meets his match, he has also found his mate. But his match, in keeping with the profile of this pattern, must have emotional independence and the self-esteem to be immune to his manipulative skills.

People with the Lover or Don Juan archetype are capable of deciding within minutes that you were just destined to be together. The archetypal pattern is illogical and ungrounded, as its attempts to sweep someone away. Being in a relationship with a person having the Lover or Don Juan archetype can be exhilarating, but then very hurtful when another object of affection is pursued. A woman can also have the Lover or Don Juan archetype and need one man after another.

**FILMS**—*Lover*: Nicholas Cage in *Moonstruck*; Charles Denner in *The Man Who Loved Women* (Truffaut version); Ingrid Bergman and Humphrey Bogart in *Casablanca*; Jose Ferrer in *Cyrano de Bergerac*.

*Don Juan*: Warren Beatty in *Shampoo*; Richard Gere in *American Gigolo*; Donald Sutherland in *Casanova*; Michael Caine in *Alfie*; Johnny Depp in *Don Juan di Marco*; Jude Law in *A.I.*

**DRAMA**—*Lover*: *Romeo and Juliet* by Shakespeare.

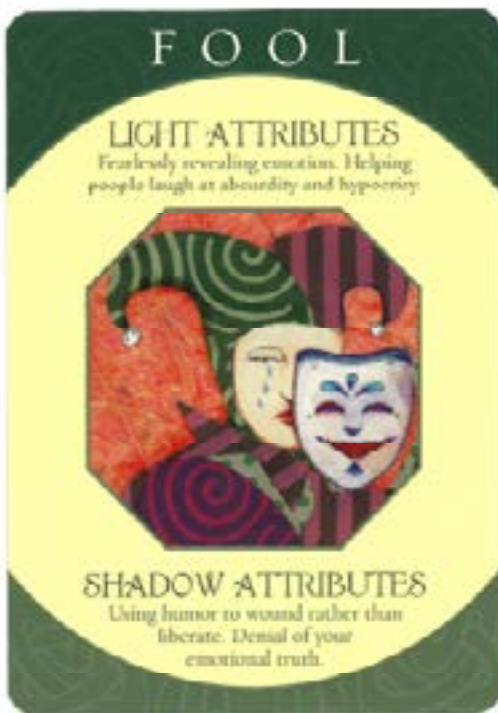
**POETRY**—*Lover*: *Troilus and Cressida* by Chaucer.

**FICTION**—*Lover*: *Stealing Heaven* by Marion Meade (Abelard and Heloise)

*Don Juan*: *Quiet Days in Clichy* by Henry Miller.

**FAIRY TALES**—*Lover*: *The Princess and the Frog*; *Beauty and the Beast*.

**RELIGION/MYTH**—*Lover*: *Pyramus and Thisbe* (star-crossed Babylonian lovers, described by Ovid, who commit double suicide); *Endymion* (in Greek myth a shepherd boy and mortal lover of the moon goddess Selene); *Hasu-Ko* (a Japanese girl who died of love for her betrothed, whom she had never seen); *Freya* (Norse goddess of love and fertility and symbol of sensuality, lover of music, spring, flowers, and elves); *Guinevere and Lancelot* (although Guinevere was married to King Arthur and Lancelot was one of his favorite knights, they pursued an affair that led to the eventual undoing of the Round Table).



## fool/court jester (dummling)

The Fool archetype tends to be associated with the masculine more than the feminine because court fools were more often men. The job of the Court Fools was to communicate truths. The Court Jester or Fool is the manifestation of the Clown in a royal setting. Since no one can possibly take a Fool seriously at the physical level, he is allowed entry into the most powerful of circles. While entertaining the King with outrageous behavior, the Fool is actually communicating messages that the King trusts. Political satirists often have dominant Court Jester archetypes, revealing the motivations of the highest officials in the nation in a manner that is generally granted freedom from the legal retribution that might be leveled against an ordinary citizen making the same comments.

The shadow side of the Fool is to tamper with truth, which can manifest as cruel personal mockery or betrayal, specifically the breaking of confidences gained through knowledge from the inner circle.

Related to the Fool is the Dummling, the fairy tale character who, although often simple-minded, acts with a good heart and is usually rewarded for it. Modern film characters such as Forrest Gump and Nurse Betty embody this aspect of the archetype, which does not so much impart wisdom as foster living with kindness and simplicity.

**FILMS**—Danny Kaye in *The Court Jester*; Buster Keaton in *The Navigator*, *Sherlock Jr.*, *The General*; Charlie Chaplin in *The Circus*, *The Gold Rush*; Giulietta Masina in *La Strada*; Barbra Steisand in *What's Up, Doc?*; Rene Zellweger in *Nurse Betty*; Woody Allen in *Zelig*.

**DRAMA**—*He Who Gets Slapped* by Maxim Gorky.

**OPERA**—*I Pagliacci*, by Leoncavallo.

**LITERATURE**—*Don Quixote* by Miguel de Cervantes; *Gimpel the Fool* by Isaac Bashevis Singer; *Holy Fools and Mad Hatters* by Edward Hays; *The Autobiography of Henry VIII with notes by his Fool*, Will Somers by Margaret George.

**RELIGION/MYTH**—Mullah Nasruddin, a.k.a. Hoja Nasredin (Sufi figure in Egypt, Iran, and Turkey, half saint and half fool, who acts like a ninny to teach wisdom); Sir Dagonet (the fool of King Arthur who was knighted as a joke, but who also performed bravely in tournaments); Heyoka (in Lakota Sioux lore, someone who does things backwards to teach people not to take themselves too seriously); Coyote (in Native American lore).

## family overviews & descriptions of archetypes: **divine family overview**

The Divine Family archetypes are specifically associated with spirituality. Reflect on these archetypes when contemplating your own spiritual journey. The archetypes in the Divine Family may be attractive to you because they are aspirational. In selecting your personal set of eight archetypes, you would normally not have more than one from this group, no matter how attractive you may find them.

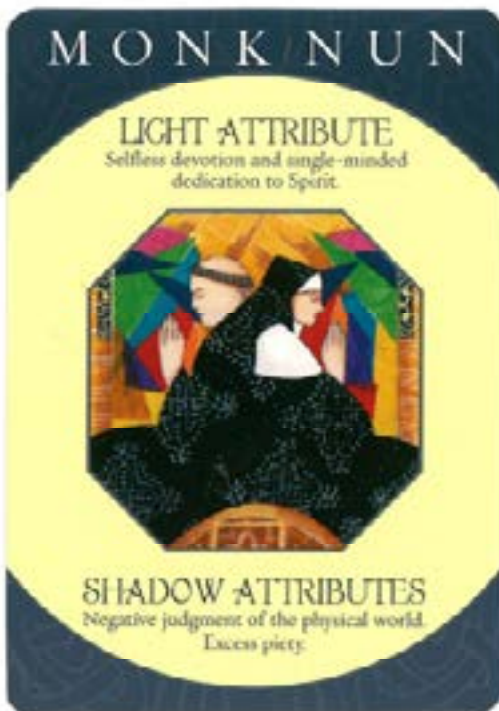
Evaluating the archetypes within the Divine Family requires that you know yourself by going deep within. As yourself: What is your idea of God? What is your relationship to God? How do you see your spiritual journey?

Do you imagine God as a human being? And then you come to your senses and think, no, God is not a human being. But, is your first gut instinct to go human? Is your first gut instinct to go up, where God is up. Do you initially envision God as male before you decide he is sexless? Do you have to be cosmically, politically correct in how you define God.

There is a difference between your spiritual life, your spiritual practice, your spiritual purpose, and how you weave that into your day-to-day life. Do you see your spiritual life as something you visit in your practice and then there is the rest of your day? Or is your spiritual practice the whole of your life? Which is it? Is it a constant with you?

Take a minute and reflect upon the spiritual truths that you know. The Divine Family archetypes relate to the management of your spiritual truths.





## monk/nun (celibate)

The positive aspects of this archetype are fairly obvious: spiritual intensity, devotion, dedication, persistence, and perhaps wisdom. On the shadow side, the role of a religious recluse could be seen as removed from the real world, overly pious, even privileged in the sense of not having to be concerned about earning a living or raising a family. Yet, historically, Monks have been extremely industrious and involved in real-world enterprises, whether draining swamps and planting vineyards in medieval Europe, working the rice fields in Asia, building monasteries, teaching, or copying and preserving texts. Today the Monk archetype may show up in the ability to be single-minded, assiduous, devoted to a spiritual path or to any great achievement that requires intense focus. In this sense, novelists and entrepreneurs can carry the Monk as readily as spiritual adepts.

The Celibate is another archetype of the spiritual family. The Celibate reserves his or her energy for work and/or spiritual practice. Yet one can be a Monk, even a religious one, without being Celibate, as is the case with some Tibetan Lamas, Yogis, and Islamic scholars. Then there were Abelard and Heloise, the twelfth-century Monk and Nun who forsook their vows of celibacy out of passion for each other. Both were superior in their fields—Abelard as lecturer, debater, and philosopher, Heloise as a radical prioress and founder of convents—and although their passion caused them great suffering it does not seem to have hurt their spiritual work.

Cloistered nuns lives devote their lives to praying for the world and maintaining the spiritual well-being of others. But because the need to be of spiritual service as a monk or nun is an infrequent topic in society, some people who are called to that life may suffer because they do not understand that part of themselves. They attempt to find fulfillment on the outside, when their true fulfillment involves an internal prayer life devoted to channeling grace for the whole of humanity.

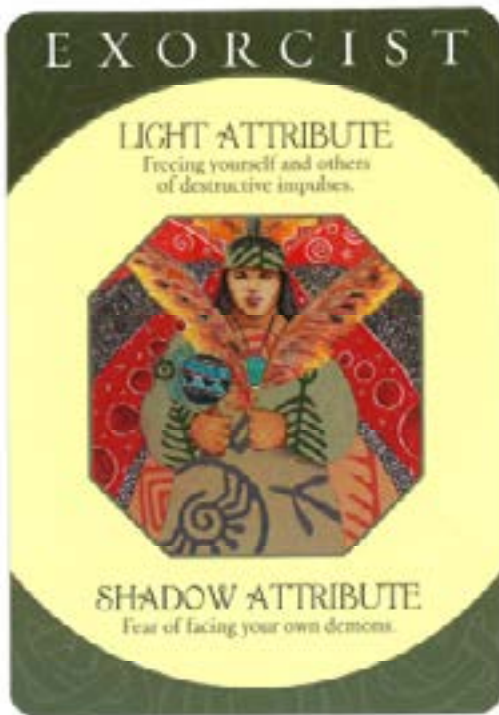
There are also people who are not full-time Nuns and Monks who have this archetype who choose to live in the outside world. To evaluate whether you have the monk or nun archetype, ask yourself: Are you feeling a real calling into a contemplative prayer life and the need to honor that?

**FILMS**—*Claude Laydu in Diary of a Country Priest; Audrey Hepburn in The Nun's Story; Yi Pan-yong in Why Has Bodhi-Dharma Left for the East?; Deborah Kerr in Heaven Knows Mr. Allison; Loretta Young in Come to the Stable; Lilia Skala in Lilies of the Field.*

**TELEVISION**—*Derek Jacobi in Brother Cadfael.*

**FICTION**—*The Name of the Rose, by Umberto Eco.*

**RELIGION/MYTH**—*Friar Tuck (the mythical swordfighting monk of Robin Hood's Merry Men); Nennius (Welsh monk commonly believed to have compiled the Historia Brittonum, which was used by Geoffrey of Monmouth and others to reconstruct the history of King Arthur); Bernadette Soubiros (19th-century French girl who at the age of fourteen claimed visions of the Virgin Mary.*



## exorcist & shaman (medicine man)

Human beings crave ritual. You get out of bed on a certain side because it is your ritual. Everyone's life is structured around different forms of ritual because they structure the sacred. Rituals emerge from the instinctive need to move the power of the Divine through us into creative action, to perceive the Divine as a cause-and-effect routine that routes power in a particular way.

The Shaman or Medicine Man has a rapport with power through sensing the sacred spirit in nature. To become a Shaman or Medicine Man involves initiation processes of maturation and refinement with elders. Initiations cannot be sought; they are delivered when the timing is right. And initiation requires that you go through the tunnel between domains and reverse yourself so that your spirit becomes stronger than matter, versus matter having dominion over your spirit. In order for that to happen, the physical world has to present itself in a threatening way to confront your spirit, like spending three days in the sarcophagus and having to rely on the strength of your spirit against the physical form, so that your spirit proves stronger than the matter. You are then considered an initiate.

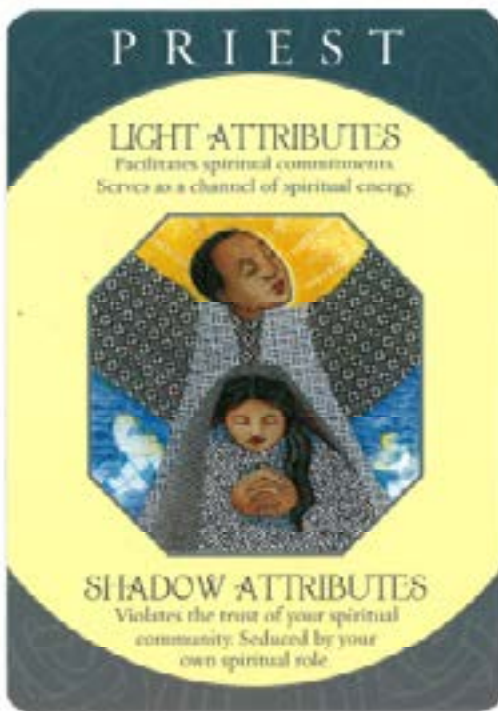
Initiation is a painful process because pain is the element that most people use as the excuse as to why they have sold their soul or betrayed others: "I was scared; I was hurting." Therefore, pain has to be part of the initiation. The initiations of spiritual masters entailed great pain, fasting for forty days in the desert or starvation under a Bodhi tree, processes that reveal whether or not the physical world commands your spirit. The soul needs to develop endurance and the initiation experience is a test as to whether or not you have mastered endurance.

The shadow side of the Shaman and Medicine Man/Woman resembles the dark world of Spellcasters, and dark Magicians/Wizards. Dark magic is very real, and shamanism is magic of the Earth, involving how to use spells and herbs from the Earth. If you can send positive thoughts at a distance, you can send negative thoughts as well there is no difference. What the Gods watch are simply the quality of thoughts you send, period. The other person receives the thoughts you are sending. That is why you pray, because you want a field of grace that screens out these free-radicals. You want a field of grace that shields against negative thoughts that do not belong to you; you do not want those thoughts to touch you or be in you.

The ability to confront evil in the form of possession by destructive or antisocial impulses in oneself and others is as valuable today as it was in the time of Jesus, the master Exorcist. Just as modern biblical scholars suggest that the demons Jesus cast out may have been forms of psychological illness, so we can see our own inner demons as arising from forces that we feel are beyond our control.

Shamans conduct rituals for the release of negative spirits from a person's soul. To include this among your family of archetypes, however, you would have to find a lifelong pattern of exorcising the negative spirits of others or of social groups or society. The shadow Exorcist attacks the evil in others without having the courage to face his own demons.

**FILMS**—Jason Miller in *The Exorcist*; Bruce Willis in *The Sixth Sense*.  
*Religion/Myth* Shoki (Shinto god of the afterlife and exorcism); Zhong kui (Taoist god of the afterlife and exorcism).



## priest/priestess (minister, evangelist, rabbi, imam, see also shaman)

Closely related to the Shaman and Medicine Man are the Priest and Priestess. The Priest and Priestess are obviously associated with rituals and Christian sacrifices at the altar – the Mass, ordinations, marriages, the practice of the sacred through the Christian technique.

The Shaman and Medicine Man manage the sacred on the Earth, the Earth world coming up to you. The Priest and Priestess manage the energies of the celestial world coming down, as opposed to the shamanic Earth world coming up. The Priest and Priestess move with the heavenly forces and invoke the grace of the Gods. The ritual that establishes the unique role of the Priest/Priestess is ordination, the official capacity to facilitate the making of spiritual vows commitments made to Divine authority. Ordination or similar rituals of initiation allow the Priest/Priestess to serve as a vehicle or spiritual channel of energy for others. Many of those devoted to spiritual life, such as Monks and Nuns, do not facilitate the ritual exchange of vows and spiritual energy.

Ordination also empowers the Priest/Priestess to convey to the public the power of sacred teachings, rituals, wisdom, morality, and ethics of each spiritual tradition. Because of these profound spiritual responsibilities, the ordained are expected to represent the teachings through personal example.

The shadow side of this archetype manifests through the inability to live according to those teachings, especially in lapses of personal morality. The breaking of vows while conducting vows for the community, or using ordained authority to control the population for personal gain, have always been the dominant expression of this archetype's shadow. From the corrupt temple Priests of the ancient Egyptians to the scheming, power-hungry prelates and Popes of medieval Christianity, shadow Priests have interfered in secular politics to gain church power, extorted money from people who need food and shelter just to build larger temples and cathedrals, held back women's rights and gay rights, and misused the people's trust to satisfy their own sexual needs.

**FILMS**—Montgomery Clift in *I Confess*; Karl Malden in *On the Waterfront*; Don Murray in *The Hoodlum Priest*; Richard Todd in *A Man Called Peter*; Richard Burton in *Becket*.

**FICTION**—*Diary of A Country Priest* by Georges Bernanos.

**DRAMA**—*Mass Appeal* by Bill C. Davis; *Murder in the Cathedral* by T.S. Eliot.

**RELIGION/MYTH**—Eleazar (first high priest of Israel); Pythia (priestess of Apollo's temple at Delphi who went into trance and made oracular pronouncements); Apotequil (high priest of the Incan moon god); Hungan (Haitian priest of vodun); Ishkhara (priestess of Ishtar and Babylonian goddess of love); Kokopelli (in Zuni lore, a priest who brings rain to the people); Utnapishtim/Ziusudra (in Babylonian/Sumerian myth, the priest-king of Shurruk who is warned by the gods of a coming deluge and builds a large ark to preserve human and animal life).

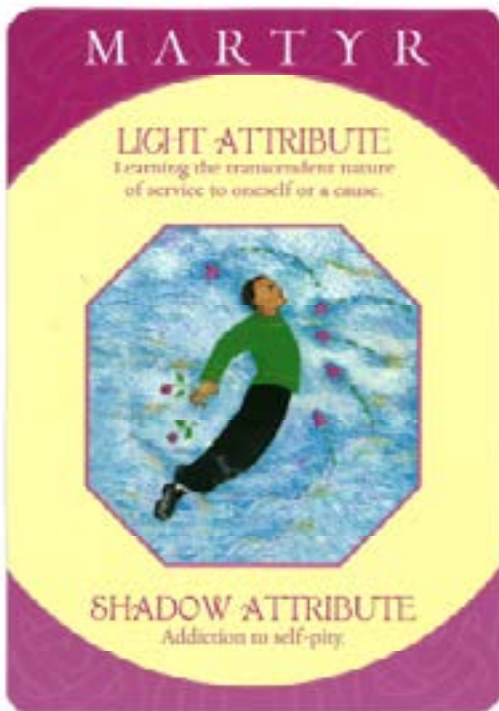
## disciple (devotee)

People with the Disciple archetype are seeking a teacher, a guru, a spiritual figure to whom they need to be devoted. It is a very real desire and a fundamental part of their spiritual life. Someone who does not have the Disciple archetype cannot always relate to the person with the Disciple because it does not make sense to them. They do not understand how someone can live in an ashram. When it doesn't make any sense to you—that is how you know you do not have this archetype.

The Disciple relates to figures such as the Avatar, whom people look to as their spiritual mentor. These spiritual figures are people who hold and capture the truth in a larger way. But what distinguishes a Guru, a spiritual Avatar, a Saint, a High Priest or Priestess from normal individuals is an ability to channel a quality of Divine light that would burn out the circuit of normal individuals. The experience of that light would destroy the normal person's life. So that instead of settling for the authentic experience, the Disciple simply wants to be near the experience, near to the light, but they do not want the light in them; they just want to be around it. That is the essence of the Disciple archetype.

There are many faces to the Disciple. People who idolize celebrities to the point where they adapt their lives and become absolute devotees have the Disciple archetype. They have gone beyond the stage of being fans. When anything becomes a religion of sorts, when it penetrates your soul you become a Disciple of it.

The shadow side of the Disciple manifests as a forsaking of reason and falling under the spell of someone. Even though reason and intuition tell you that "something is wrong here," you cannot break away from that person. The connection is so deep that the person is in your soul.



## martyr

The Martyr archetype is well known in two arenas: as a classic political or religious figure, and in the self-help world of contemporary psychology. In the social and political world, the Martyr is often highly respected for having the courage to represent a cause, even if it requires dying for that cause for the sake of others. Suffering so that others might be redeemed, whether that redemption takes a spiritual or political form, is among the most sacred of human acts. It is a command by God to take on what other people cannot do or endure for a cause much greater than themselves. Gandhi and Martin Luther King, Jr. were called to martyrdom and they changed the world so that a whole new path of humanity could be born.

Within the self-help field, the shadow Martyr is viewed as a person who has learned to utilize a combination of service and suffering for others as the primary means of controlling and manipulating their environment. When you are working through the spiritual archetypes you may recognize a martyr complex in yourself. However, self-martyrdom is an entirely different shadow dynamic of the Martyr. Self-martyrdom changes nothing and makes everybody around you miserable. Working with the Martyr archetype is a challenge. Once you start feeling like a Martyr, instead of going down your usual martyring route, stop, pull yourself out the Martyr and say, "I'm doing it again."

The lesson of the Martyr is becoming conscious of when you are pulling out your suffering to make others feel badly for you as a means of getting what you want, and then making a conscious choice to stop that behavior. The more you work with becoming aware of your agendas, the more light-filled and enlightened you become. You go from having no concept of being a Martyr to suddenly realizing how much pain your martyring has caused everybody else, and how much your manipulation of others has cost them.

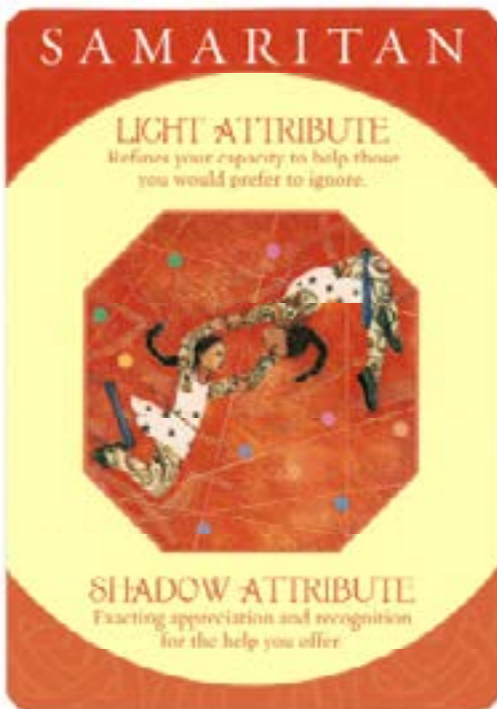
People recognize this archetype in others, particularly when they are directly influenced by the individual who has this archetypal pattern; however, they often cannot see it in themselves.

**FILMS**—Paul Scofield in *A Man for All Seasons*; Meryl Streep in *Silkwood*; Denzel Washington in *Malcolm X*; Ben Kingsley in *Gandhi*.

**DRAMA**—*Saint Joan* by G.B. Shaw.

**FICTION**—*A Tale of Two Cities* by Charles Dickens.

**RELIGION/MYTH**—Many Christian saints, including the Apostles; Mansur al-Hallaj (10th-century Sufi mystic martyred for his belief that God existed within him).



## samaritan

The Samaritan archetype reaches all the way back to the scripture. Beyond just being a “nice person,” a Samaritan possesses a sacred aura that is a field of grace. The Samaritan acts on behalf of others without being asked and without a personal agenda.

The Samaritan is closely related to the Martyr archetype, with the essential difference being that Samaritans make sacrifices for those they might be least inclined to serve, as in the Gospel parable of the Good Samaritan. The act itself can be as simple as stopping in the street to give a stranger directions when you are in a hurry to get somewhere.

The shadow Samaritan helps one person or group to the detriment of another, one’s own family, or the greater good of society. A simple example is the driver who stops in traffic to let another driver make a turn against the flow, with the result of holding up many more drivers in the process. There seems to be implicit in such shadow Samaritan behavior a kind of self-importance that says others must adhere to one’s own choice of who is most deserving. The shadow side of the Samaritan also manifests in corporations and organizations that have economic and political agendas to serve themselves instead of the groups they claim to serve.

**FILMS**—Richard Dreyfuss in *Down and Out in Beverly Hills*; Gary Cooper in *Good Sam*; Jean Arthur in *The More the Merrier*; Liam Neeson in *Schindler’s List*.

**RELIGION/MYTH**—Ninlil (Sumerian goddess of heaven, earth, air, and grain who shows compassion to the unfortunate); Parzifal (Arthurian knight who heals the wound of Anfortas, the Grail King, by compassionately asking about it).

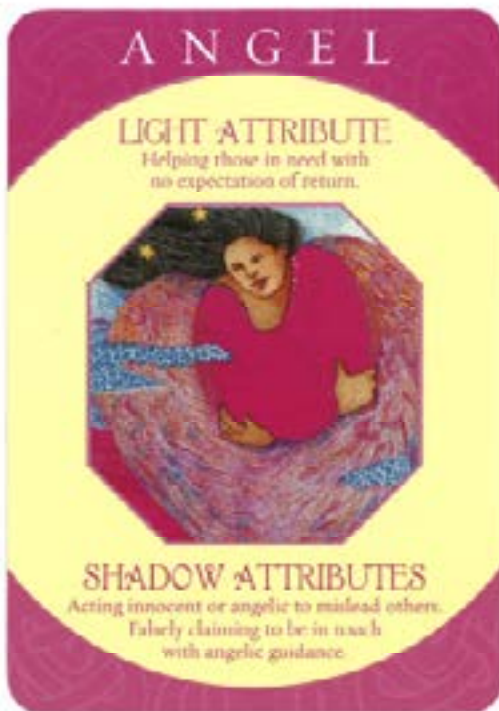
## missionary

The traditional definition of a Missionary is someone who goes to another country to take the word of God to places it has not yet reached, while at the same time helping those who are in need of care. For centuries the Missionary's life has been devoted to bringing their version of the word of God throughout the world as a spiritual networker of God. The Missionary introduces a high truth into a culture or group of people, such as bringing an Eastern religion into a Western culture, or vice versa. Missionaries endeavor to convert others to their way of thinking and belief system.

However, if you look at the Missionary from a more outrageous, micro-definition, you realize that when you bring your spiritual life into a field of people—who perhaps know nothing about the world of archetypes and spiritual practices—then you are a Missionary. So, the Missionary energy may be far more in your system than you had imagined. Observe yourself and how you behave when you speak to people. Ask yourself every time you open your mouth: “Am I on a mission?”

The idea of being on a sacred mission is to be a Missionary for something greater than yourself—that is a real calling and happens when you get out of the Earth level of being a Missionary. To be called on a mission at a higher level is an extraordinary archetype. However, being called on a mission is very different to deciding for yourself that you want to be a Missionary.

Part of the emptiness that some people feel relates to the fact that they cannot find their mission, that they long to be called, but they cannot feel their way into that world. And it is very much a missing element because truly, the highest, most soothing grace you can carry inside of you is the feeling that your life serves a sacred mission. There is nothing else that can compare to that feeling, that what you do is on behalf of a calling much greater than yourself.



## angel (fairy godmother/godfather)

Angels exist in a category unto themselves because they are thought to be living beings of Light and messengers of the Divine. The Angel is both an archetype and an actual being. Almost every cultural and religious tradition on earth features angels of some description, including belief in a personal Guardian Angel in the Jewish, Christian, and Islamic traditions. Angels are typically represented as winged beings who intervene in times of great need or for the purpose of delivering a message of guidance or instruction from God to humans.

Even though you probably aren't an actual Angel, you can acknowledge a strong connection to the angelic realm, as noted in people who have a dedication to representing the presence of angels. Artists who paint their images, authors who write about their interaction with humans, and those whose lives in some way provide a channel through which their presence is physically manifested exhibit a rapport with the angelic realm. Some people are also referred to as "angels" because of the loving and nurturing qualities of character that they embody. One may also play the role of a Fairy Godmother or Godfather by helping someone in need, either anonymously or with no expectation of any return.

Images of angels are prevalent in religious art, including Michael with his sword, Ariel, Uriel, Gabriel, the Grand Archangels, the Healing Angels, and Guardian Angels. We need these forms through which to reach the Divine. It is comforting to envision the world of the other side as similar to the world of form, except that it is the eternal light version.

Angels are real and although we cannot prove it, our Guardian Angel is most likely never out of our orbit, and as you pray for guidance, the guidance is there before you even say the prayer.

The shadow side of this archetype manifests through people who make claims to be in touch with Angelic guidance for the sake of control or ego enhancement, or who act innocent or angelic to mislead others about their true nature. From a biblical perspective, the shadow Angel is frequently associated with Satan or Lucifer, but the Devil or Demon should also be considered as a unique archetype.

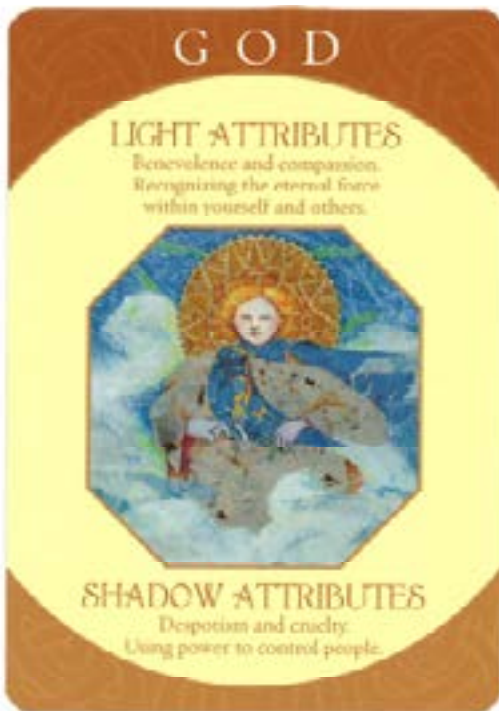
**FILMS**—Herbert Marshall in *The Enchanted Cottage*; Charles Coburn in *The More the Merrier*; Aunt March to Amy in *Little Women*; the two angels in *It's A Wonderful Life*; Marlon Brando in *The Godfather* trilogy (shadow); Danny Glover, Kevin Kline in *Grand Canyon*.

**TELEVISION**—*Touched by an Angel*.

**FAIRY TALES**—Glinda in *The Wonderful Wizard of Oz* by L. Frank Baum.

**RELIGION/MYTH**—Angris (Hindu angels who preside over sacrifices); Uriel (in rabbinic lore, the angel who wrestled with Jacob); Gabriel (archangel who appeared to Mary in the Gospels and recited the Quran to the Prophet Muhammad); Sijil (Islamic angels overseeing the heavenly scrolls); Tenshi (Japanese angels who are messengers of the gods and helpers of humanity); Lucifer and Iblis (in medieval Christian and Islamic belief, respectively, evil angels who work to destroy human souls); Fravashis (ancient Zoroastrian guardian angels who guide the souls of the dead to heaven); Ombwiri (tribal guardian angels and ancestor spirits in central Africa); Athena (goddess who frequently comes to the aid of Odysseus in *The Odyssey*).





## god (adonis, see also hero)

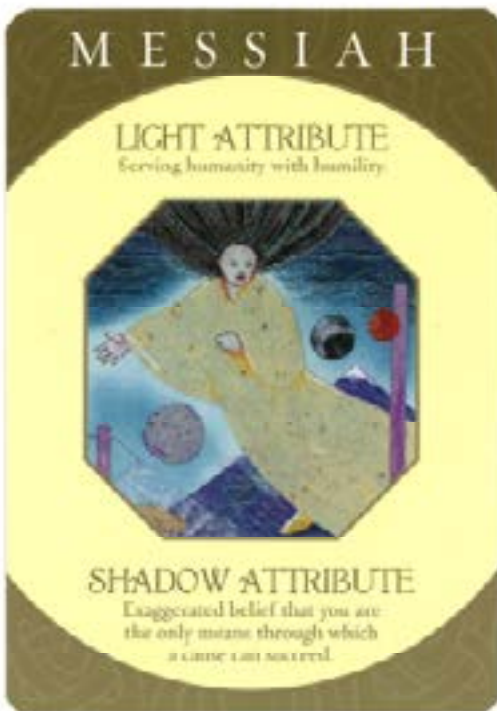
Whether a great worldly power or a great physical specimen, the God archetype represents the ultimate in male dominance. On the positive side, a God can be benevolent and compassionate, willing to use his powers to help others out of love for humanity.

The shadow God easily becomes a dictator or despot, oppressing others with those same powers, or using his physical attractiveness to get what he wants without ever returning the affection he elicits.

To claim this archetype among your support circle of twelve, you need to have a lifelong sense of great power, used either selfishly or selflessly.

You may feel a powerful connection to a particular deity, so here are a few from the Roman/Greek Pantheon: Jupiter/Zeus: father god, head of the pantheon; Bacchus/Dionysus: wine and revelry; Mars/Ares: war; Neptune/Poseidon: the sea; Pluto/Hades: death and the underworld.

**RELIGION/MYTH**—*Like the archetype in human manifestation, mythic and religious Gods run the gamut from omniscient, benevolent deity to arbitrary destroyer. In addition to those listed above are Yahweh (Hebrew); Shiva, Vishnu, Brahma, Indra (Hindu); Allah (Muslim); Ra, Osiris, Ptah (Egyptian); Baal (Canaanite); Marduk, Ishtar (Babylonian); Quetzalcoatl, Tezcatlipoca (Aztec); Enlil, Dumuzi (Sumerian); Osun, Olokun (Yoruba); Wakan Tanka (Native American).*



## messiah (redeemer, savior)

This archetype is associated with the embodiment of divine power and being sent on a mission by heaven to save humanity. For all of its Judeo-Christian significance, the archetype of the Messiah has also become associated with psychological behavior.

The Messianic complex, for example, applies to a person who is convinced of his divine mission and, in almost all cases, becomes obsessed with his mission to the point of psychosis, reaching an extreme in which a person begins to hear voices directing him to take lethal action. Criminals such as Jim Jones and Charles Manson are evidence of the shadow Messiah in its extreme.

Its subtle expression, however, is far more common and more difficult to identify as a personal pattern. People can become obsessed about their spiritual purpose, convinced that God needs them to do something.

**FILMS**—Reese Witherspoon and Tobey Maguire in *Pleasantville*; Jeremy Irons and Robert De Niro in *The Mission*; Julia Roberts in *Erin Brokovich*; Marcello Mastroianni in *The Organizer*.

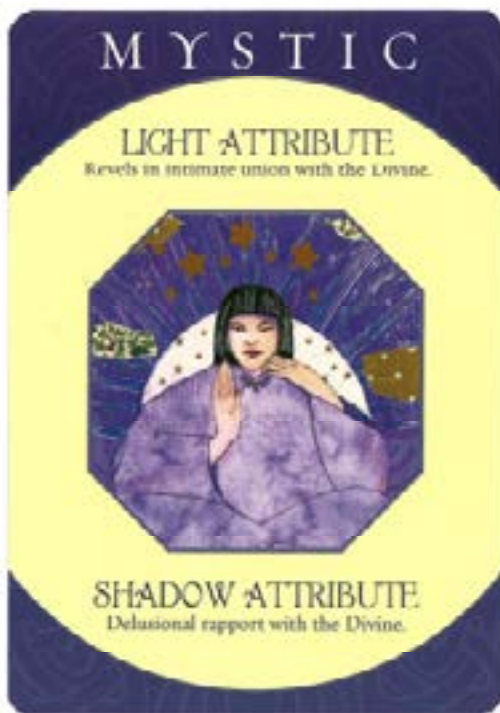
**RELIGION/MYTH**—*Mashiach* (“the anointed one” in Hebrew, the descendant of King David expected to restore the Jewish kingdom); Jesus Christ (“the anointed one” in Greek, believed by Christians to be the promised redeemer); Adam Kadmon (“Primordial Man,” in Jewish Kabbalah, described as the most perfect manifestation of God that humanity could contemplate, later identified with the Messiah); *al-Mahdi* (“the guided one” in Arabic, awaited descendant of Muhammad who will herald the end of history and restore Islamic purity); *Maitreya* (“the loving one” in Sanskrit, the fifth and final earthly Buddha who will help all those who have not yet realized enlightenment); *Kalki* (in Hindu belief, a future reincarnation of Vishnu who will arrive on a white horse to liberate the world from strife); *Tang* (Chinese messiah who saved mankind from a great drought by sacrificing his body in a mulberry bush, immediately inducing rainfall).

## family overviews & descriptions of archetypes: wisdom family overview

The archetypes in this Family encompass a broad range of knowledge and wisdom that can be used to enhance the lives of other people.

Some of the archetypes such as the Mystic and Guide carry a spiritual dimension. Others like the Sage, Crone, and Storyteller relate to the hard-won practical wisdom that can only be developed through worldly experiences. The Teacher and Mentor are devoted to imparting their knowledge to help people move forward in their lives.

As you review the Wisdom archetypes, consider what you have to offer others based upon your own wisdom and experiences.



**FILMS**—Catherine Mouchet in *Thérèse*; Richard Dreyfuss in *Close Encounters of the Third Kind*; Emily Watson in *Breaking the Waves*.

**DRAMA**—*Agnes of God* by John Pielmeyer.

**FICTION**—*Lying Awake* by Marc Salzman.

**RELIGION/MYTH**—All the great traditions have produced mystics, of which the following are a small representative sample: Teresa of Avila, Meister Eckhart, William Law, Hildegard of Bingen (Christianity); Ba'al Shem Tov, Moses ben Nahman, Abraham Abulafia (Judaism); Rabi'a, Ibn al-'Arabi, Mansur al-Hallaj (Islam); Sri Ramakrishna, Anandamayi Ma, Ramana Maharshi (Hinduism); Bodhidharma, Milarepa, Bankei, Pema Chödrön (Buddhism); Chuang-tzu, Wang-pi (Taoism); Padrinho Sebastio, Credo Mutwa (shamanism).

## mystic (renunciante, anchorite, see also hermit)

Perhaps no archetype is more coveted or more misunderstood than the Mystic. Many want to believe that they have mystical inclinations, yet underestimate how arduous the genuine mystical path is. When they find out, they're usually happy to let someone else have this role. The lives of the world's great mystics often included extraordinary states of consciousness such as prolonged ecstatic trance, and preternatural abilities of precognition or bilocation. Yet they also contained sometimes great physical as well as spiritual suffering, hard work, and mundane activities that made up much of their days. If you truly want to name this archetype as part of your sacred consortium, ask yourself if you are ready to pay the price in blood, sweat, and tears. If mystical consciousness is something you engage in once a day during meditation, or on a weekend retreat or a yoga workshop, you may be a spiritual seeker, but not a Mystic.

The single-minded dedication of the Mystic carries over to the Renunciante, who relinquishes material desires and ambitions to pursue spiritual practice; the Anchorite, who withdraws from the world almost entirely to follow a similar path; and the Hermit, who withdraws from others to pursue a solitary life, although not always for spiritual purposes. There is a radical difference between an Intuitive and a Mystic. An interest in intuition has grown as we have evolved into an energy culture, a psychic culture, a multi-sensory culture. The Intuitive or Psychic develops their skill for personal use in contrast to the Mystic who seeks a spiritual life to benefit others. Nobody is called to be an Intuitive—that is a choice, not a calling.

The Mystic is called and there is a feeling of being pulled into an inner life that you may not even want. The great mystics did not grow up saying, "I'm going to be a Mystic." It was a consequence of being called. The mystics who lived within the walls of monasteries changed the world because their spiritual lives moved grace through them into the world. A new type of Mystic is being born today through a calling to be a Mystic without a monastery. There is a craving to have intimacy with the sacred, perhaps because this is the missing ingredient in the pursuit of intuition.

Mystics are called to channel light, truth, wisdom, or some form of Divine revelation that feeds the human soul. A mystical experience is one of transcendence in which your spirit has a timeless encounter with a force greater than your physical life. A mystical experience has the power in one micro-second to lift you into a height of knowingness where you have a revelation about your life. The consequence of a mystical experience, however, is that you cannot go back to the life you had and find it as satisfying or as "real" as it was before. You can have a mystical experience without having the Mystic archetype but the Mystic archetype applies to someone whose whole life becomes that calling.

The shadow Mystic manifests as an egocentric concern for one's own spiritual progress to the exclusion of others, and an attendant sense of self-importance at having achieved "higher" states of consciousness. It may also emerge in behavior that takes advantage of admirers or students in base economic, emotional, or sexual ways. Since genuine enlightenment manifests as the desire to be of service, this is a pretty good indication that you haven't arrived yet. The Mystic's shadow can also manifest in states of madness, inner torment, inner suffering, schizophrenia, and spiritual schizophrenia where there is an absolute inability to manage the interior life.



## teacher (instructor, see also guide, mentor)

Teaching is the art of communicating knowledge, experience, skill, and wisdom to another. Teaching, or offering instruction of any kind, can manifest through parental guidance, business apprenticeship, or by inspired instruction in ethics or kindness. To determine whether this archetype is part of your support team, ask yourself if others look to you as a Teacher in any situation. Are you the one that others seek out for the richness of your experience, or to teach them the ropes?

The shadow Teacher manifests as a desire to manipulate or abuse those you are instructing; to be more concerned with recognition than with imparting knowledge; or, like the shadow Mentor, to teach negative traits and destructive skills, like burglary or how to cheat on the job.

**FILMS**—*Bette Davis in The Corn Is Green; Sidney Poitier in To Sir with Love; Michael Caine in Educating Rita; Glenn Ford in Blackboard Jungle; Deborah Kerr in The King and I; Ian McKellen in Apt Pupil; Maggie Smith in The Prime of Miss Jean Brodie (shadow).*

**DRAMA**—*The Miracle Worker by William Gibson.*

**FICTION**—*Goodbye, Mr. Chips by James Hilton.*

**RELIGION/MYTH**—*Socrates (Greek philosopher who taught, and was accused of corrupting, the youth of Athens); the Fisher King (Arthurian legend teacher of Perceval); Nommo (African culture hero and teacher of the Dagon people of Mali, Sudan, and Upper Volta); Chiron (teacher of the Greek heroes Jason and Achilles); Dhanvantari (Hindu deity credited as the teacher of medicine to humanity).*



## student (devotee, follower, apprentice, see also disciple)

The Student archetype suggests a pattern of constant learning—openness to absorbing new information as an essential part of one’s well-being. The Student archetype suggests an absence of mastery of any one subject but rather a continual pursuit of intellectual development. Within the spiritual aspect, the Student, Disciple, Devotee, and Follower imply that one has found a source of teaching, such as a Guru or Spiritual Master, who becomes the instructor and spiritual guide.

The shadow Student usually manifests in tandem with the shadow Teacher or Mentor, avidly learning all the tools of the wrong trade or misusing the knowledge learned. This was graphically depicted in Walt Disney’s animated imagining of Paul Dukas’ “The Sorcerer’s Apprentice” in *Fantasia*, in which Mickey Mouse portrays the Student Wizard who gets carried away with his own unperfected talent and causes havoc. The shadow can also show up as the eternal Student who never embarks on the sea of life in earnest, but manages to find ever new reasons to continue being schooled without ever putting that knowledge to the test. People who continually use the excuse that they are not ready or have not yet learned enough to advance with their dreams should take special note of this archetype and whether they have a shadow bond with it.

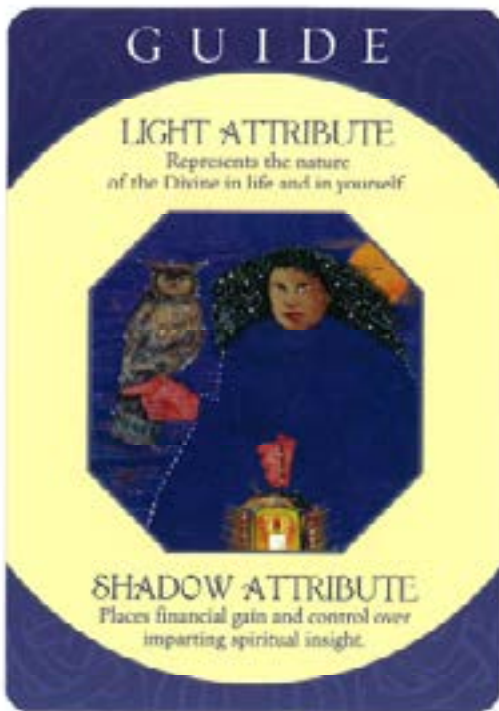
**FILMS**—*Julie Walters in Educating Rita*; *Jean Pierre Leaud in The 400 Blows*; *Matthew Broderick in The Freshman*.

**DRAMA**—*Pygmalion* by G.B. Shaw.

**FICTION**—*Tom Brown’s School Days* by Thomas Hughes.

**Autobiography**—*The Education of Henry Adams* by Henry Adams.

**RELIGION/MYTH**—*Dervish* (Sufi term for student of a sheikh); *Hunsi* (Haitian term for devotee of any African deity, derived from the culture of Dahomey); *Telemachus* (student of Mentor, whom Odysseus assigned to teach and care for his son); *Medea* (devotee of Hecate, Greek goddess of the crossroads and a great sorceress); *Ananda* (renowned disciple of the Buddha); *Peter* (leading disciple of Jesus); *Abu Bakr* (one of the Prophet Muhammad’s disciples, called Companions).

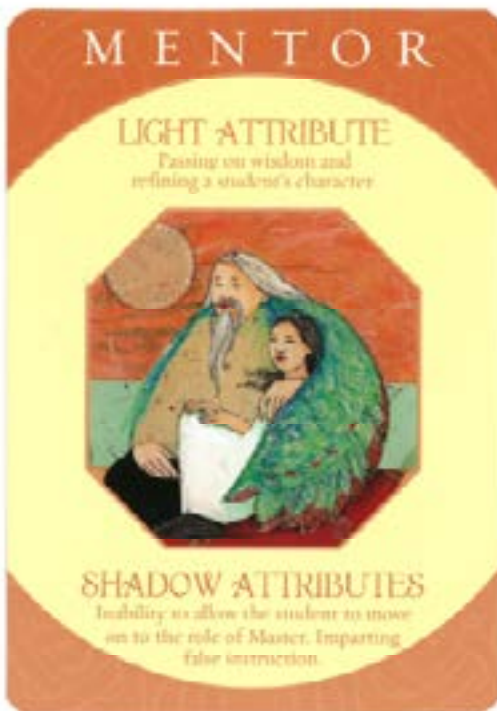


## guide (guru, spiritual master, see also priest, sage/crone)

The Guide takes the role of Teacher to a spiritual level, teaching not only the beliefs and practices that make up established religions, but also the overarching principle of seeing the Divine in every aspect of life. Clearly you do not have to be a professional Preacher or Guru to have this archetype, as we can all learn to lead others spiritually through developing our own intuitive spiritual awareness and passing on whatever we have learned with genuine humility. To count this archetype as part of your support group, however, you will need to discern in your life a continuing pattern of devoting yourself to teaching others from your own spiritual insights. This presupposes that you have gained wisdom through some combination of self-disciplined practice and study and perhaps spontaneous spiritual experiences. Wisdom also comes with age, and so the Crone or Wise Woman represents the ripening of natural insight and the acceptance of what is, allowing one to pass that wisdom on to others.

The shadow aspect of the Guide is visible in many modern televangelists and gurus of various traditions who are more interested in financial gain and controlling their followers than in imparting genuine spiritual insight.

**FILMS**—*Meetings with Remarkable Men*; *Robert Duval in The Apostle. Religion/Myth The Greek Oracle of Delphi*; *Marpa (Buddhist master and guru of Milarepa who guided him through arduous tasks to become the greatest yogi of Tibet).*



## mentor (master, counselor, tutor, see also teacher)

A Mentor is a teacher in whom you can place your implicit trust. The word comes from the character in *The Odyssey* to whom Odysseus, on setting out for Troy, entrusted the care of his house and the education of his son, Telemachus.

Today the role of Mentor is crucial in a surprising range of life situations, from many forms of art and artisanship to business and spiritual practice. Mentors do more than just teach; they pass on wisdom and refine their students' character. In its shadow aspect, however, the Mentor can take on an overbearing attitude that is more about imposing control than imparting wisdom.

A characteristic of the shadow Mentor is an inability to allow the student to move on into the role of Master, maintaining control over the student's development of mind, body, and skills.

The distinction between this archetype and the Teacher is mainly one of degree. If you have shown a life-long pattern of taking individual "students" under your wing and guiding many aspects of their life, this may be an appropriate choice

**FILMS**—Alec Guinness to Mark Hamill in *Star Wars*; Takashi Shimura to Toshiro Mifune in *The Seven Samurai*; Yul Brynner to Horst Bucholz in *The Magnificent Seven*; Bette Davis to Anne Baxter in *All About Eve*; Paul Newman to Tom Cruise in *The Color of Money*.

**TELEVISION**—James Gandolfini to Robert Iler in *The Sopranos*.  
*Fiction*—Fagin to Oliver in *Oliver Twist* by Charles Dickens (shadow)

**DRAMA**—*The Miracle Worker* by William Gibson.

**FICTION**—*The Prime of Miss Jean Brodie* by Muriel Spark (shadow); *Hard Times* by Charles Dickens (shadow).

**RELIGION/MYTH**—Krishna (in Indian scripture, the spiritual mentor of Arjuna); Chiron (in Greek myth, a wise centaur who had extensive knowledge of the healing arts and tutored Asclepius, Theseus, and Achilles); Ninsun (in Sumerian legend, the mother of Gilgamesh who serves as his counselor).



## philosopher

When we think of the Philosopher, we normally turn our thoughts to Socrates or Plato. The Philosopher is one who takes the science of thinking to transcendent thought, above the personal. It is thought about the context of the nature of the universe.

There is a line between philosophy and theology. The Philosopher examines the science of thought, related to reason and logic and the order of the universe. Philosophers are known for pursuing the meaning and purpose of life. Theologians, however, go the God route, while the Philosopher tends to be known as the person who deals with science, logic, and reasoning.

The shadow side of the Philosopher is the doomsayer, someone who is despondent and for whom life has no meaning.

## sage and crone (wise woman, see also guide)

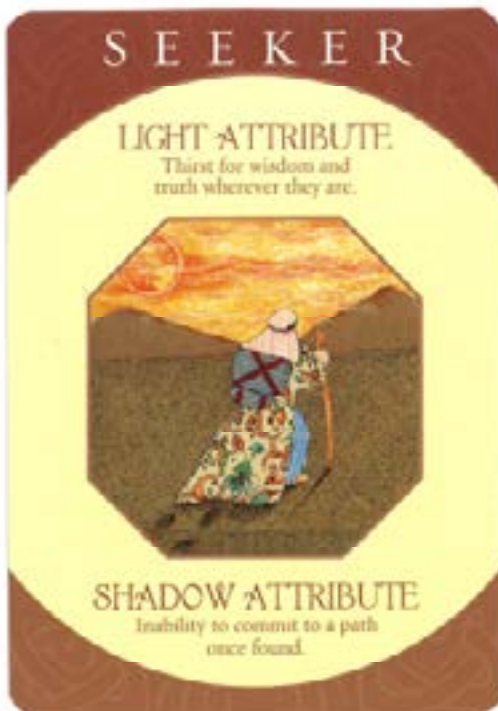
The Sage and the Crone are related archetypes. A version of the Sage is the mythic character of the Greek Oracle of Delphi.

The Sage and Crone are carriers of wisdom and are associated with older women. You won't find a 13-year-old Sage. There is an earned quality to the Sage and Crone, and in archetypal terms age is associated with wisdom. Their lives become a journey of wisdom that starts with experiences that are scripted for them to learn wisdom, and some of those experiences can range from a privilege of being around wonderful teachers who hand down wisdom to them, as well as horrible experiences where they only survive by looking for wisdom. Their journeys usually include a combination of these experiences so that by the time they are older they have learned wisdom in their body, heart, mind, and soul.

Because wisdom comes with age, the Sage, Crone, or Wise Woman represents the ripening of natural insight and the acceptance of what is, allowing one to pass that wisdom onto others. The Sage is someone you seek out when you have to talk something through because they have a way of counseling you that is clean, free from conditions, and personal agendas. The Sage is not a spell-caster. A Sage is the carrier of wisdom about life choices.

Now the Crone is a different type of energy. The Crone is more mythic. A Crone has a very maternal agenda. The Crone carries female wisdom; she is the wise woman, mother, or grandmother. A Crone is the woman girls seek when making their passage into becoming a woman at age thirteen.

On the shadow side, the Sage and Crone are always passing on knowledge that would have personal agendas or fears built in.



## seeker and wanderer (vagabond, nomad)

The Seeker archetype is on a lifelong journey in pursuit of wisdom, knowledge, and truth because it is what their soul requires. The Seeker archetype also refers to one who searches on a path that may begin with earthly curiosity but has at its core the search for God and/or enlightenment. Unlike the Mystic, which has the Divine as its sole focus, the Seeker is in search of wisdom and truth wherever it is to be found.

The shadow side of the Seeker is the “lost soul,” someone on an aimless journey without direction, ungrounded, and disconnected from goals and others. Lost souls have failed to apply the wisdom they have acquired to their own lives or in the service of others. The shadow also emerges when Seekers become infatuated with the trappings of a certain practice or Guru – what Chögyam Trungpa so aptly called “spiritual materialism” – but never actually change their underlying egocentricity.

The polarity to the Seeker is the Wanderer. On the positive side, the Wanderer possesses a very wise mechanism that allows them to follow that intuitive hunch that says, “Take up your bed and walk. Go.” There are some people who are not supposed to stay in the same place all the time because it does not serve their soul, and they have sufficient courage to follow the signals.

The Shadow side of the Wanderer is evident in many people who cannot find themselves because they do not know where they belong. Wanderers may have had many homes and many relationships, wandering from here to there unable to anchor their life because they cannot find themselves.

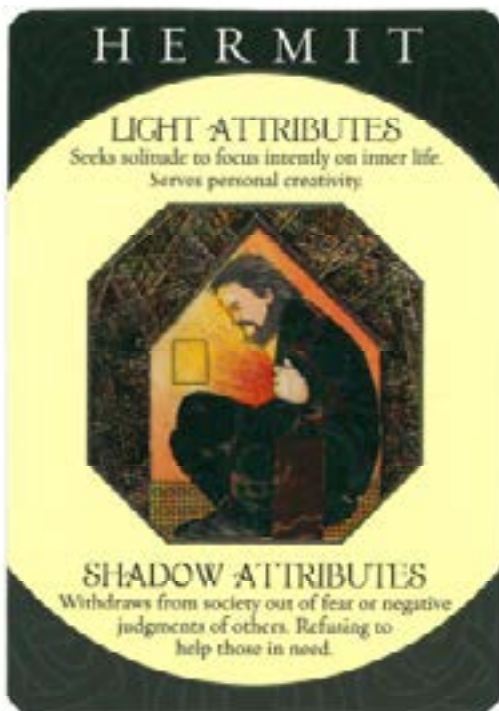
Films Tyrone Power in *The Razor’s Edge*; Brad Pitt in *Seven Years in Tibet*; Peter Weller and Judy Davis in *The New Age* (shadow); Ellen Burstyn in *Alice Doesn’t Live Here Anymore*; Henry Fonda in *The Grapes of Wrath*.

Drama *A Doll’s House* (Nora) by Henrik Ibsen.

Fiction *Siddhartha* by Hermann Hesse; *Lost Horizon* by James Hilton.

Autobiography *Bound for Glory* by Woody Guthrie; *My Experiments with Truth* by Mahatma Gandhi; *Be Here Now* by Ram Dass; *Longing for Darkness* by China Galland.

Religion/Myth Arjuna (who questions his role in life in the *Bhagavad-Gita*); Siddhartha Gautama (before his enlightenment as the Buddha, Siddhartha undertook the classic path of the Seeker).



## hermit (see also mystic)

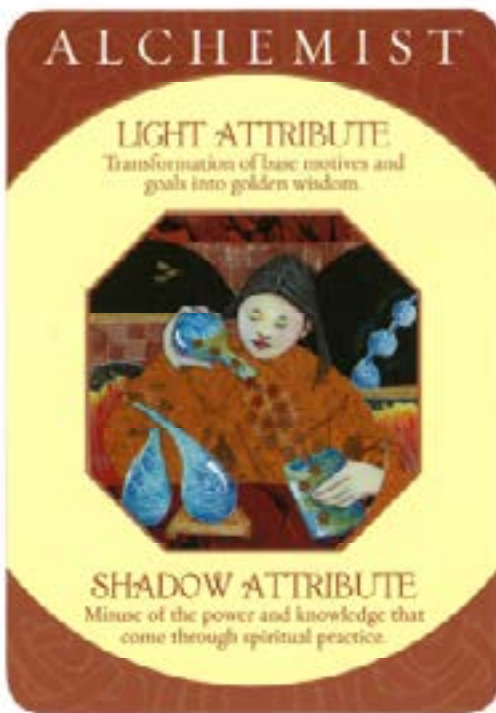
The Hermit is a very misunderstood archetype. Some people think of the Hermit as somebody who just has to get away when they experience burnout or exhaustion after a very rigorous, rough day. However, the Hermit is actually an archetype that requires withdrawal because it stimulates and energizes you, rather than as a condition of not being able to deal with the world anymore.

The Hermit archetype is motivated by creativity and passion. You are comfortable in your skin and want to get to know your soul better. That is how you know that you are the Hermit—not because you have had enough of the people around you.

There is an aspect of the Hermit that is essential to people who are in the business of wisdom. They have a strong need that requires a hermitage, such as Thomas Merton. The working through to truth and the refinement of wisdom necessitates withdrawing into a hermitage that no one has access to but you.

How do you know if you have got the Hermit archetype or if you simply want to get away? Everyone wants to get away and be alone at some point but that does not make you a Hermit. You have to study what motivates you to seek the hermitage. If you are always motivated by frustration, by burn-out, by a need to get away, then you do not have the Hermit archetype; you simply want to get away. You must be motivated by something a lot richer than frustration to have the Hermit archetype.

The shadow side of the Hermit expresses itself as never wanting to be around anyone. The dysfunctional, hidden Hermit has a fear of being in the outside world. This does not have to do with spiritual reasons, or with the fact they were damaged in childhood; it is a social choice.



## alchemist (scientist, inventor, see also magician/wizard, visionary)

The Alchemist is associated with vain attempts to turn base metals into gold, but in its highest manifestation it seeks complete spiritual transformation. You may identify with this archetype if you are interested in a path of spiritual development that is aligned to the mystery schools or the study of the laws of the universe. From this perspective, Nostradamus and Isaac Newton could both be classified as Alchemists.

An Alchemist studies universal laws and applies them in the discipline of their own spirit and in all their decisions. Spiritual alchemy is the conversion of energy into matter; it is a journey of the spirit on Earth and disciplining that spirit to build a soul with such stamina that your energy takes control over matter. Managing your thoughts in present time can alter your relationship to time and space, enabling you to change the speed at which healing occurs. How much of you is in present time and how much of you is distributed across a huge history is a question you should continuously ask yourself. Where is your spirit and who commands your spirit?—you or others?

You may have the Alchemist archetype if your life is consumed by studying the mysteries of this universe and their application? It is not just a matter of being attracted to the Alchemist archetype. For the Alchemist to be one of your circle of twelve, it needs to be associated with your physical life in some significant way; perhaps your work or living situation demands that you be especially inventive or interventionist on a regular basis.

The shadow side of the Alchemist is found in the misuse of power and knowledge. In some regards, the shadow side of the Alchemist is the dark Magician. The dark Merlin was an Alchemist. You look at all those spells and you think, “Can they really make bad medicine and bad spells?” Of course they could, absolutely. Seduction and trickery brought about through magic and wizardry play on the desires of many people to transform their lives.

**FILMS**—*Spencer Tracy in Edison the Man; Greer Garson in Madame Curie; Anthony Michael Hall as Bill Gates and Noah Wylie as Steve Jobs in Pirates of Silicon Valley (HBO video); Fred MacMurray (or Robin Williams) in The Absentminded Professor; Katharine Hepburn in The African Queen; Jane Powell in Seven Brides for Seven Brothers; Jeff Goldblum in The Fly (shadow); Patrick Stewart and Ian McKellan (shadow) in X-Men. Fiction The Alchemist by Paulo Coelho; The Mists of Avalon by Marion Z. Bradley; the Harry Potter series by J.K. Rowling; Alice’s Adventures in Wonderland by Lewis Carroll.*

**DRAMA**—*The Miracle Worker by William Gibson.*

**RELIGION/MYTH**—*Merlin (wizard and prophet involved in every phase of King Arthur’s life, from conception to rulership, who also counseled him as King); Cessair (magician who became the first Queen of Ireland); Tezcatlipoca (Aztec god of night and material things, whose black magic mirror made of obsidian or hematite reflected the thoughts and actions of humanity and could kill enemies); Paracelsus (16th-century Swiss alchemist and physician who described humans as the microcosmic reflection of the macrocosm); Hermes Trismegistus (Greek mythic figure who served as messenger of the gods, but who in later esoteric thought became a master of reality manipulation able to travel freely between the various realms and dimensions); Simon (Samaritan magician in the Book of Acts, 8:9-24, condemned by the apostle Peter for offering to buy the power of the Holy Spirit from him); Suyolak (gypsy wizard said to know all medicinal cures).*



## storyteller (minstrel, narrator)

The classic Storyteller archetype relays the wisdom or foolishness, mistakes and successes, facts and fiction, and tales of love and the impossible, on a plane that is often exaggerated beyond ordinary life. Love is greater, power is more daring, successes are more astonishing, and foolishness is more obvious. We have an archetypal need to be spoken to through stories because they bring us into contact with our inner being. We are, in fact, storytellers by nature.

Those who have this archetype find that the Storyteller's voice and methods are essential to their way of communicating and perceiving the world. Some teachers are also connected with the Storyteller archetype, but not all Storytellers are teachers. Not all writers are Storytellers, but authors of fiction must be. A Storyteller communicates not just facts but also a metaphoric learning or experience. Storytellers abound in any walk of life, not just among professional writers. Everything is a story to people who have this archetype; they cannot stop "story-ing." They literally think the words, "Oh, this is going to make a great story."

The tradition of the Minstrel reveals how essential the Storyteller's role was in medieval culture, because Minstrels were expected to tell stories and sing stories as a way of entertaining a group as well as passing on the news of the day.

The shadow Storyteller is, in the extreme, a liar, and in moderation, an exaggerator. The temptation always exists to misuse the skill of storytelling to your own advantage when sharing information. The shadow aspect manifests when we cannot resist making up a story to conceal something we don't want to be truthful about. The universal appeal of storytelling throughout history suggests some deeper connection of this archetype with the human soul. The oldest written works we possess, from the Gilgamesh Epic to the Bible to The Odyssey, use storytelling to make their points. Maybe it is simply a reflection of the sense that each of our lives is a story worth telling, or a desire to impose order on what sometimes seems like a chaotic and random universe.

**FILMS**—Rod Taylor as Sean O'Casey in *Young Cassidy*; Laurence Harvey and Karl Boehm in *The Wonderful World of the Brothers Grimm*; Judy Davis as George Sand in *Impromptu*; Barbara Bel Geddes in *I Remember Mama*.

**FICTION**—*Lord Jim* by Joseph Conrad; *Beloved* by Toni Morrison; *A Portrait of the Artist as a Young Man* by James Joyce.

**RELIGION/MYTH**—Homer (combined history and mythology in the action adventures of *The Odyssey* and *The Iliad*); Blaise (Welsh storyteller who in Arthurian legend became Merlin's scribe); Thamyris (Thracian minstrel who won so many contests that he challenged the Muses themselves, and in return for his presumption was struck blind).



## judge (critic arbitrator, examiner, see also mediator)

Many people identify with the archetypal pair of the Judge and the Critic. Being judgmental is a personality trait and a form of competition, and it does not indicate that you have the Judge archetype. The template for the Judge archetype in Jewish-Christian culture largely derives from King Solomon, who was notable for balancing justice and compassion. So thoroughly do we maintain this ancient template that Solomon's characteristic balancing is now the standard by which we measure all judges. Those who manipulate or disgrace justice or violate this creed are held to be social and moral criminals, having damaged the honor of the courtroom and the nation, and the archetype itself. For that reason, this archetype should be understood as one that has the vision to manage the fair distribution of power in whatever form it takes, from violating military codes to breaking marriage vows.

One need not be an attorney, judge, or critic by profession to identify with this archetype. If you are a natural mediator or involved in interventions between people, you may carry this archetype in your psyche. Personal qualities that inspire in you a commitment to lead a life with high standards related to justice and wisdom as well as the manner in which you interact with other people are very reflective of a strong connection to this archetype. Prolonged suffering from having been misjudged—an experience that walks hand-in-hand with learning forgiveness—should also be considered an expression of this archetype in your life. But as with all other archetypal evaluations, you are not looking for one experience of having been misjudged or misjudging another, but rather a lifelong learning process that is centered around the learning of justice and compassion.

The shadow Judge manifests as consistently destructive criticism, judging without compassion or with a hidden agenda. Legal manipulation, misuse of legal authority, and threatening others through an association with the law are other expressions of the shadow. Such manipulation includes the misuse of business authority as well as conventional legal and criminal authority.

The shadow side of the Judge also occurs when someone continually makes decisions from poor judgment and refuses to course-correct by letting a jury come in. The shadow Judge forbids others' feedback or throws people out of court instead of accepting their counsel.

**FILMS**—*Spencer Tracy in Judgment at Nuremberg; Louis Calhern as Oliver Wendell Holmes in The Magnificent Yankee; John Forsythe in And Justice for All (shadow); Dominic Guard in The Go-Between.*

**FICTION**—*Billy Budd, Foretopman (Capt. Starry Vere) by Herman Melville; The Ambassadors by Henry James.*

**RELIGION/MYTH**—*Skani (creator god of the Dakota Sioux who judges both gods and the souls of humans); Yama (Hindu and Buddhist god of death, judge of the dead, and ruler of death's kingdom or the hell realms); Pluto/Hades (Roman/Greek god of the underworld and judge of the dead); Thoth (primarily the Egyptian patron deity of scribes, also known as a mediator among the gods); San-guan ("Three Rulers," collective name for three Taoist deities who keep a register of the good and evil deeds of people).*

## mediator (ambassador, diplomat, go-between)

Smoothing relations between potentially antagonistic groups or individuals requires patience and skill, an ability to read people and situations with great acuity. If a good Advocate must empathize with those he is helping, a good mediator must be able to see and respect both sides of an argument or cause, thereby bringing warring parties together.

One member of a family often assumes this role, so you do not have to be a career diplomat to qualify for this archetype. But you must have a lifelong commitment to resolving disputes and bringing people together.

The shadow Mediator manifests as an ulterior motive or hidden agenda, working two sides of an issue for personal gain.

**FILMS**—*Dominic Guard in The Go-Between.*

**FICTION**—*The Ambassadors by Henry James.*

**RELIGION/MYTH**—*Thoth (Egyptian god of wisdom and mediator among the gods, who always sought his counsel); Genetaska (Iroquois woman so respected for her fairness and impartiality that all disputes were brought to her to settle); Mitra/Mithra (Vedic/Persian god of friendships and contracts and guardian of the cosmic order, regarded as a mediator between the gods and humankind).*



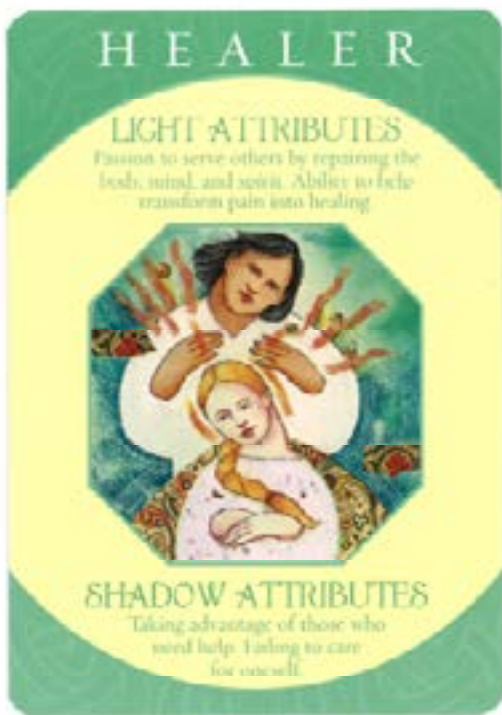
## family overviews & descriptions of archetypes: healer family overview

Healing in general is an archetype unto itself. To understand the archetypes of the Healer Family requires an evaluation of healing from a cosmic perspective versus an Earth perspective.

We think about healing as an illness that has gone away or pain that has ceased. From a holistic perspective healing represents a cleansing or having learned a lesson. This form of reasoning is a fundamentally child-like approach to healing or illness. Maybe if the lesson of an illness is learned, the illness will go away. We believe that suffering will end if we figure out the balance between positive and negative, representing a consciousness of the polarity between light and shadow, good and bad, right and wrong. The trigger point for people is, "I must have done something wrong or this would not have happened to me."

From the cosmic perspective, however, the experience of falling into illness has nothing to do with right or wrong. A significant block to healing relates to the belief that illness is a punishment or that an individual has done something wrong. We search for reasons for our suffering in the redemptive sense, because then we could live with it. But the cosmos is a very neutral force. We can conceptualize the mind of God as mathematical, simultaneously impersonal and personal.

The optimal approach to healing requires that you view an illness as an intimate but impersonal experience that is passing through your life. It is intimate in that your soul needs to dialogue with the illness, but impersonal because it can happen to anyone. It is intimate to your soul, but impersonal to your body. By keeping it intimate to the soul and impersonal to the body, your body does not lock into the belief that the illness can't be cured. Remain impersonal to your body and do not marry the experience to your body.



**FILMS**—Ellen Burstyn in *Resurrection*; Louise Fletcher in *One Flew Over the Cuckoo's Nest* (shadow); Rosalind Russell in *Sister Kenny*; Barbara Stanwyck in *Miracle Woman* (based on Aimee Semple McPherson).

**FICTION**—*The Citadel* by A. J. Cronin; *Elmer Gantry* by Sinclair Lewis (shadow).

**RELIGION/MYTH**—Healer: Rabbi Hanina ben Dosa (Jewish healer considered to have been in the same class as Jesus); Ninkarrak (Babylonian/Sumerian goddess who nursed sick humans); Bear Medicine Woman (American Indian healing spirit); Mukuru (creator god of the Herero bushmen of Namibia, who sends life-giving rain, heals the sick, and cares for the elderly).

Wounded Healer: Chiron (Greek centaur and master healer who could not heal himself); Asklepios (Greek hero who later become a plague god, then the god of medicine and healing); Aesculapius (Roman god of healing based on the Greek Asklepios); Garuda (great golden bird with an eagle's beak and wings and human body, the Indian symbol of medicine); Meditrina ("Healer," a Roman goddess of wine and health who was later syncretized into the cult of Aesculapius); Eeyekalduq (Inuit god of healing); the Medicine Buddhas (most prominently, Bhaishajyaguru in Tibet and Yakushi-Nyorai in Japan, who symbolize the healing and transformative quality of buddhahood).

## healer/wounded healer (caregiver, nurse, therapist, analyst, counselor)

The Healer archetype manifests as a passion to serve others in the form of repairing the body, mind, and spirit. It expresses itself through channels other than those classically associated with the healing of illnesses, and so you need to look beyond the obvious definition of what you "do." You can be strongly guided by this archetype in any occupation or role in life. Some people, by their very nature and personality, are able to inspire others to release their painful histories or make changes in their lives that redirect the course of their future. Essential characteristics include an inherent strength and the ability to assist people in transforming their pain into a healing process, as well as having the "wiring" required to channel the energy needed to generate physical or emotional changes.

The Healer archetype has become a phenomenon in our culture, as we are discovering that we, as a species, are essentially healing creatures. Healers can channel Divine grace for those experiencing an illness who are unable to channel it for themselves. Someone with the Healer archetype is called to channel the grace that can melt illness faster by moving it through the body. Healing occurs when touching another person in love or compassion. Every time you engage a kind thought in a non-judgmental way with another person, there is an exchange of grace that produces some act of healing. How do you know you have the Healer archetype? The answer to that question requires an investigation of the Healer's companion—the Wounded Healer. Archetypally speaking, the wound is essential to the Healer so that the Healer can feel what the other person is feeling. The Healer is someone who has also been broken, so that they could be open to treating the people who come to them with the soul instead of just with the mind. The ability to heal stems from the need to heal oneself and to develop the qualities of compassion and forgiveness.

The Wounded Healer is initiated into the art of healing through some form of personal hardship—anything from an actual physical injury or illness to the loss of all one's earthly possessions. Regardless of the shape of the wound, the challenge inherent in this initiation process is that one is unable to turn to others for help beyond a certain degree of support. Only the initiate can ultimately heal the wound; if it is an illness or accident, it will frequently be one for which there is no conventional cure. The Wounded Healer archetype emerges in your psyche with the demand that you push yourself to a level of inner effort that becomes more a process of transformation than an attempt to heal an illness. If you have successfully completed the initiation, you inevitably experience an exceptional healing, and a path of service seems to be divinely provided shortly after the initiation is complete. Your soul becomes stronger than your body; you have got to get to the point where nothing can scare your soul.

The shadow of both the Healer and Wounded Healer manifests through a desire to take advantage of those who need help, including claims that you can heal any and every illness a person has.



## rescuer (see also knight, healer, hero, servant)

In its empowered profile, the Rescuer assists when needed and, once the rescue mission is accomplished, withdraws. A Rescuer provides an infusion of strength and support to help others to survive a difficult situation, crisis, or process that they lack the stamina or the inner knowledge to maneuver through themselves. Unlike the Knight, to which it is related, the Rescuer is more common among women, especially in its shadow aspect.

The shadow Rescuer often surfaces through a romantic connection in which one party seeks to establish an intimate bond by lending emotional support, with a hidden agenda that assumes the rescued party will return the Rescuer's romantic feelings. Such romances are destined to fail, because the shadow agenda has to keep the "rescuee" in need of being rescued, lest the Rescuer lose their significance.

Healing and empowering the Rescuer within is a common emotional challenge, because being needed is essential to our nature. Most people can relate in part to the characteristics of this archetype which somewhat parallel the Knight, Healer, Hero, and even Servant. If you feel drawn to this archetype, then, be careful to compare the characteristics of those others before deciding to add the Rescuer to your family.

A Rescuer archetype is a lifeguard who jumps in the water if someone is drowning; they pull the person out of the water and then they leave—they do not stick around for a reward or push the person in the water so they have someone to rescue. A rescue is a temporary action; it is a quick get-in, get-out.

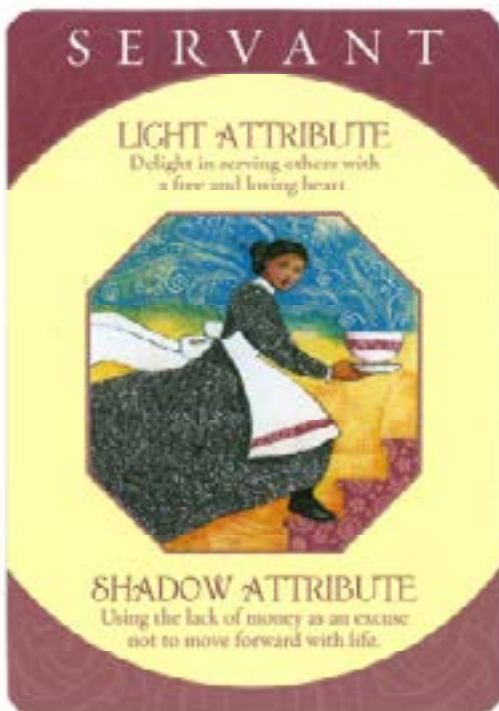
The skill of the Rescuer is also knowing when someone does not need rescuing and when to let someone fall and not help them. The role of the Rescuer is to develop that sharp instinct of knowing when and when not to rescue someone.

However, the Rescuer archetype is not just about rescuing others; having the Rescuer archetype can also relate to rescuing yourself, and having the courage to recognize when you need to rescue yourself from a given situation.

**FILMS**—*Sigourney Weaver in Alien III; Tom Hanks in Saving Private Ryan; Jason Gedrick in Iron Eagle.*

**TELEVISION**—*The Lone Ranger.*

**RELIGION/MYTH**—*Bidadari (in Javanese myth, a lovely nymph who uses her knowledge of magic to rescue a hero from a dangerous situation and marry him); Lancelot (Knight of the Round Table who rescues Guinevere—with whom he is having an affair—when King Arthur threatens to execute her for adultery); Bran (in Welsh lore, a giant who rescued his sister Branwen from enslavement by her Irish husband).*



## servant/indentured servant

We all serve someone or something. Because the spiritual path is essentially one of service to others, anyone can relate to this archetype. The Servant engages aspects of our psyche that call us to make ourselves available to others for the benefit and enhancement of their lives. This task can only be done in a healthy manner if the Servant is able to simultaneously be of service to the self. Without the strength to maintain your own well-being, the Servant becomes consumed by the needs of those around you and loses all focus of the value of your own life.

The Servant archetype relates to all forms of service, ranging from volunteer work in the Peace Corps or Habitat for Humanity to working in a service industry as a maid or butler. The Servant archetype can be extremely strong for a parent or family member who holds the family together during times of crisis in the tribe. A daughter may bypass her youth and step into the Servant archetype to serve the family because a Mother is ill and cannot attend to the children. In many ways, people in the military have the Servant archetype, basing their identity on service to a leader.

From a mundane perspective, the Servant is associated with money because servants are hired help. This aspect is witnessed within the psyche of the Indentured Servant, a person who sees himself bound by conditions of service that are not of his choosing or preference because of an inability to “buy his freedom,” or symbolically coming into your own power. Therefore, the core challenge with this particular archetype is making choices that serve your highest potential.

The shadow is the Indentured Servant whose inner life is postponed because their outer life is in debt. Everything they should be doing for their soul is postponed because they have to pay off something or put a child through school or finish something— while not realizing they are continually accruing more debt in the outside world. They are under a spell, fully indentured, and they will never pay for their own freedom. In the world of the indentured servant, one is constantly creating debt and never achieving freedom.

The positive experience of the Servant is the freedom of self and self-esteem that comes from a realization that he will not and cannot be owned. Therefore, the core challenge with this particular archetype is making choices that serve one’s highest potential. If this describes a substantial personal issue for you, then consider this archetype as a possibility for your own chart.

**FILMS**— William Powell in *My Man Godfrey*; Anthony Hopkins in *Remains of the Day*; Morgan Freeman in *Driving Miss Daisy*; Dirk Bogarde in *The Servant* (shadow).

**FICTION**— *The Turn of the Screw* (Mrs. Grose) by Henry James.

**RELIGION/MYTH**— The names of many spiritual masters and teachers often contain a reference to service. The Sanskrit word *dasya*, for example, means “servant,” and appears in the names of modern mystics such as Ram Dass, Bhagavan Das, and Lama Surya Das; Obadiah (Hebrew prophet whose name means “servant of God”); Ganymede (in Greek myth, the young, beautiful boy who was one of Zeus’ lovers and cupbearer to the gods); Thialfi (Norse servant of Thor and the messenger of the gods).

## caretaker

The Caretaker is someone for whom giving care is as natural as breathing, but that doesn't mean it's easy. And just because you have an archetypal pattern doesn't mean that you have to like it. You may loathe having the Caretaker. You may have to endure people in your life and their suffering may fall on your shoulders. Although it may seem unfair to you in the here-and-now perspective, the experience could be part of your Contract. Being a Caretaker may only make sense when we all meet on the other side and put our Contracts down on a big astral table to evaluate how we did.

Did you ever know someone or maybe you are that person who is always taking care of the person with a long-term illness in the family? They makes all the visits, deliver the food, and stay overnight at the hospital. The Caretaker is the person who will always go the distance with every single person in a family, whenever they need support and care.



## companion (friend, sidekick, right arm, consort)

The Companion is in a relationship with someone who has a more dominant personality. Many comedy teams have this dynamic; a good example would be Johnny Carson and his sidekick, Ed McMahon. Interestingly, the Companion is the strength that the front personality calls upon.

The Companion's qualities of loyalty, tenacity, and unselfishness are the positive aspects of this archetype. A Companion provides a service, symbolically speaking, to a personality that often has a stronger nature or a role in life that carries more authority. Secretaries and personal assistants are examples of Right Arms, taking care of the day-to-day details of life. You might have an inner Companion that takes care of the details and allows another archetype to focus on work central to your mission.

You often see the Companion relationship between a husband and a wife. However, in many instances their companionship is strong but the marriages are celibate. The intimacy of companionship takes over the intimacy of sexuality. Although not always the case, this dynamic can happen because Companions provide emotional rather than sexual support. Platonic or friendship bonds are more in keeping with this particular archetype.

Betrayal is a common example of the shadow side of the Companion, which damages the soul. The shadow Companion may also be someone who latches on, a hanger-on with whom you have no chemistry. Archetypally, people can be very attracted to you and when the attraction is not mutual, it can develop into a fixation. The reverse could also happen if you want to be a companion to someone else and the other person is not interested.

**FILMS**—Eve Arden in *Mildred Pierce*, *The Lady Takes a Sailor*, *The Kid from Brooklyn*; Frank Sinatra and Montgomery Clift in *From Here to Eternity*; Susan Sarandon and Geena Davis in *Thelma and Louise*.

**TELEVISION**—*My Friend Flicka*; *Lassie*.

**FICTION**—*The Adventures of Sherlock Holmes (Dr. Watson)* by Arthur Conan Doyle.

**DRAMA**—*Lago in Othello* by Shakespeare (shadow).

**RELIGION/MYTH**—Damon and Pythias (in Christian lore, two young men whose loyalty to each other won their freedom after Pythias was condemned to death); Enkidu (companion created by the gods for Gilgamesh, a natural man who proved a perfect match for the godlike hero king); Eris (Greek goddess of strife and constant companion of the war god, Ares); Apis (holy bull was worshipped in ancient Egypt as the companion of the creator god Ptah); Nike (Greek victory goddess and companion of Athena, goddess of wisdom and war).

## family overviews & descriptions of archetypes: creative family overview

We all need a form of creative expression in our life and the absence of creativity is a call for depression. Most people do not think that cycles of depression are linked to creative congestion, but if you are not creating you are not pushing creative juice from your psychic area all the way through to the Earth.

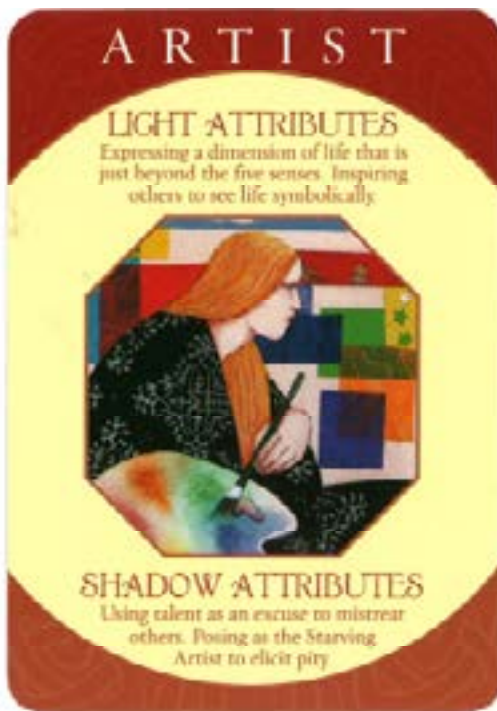
It takes very little to bring creative expression into your life. It is not about painting or going back to school. Creativity starts with something as small as, "I think I will wear a scarf around my neck today. I think I will bring a little color into my life. I think I am going to put some flowers around the house." Creativity is a form of expression; it is not an investment of your capital.

Those of us in the Western culture, and particularly in the United States, have an uncomfortable relationship with creativity. Unless creativity is productive and financially rewarding, creativity for the sake of creativity is simply considered a waste of time. There is a tendency to think about being creative once we retire because we've built up a retirement account and have earned the right to be creative.

You have to evaluate whether or now you have a problem acknowledging your own creative spirit. Some people look at the creative archetypes and just fly right over them because they are not an artist or musician or writer, a creative person by the literal definition. Therefore, "If I'm not painting, I can't be an artist." You have to understand that an archetype manifests in the spirit of your soul, not in the task. It manifests in the spirit, the task is the caboose on the train. When we work with archetypes we are going after the engine. Is the spirit of the artist in you? Is the spirit of the writer in you?

You can be a literary wizard, without ever writing a line in your life, because you have a talent for interpreting literature. It is in you; it is in your soul; you are the incarnation of a library—you have to be around books; you have to have them; you sleep with them.

When you evaluate the creative family archetypes, do not take them literally when you examine yourself to see whether or not you have them operating in your system.



## artist (musician, author, dramatist, actor, artisan, craftsman)

The Artist archetype embodies the passion to express a dimension of life that is just beyond the five senses. The Artist psyche is animated with the energy to express it into physical forms. The nature or relative grandeur of any form of expression is irrelevant; a chef can be as much of an artist as a painter or landscaper. The signature of Artists is not in what they do but in how intense their motivation is to manifest the extraordinary. Doing what you do in such a way that you create an emotional field that inspires others also indicates the Artist energy at work, as does the emotional and psychological need to express yourself so much that your well-being is wrapped up in this energy.

Some people simply engage the world through the Artist's eye and that is as much the Artist archetype as the person who needs to actually create art. The Artist archetype experiences life as an art form, having a need to experience the art of life. Expand your definition of the Artist to a soul who needs to create and you live in that world.

The Starving Artist is another dimension of the archetype, reminiscent of the many artists who gathered along the left bank of Paris, painting while at the same time starving in their shanty little studios. You can find contemporary starving artists anywhere.

The shadow Artist comprises many clichés, including an eccentric nature and the madness that often accompanies genius. The shadow of the Starving Artist represents the fear of financial ruin or the belief that fame and fortune come only after death, which often causes artists to suppress their talents. The challenge of the shadow relates to the need to take on the fear of your own inability to create and follow your soul's path to find the Artist within so that you do not starve.

Another aspect of the shadow is hating yourself for refusing to explore your creativity due to fear, and then having to live with regrets about what you could have accomplished if you'd had the backbone. It can also manifest as blaming other people or circumstances as an excuse for not following your creative path.

Creativity is a high-risk energy because there is no guarantee of the outcome. You have no idea where your creativity can take you. The only way to really touch your creative self is to let go. And letting go means you start to act upon your creative inspiration to see where it takes you. Remember that passion always has a purpose.

In evaluating your relationship to this archetype, recognize that the need to bring art to others, such as dedicating part of the energy of your life to supporting artists, is as much an expression of the Artist archetype as actually holding a brush in your hand.

**FILMS**—Ed Harris in *Pollock*; Alec Guinness in *The Horse's Mouth*; Isabelle Adjani in *Camille Claudel*; Kirk Douglas in *Lust for Life*; Gene Kelly in *An American in Paris*.

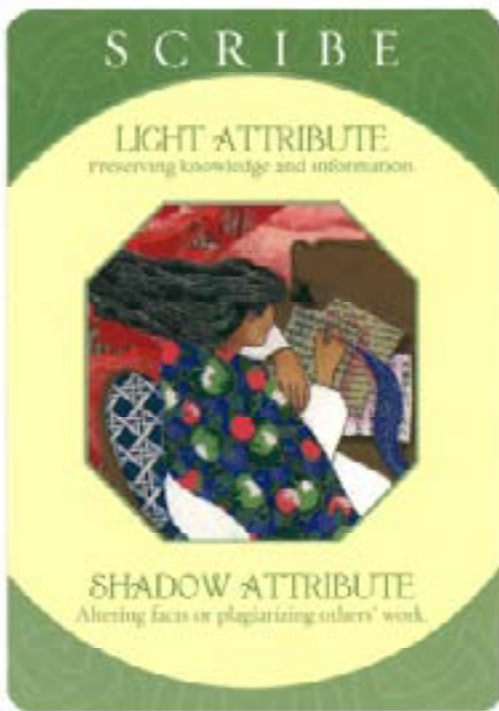
**DRAMA**—*Amadeus* by Peter Schaffer.

**FICTION**—*A Portrait of the Artist as a Young Man* by James Joyce; *The Horse's Mouth* by Joyce Cary.

**FAIRY TALES**—Gepetto in *Pinocchio*, by Carlo Collodi.

**RELIGION/MYTH**—Galatea (sculptor of Greek myth who brought the statue of Pygmalion to life); Shen-nung (one of the Three Noble Ones of Chinese mythology who invented the plow and taught humanity the art of agriculture); Basa-Jaun (in Basque lore, a wood spirit who taught humanity the art of forging metal); Sarasvati (Hindu patron of the Arts); Ptah (Egyptian creator god and deity of craftsmen, said to have molded humanity on his potter's wheel); Ambat (Melanesian hero-deity who taught the art of pottery); Ix'baluoh (Mayan water goddess who invented the art of weaving); Hiro (Polynesian hero who introduced humanity to the art of writing); Hephaestus (Greek god of the blacksmith's fire and patron of all craftsmen).





## scribe (copyist, secretary, journalist, scribe accountant)

The Scribe differs from the Author or Artist in one significant way: Scribes copy existing works rather than create new ones. The Hebrew scribes were originally secretaries who wrote down the preachings of the prophets, but evolved into a priestly class charged with writing and maintaining the laws and records, copying previous scrolls, and committing oral traditions to paper. Medieval Christian Scribes copied manuscripts and helped preserve learning. In India, the Sages who compiled the Vedas are known as vyasa, a Sanskrit word that means “collector” but could be translated as “scribe.” We can expand the definition to cover modern journalists, who also record the existing knowledge and information of their day and uncover secrets (investigative reporters). Scribes are archivists. Courtroom recorders are a classic example of the Scribe.

And we would also have to include that largely anonymous horde of cyber-Scribes who are busy uploading everything imaginable onto the Internet in the hope of preserving it by distributing it to millions. The Internet is the modern equivalent of the medieval scriptorium and so much information is transcribed onto it not for personal gain, but for the sheer joy of preserving and sharing these artifacts with humanity. Scribes record everything with their cameras and videocams; YouTube is a domain of the Scribe. The Scribe is the person who always keeps the details, who keeps the facts straight, the person who records history and facts about a situation.

One of the great Scribes in history was Anne Frank, who recorded the war experience for us from an attic. Another example was a historic novel based upon a monk in the 10th century who was an archivist and Scribe, who wrote down the history of how a cathedral was built step-by-step.

The shadow aspect of the Scribe can manifest in altering facts, plagiarizing, or selling information that belongs to others. The shadow Scribe fools around with the facts, perhaps recording entries in a diary that are not true simply to shape their own memories.

**FILMS**—Dustin Hoffman and Robert Redford in *All the President's Men*; Sally Field in *Absence of Malice* (shadow); Kirk Douglas in *Ace in the Hole* (shadow); Nicole Kidman in *To Die For* (shadow); Holly Hunter in *Broadcast News*.

**FICTION**—*Bartleby the Scrivener* by Herman Melville.

**RELIGION/MYTH**—Ezra (Hebrew scribe and priest, best known for collecting and editing the books of the Hebrew Bible, or Old Testament, in the fifth century B.C.); Imhotep (in Egyptian myth, an architect, physician, and scribe in the court of the Pharaoh Zoser); Thoth (Egyptian god of wisdom, inventor of writing, and patron of scribes, often depicted as a man with the head of an ibis, holding a scribal tablet and reed pen).



## pioneer and explorer (settler, pilgrim, innovator, entrepreneur)

The Pioneer is called to discover and explore new lands, whether that territory is external or internal. The passion to explore the South Pole is as much a pioneering endeavor as the passion to explore medicine or spiritual practice. Even initiating new fashions, art, music, or literature may qualify as expressions of this archetype. The core ingredient is innovation—doing and creating what has not been done before. To seriously consider this archetype as one of your twelve, your life must be characterized by a need to step on fresh and undiscovered territory in at least one realm.

The Explorer is somewhat different from the Pioneer. Explorers chart territory in unknown lands while the goal of the Pioneer involves research. We do not say we are going to pioneer in space; physical space is something to be explored. There is a fantasy aspect to the Explorer and there is no fantasy aspect to the Pioneer. The Pioneer is grounded and practical, whereas the Explorer evokes imagery about the wild and the unknown. The Pioneer has a known quality to it; you know the field you are going into and you just want to see how much you can find that is new.

The shadow Pioneer manifests as a compulsive need to abandon one's past and move on, just as the Don Juan or Femme Fatale "pioneer" ever new conquests. However, those who are forced out of their homeland and made into unwilling Pioneers—the Jews of the Diaspora, Africans bound into slavery, Tibetan Buddhists, or Native Americans—should not be included under the shadow.

**FILMS**—*Debbie Reynolds in How the West Was Won; Jean Arthur and Van Heflin in Shane; Judy Garland in The Harvey Girls; Jackie Robinson in The Jackie Robinson Story.*

**TELEVISION**—*Wagon Train, Bonanza, Little House on the Prairie.*

**FICTION**—*Lost Horizons by James Hilton; O Pioneers! by Willa Cather.*

**RELIGION/MYTH**—*Nana-Ula (seafaring pioneer who led his people on a voyage of 2,500 miles from Tahiti to Hawaii over a thousand years ago); Bodhidharma (Buddhist patriarch who carried the teachings from India to China and established the tradition that came to be known as Zen); Hagar (handmaiden of Abraham who brought her son, Ishmael, to the Becca Valley of Arabia and established the Arab people).*

## statesman and politician

A Statesman is a dignified individual who brings creativity and originality to the politics of humanity. The phrase, “That person is a Statesman,” conjures up an image of someone like Winston Churchill, who epitomized the dignity of all he achieved. Sadly, today’s world lacks true Statesmen and Stateswomen; they are just few and far between.

There is, however, a proliferation of Politicians. The Politician is the shadow side of the Statesman, and someone we all assume to be dishonest. It is an unfortunate assumption that they are dishonest and can be bought by lobbyists. We have a negative attitude toward Politicians. All we have to do is say, “He’s such a Politician,” and everybody knows what that means – that is an archetype.

## strategist (schemer)

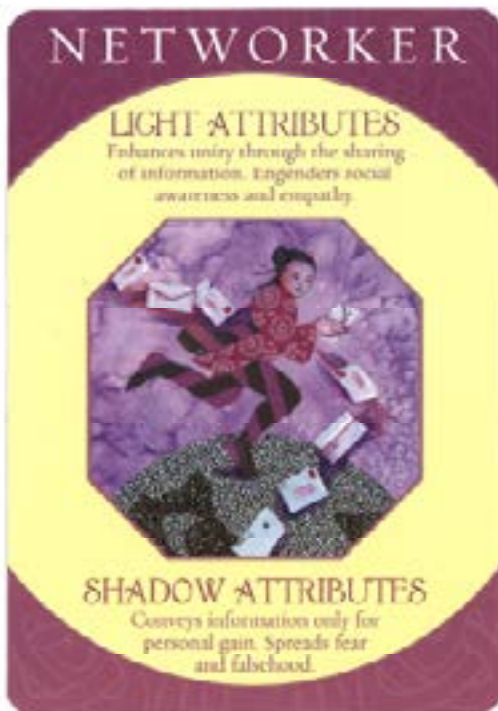
The Strategist is a clever archetype. The quality of cleverness is sometimes undervalued relative to creativity because there is a tendency to mistrust cleverness. It is a trait that tends to invoke perceptions of the shadow side of a skill rather than its admirable expression. But cleverness is an excellent trait and you need a clever person's help if your back is ever against the wall.

The Strategist is both a thinker and a conqueror. The positive Strategist is exactly the kind of person you need when trying to navigate your way through a crisis. The Strategist is a very grounded archetype and you want the creative Strategist on your team if you are an ungrounded person and cannot focus. The Strategist can help you think things through and manage a challenging situation.

The Strategist is attracted to careers such as engineering, the law, planning, and working through problems; the archetype moves into you and gives you an appetite for those types of careers.

When operating from the shadow, Strategists use control techniques to achieve their goals. A controlling parent is a Strategist. Control freaks are Strategists. Everybody needs to control their life and no one wants their life to be out of control. However, there is rational control and then there is irrational control, where the person needs to control a greater arena and everybody else's behavior to their advantage.

Exploring the shadow of the Strategist requires an examination of your motivations for your thoughts and actions. Why do you plot things the way you do? Did you ever strategize something to "your" best advantage? What is the most complicated strategy you have ever enacted for yourself?



## networker (messenger, herald, courtier, journalist, see also gossip)

Although networking seems like a very modern skill tied to career advancement in the media age, it is actually quite ancient. Networkers expand their sphere of influence by forging alliances and making connections among vastly different groups of people, and can be traced back to the intrigues of the Middle Ages, Greece, Rome, and ancient China. Networking would also have been an integral part of any military alliance as well as all social and clan confederations in prehistory.

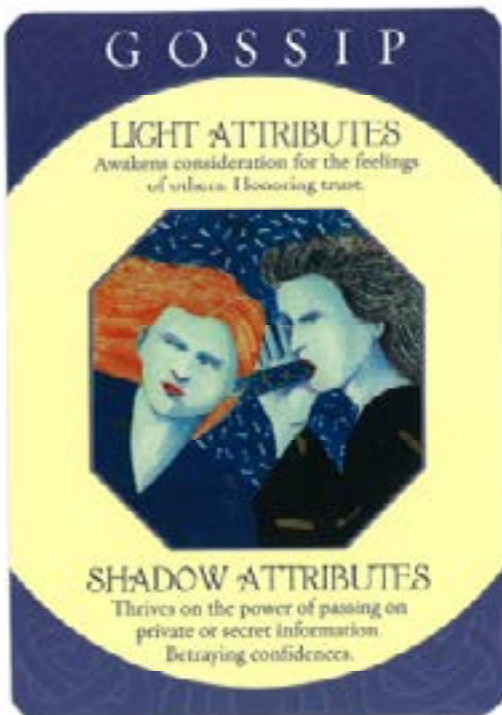
The positive expression of the Networker helps us to develop social flexibility and empathy, enabling us to find commonality with others who might not appear to be potential friends, allies, or confederates. Like the related archetypes of Messenger and Communicator, the Networker has the skills to bring information, power and inspiration to disparate groups of people.

There is an energy of hope related to the Networker as a peace-maker, exemplified by those who send messages of peace over the Internet; they are “unifiers” and part of the global plan for peace. They are part of the tiny threads that are weaving a global soul.

The shadow Networker merely uses others for personal gain. If you think you have this archetype you should always examine the motives for your actions. Manage the shadow by asking, “Am I looking for anything out of this or is it really a clean intro?” What is my agenda in introducing these people to each other?

**FILMS**—*John Boles in A Message to Garcia; Stewart Peterson in Pony Express Rider; Jeff Goldblum in Between the Lines. Drama Amadeus (Salieri) by Peter Schaffer; The Madwoman of Chaillot by Jean Giraudoux.*

**RELIGION/MYTH**—*Almost every culture on earth has or had a messenger of the gods who networks between the divine and human realms, including the angel Raphael (Judaism); Gabriel (Christianity); Jibril (Islam); Matarisvan (Vedic India); Eagle, Coyote (American Indian); Iris, Hermes (Greece); Mercury (Rome); Sraosa (Zoroastrianism); Nusku (Assyria); Nirah (Sumeria); Srosh (Persia); Paynal (Aztec); Savali (Samoa); Gou Mang (China); Narada (Java); Gna, Hermod (Norse).*



## gossip (see also networker)

The Gossip archetype is associated with rumor-spreading, backbiting, and passing along information that is exaggerated, harmful, and intended to be disempowering. Although everyone is prone to listening to and spreading gossip in some way, the Gossip archetype thrives on the power that is generated by passing around information that is secret or private. Gossip is generally associated with women, but it is something that can equally apply to men. On a professional level, the shadow Gossip manifests as publishing misleading information, creating damaging rumors, or hounding celebrities for their photos.

Most people would hesitate to choose this archetype because of its negative implications, yet many others make their living in the business of political, social and entertainment gossip in a positive way. The archetype is connected to lessons of truth, integrity, and honoring the trust another has placed in you.

What differentiates the Gossip archetype from people gathering around the water cooler? The Gossip has a compulsive need to maneuver information that goes down to the very level of violating boundaries—that level of your identity where you feed off what other people are doing or saying.

In assessing your connection to the Gossip, review how many of your life lessons have emerged from participating in gossip that has harmed another, and then coping with the consequences. Do you measure the quality of a relationship by whether a person is willing to share secrets with you?

**FILMS**—Rosalind Russell in *The Women*; Richard Hayden in *Sitting Pretty*; Burt Lancaster in *The Sweet Smell of Success*; John Malkovich and Glenn Close in *Dangerous Liaisons*.

**RELIGION/MYTH**—Ratatosk (in Norse myth, a squirrel whose name means “swift teeth,” lives in the World Tree called Yggdrasil and is a notorious gossip).

## entrepreneur and philanthropist

The Entrepreneur brings out the creative enterprise in business. Women with this archetype are often reluctant to identify with it because they associate the Entrepreneur with men. It is not easy for a woman to say, "I'm an Entrepreneur." Most women have to be coaxed into admitting to have the Entrepreneur.

The Entrepreneur archetype resembles other archetypes like the Leader and Manager. The key differential that sets Entrepreneurs apart is seeking opportunities and satisfying needs for shared and personal gain. They have high initiative and they can be very innovative. The Entrepreneur archetype is always on the lookout for needs to fill and they tend to target actions that bear fruits. Entrepreneurs acquire power and influence by virtue of commitment and risk-taking.

All Entrepreneurs are Managers but not all Managers possess the qualities of successful Entrepreneurs. The Entrepreneur typically wants to be in control of all aspects of their business, at least in the early stages of development. They also do not tolerate failure very well, which is understandable since the Entrepreneur has taken on a considerable amount of personal risk. The classic traits associated with the Entrepreneur are: driven, hard working, belief in themselves and their abilities, and setting and achieving goals.

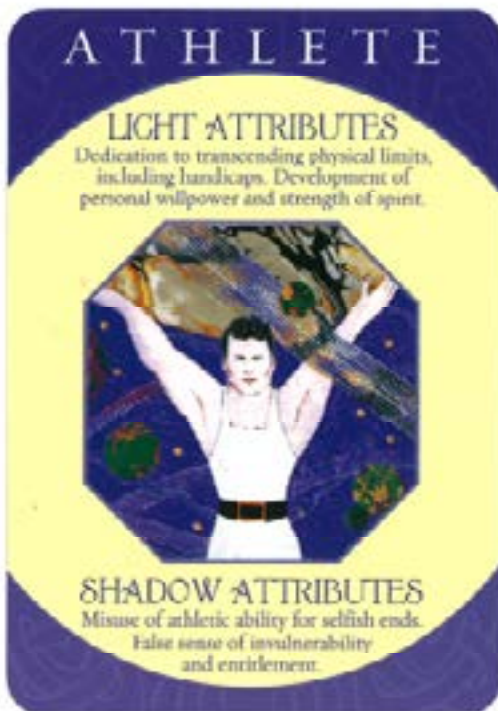
For many people, the Entrepreneur is not an archetype they tapped into early on. It may be activated in middle age because at that point people have some spare change to invest. It can take awhile for some people to feel like they can get into that territory.

If entering this creative area of life is an essential part of who you are, then you may have the Entrepreneur. It is not just about making money or creating a business; it requires tackling the very ground-level force of survival. The Entrepreneur is you testing the wings of survival.

Another aspect of the Entrepreneur is the Philanthropist. The Philanthropist, of course, is somebody who is generous and supports charities, causes, people, and other benefactors. We typically think of a Philanthropist as someone who does big things requiring great wealth. But you do not have to be extremely wealthy to have the Philanthropist archetype.

Being a Philanthropist is not measured by money; the Philanthropist is an archetype of the heart and soul, not the wallet. To give of yourself when you do not have to, but because you are compelled to give, is the essence of the Philanthropist.

The shadow Philanthropist uses abundance for personal gain or in a manipulative way.



## athlete/olympian

The Athlete or Olympian represents the ultimate expression of the strength of the human spirit as represented in the power and magnificence of the human body. The Athlete/Olympian archetype falls into the Creative Family because working with your body is a creative expression. To be an Olympian you must also stay healthy but the major focus of energy is very much one of creativity.

Because the Olympian is so connected to spiritual as well as physical strength, a code of ethics and morality is associated with the archetype, which is an excellent example of the universal power of the “psyche” of an archetype. A link to the Athlete should not be evaluated by whether your physical skill is on par with that of professionals or whether your body is perfect in form and function. A person dedicated to transcending the limits of a physical handicap qualifies as much for this archetype as the professional or artistic athlete, because the development of personal will power and strength of spirit is a requirement for the body to manifest its perfection.

The shadow aspect of athletics, however, may manifest as a misuse of one’s strength against any sort of person or opponent in the world, even outside the field of professional athletics, such as a professional boxer who starts a bar fight; a false sense of invulnerability, like Achilles’ and Samson’s; dirty play; or colluding with gamblers. The shadow may also appear as a lack of honor that compels you to cheat to win.

The shadow Olympian hates or abuses themselves with Olympic strength. The shadow Olympian could have been superior at developing their body, but became superior at destroying it the inverted Olympian.

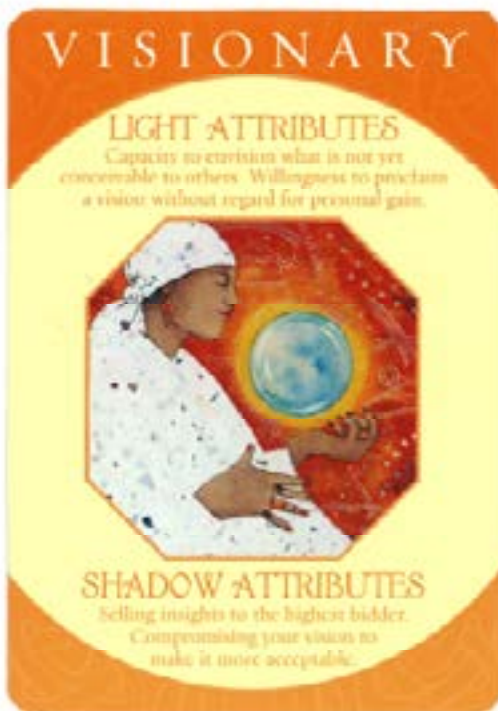
**FILMS**—*Esther Williams in Million Dollar Mermaid; Burt Lancaster in Jim Thorpe, All American; Tom Courtenay in The Loneliness of the Long Distance Runner; Daniel Day Lewis in My Left Foot; Hoop Dreams (documentary).*

**FICTION**—*The Natural by Bernard Malamud; Hans Brinker and the Silver Skates by Mary Mapes Dodge.*

**FOLKLORE/FAIRY TALES**—*The Tortoise and the Hare.*

**RELIGION/MYTH**—*Atalanta (female athlete in Greek myth); Smertios (Celtic war-god portrayed as a bearded athlete); Nike (feminine personification of victory in Greek myth, who runs and flies at great speed). Samson (Nazarite strongman and biblical Judge); Achilles (Greek warrior known for his exceptional might, and the hero of the Iliad); Smertrios (Celtic-Gallic god of war depicted as a bearded athlete).*





## visionary and prophet (dreamer, seer, see also guide, alchemist)

The Visionary and Prophet enhance the Creative Family and float a bit above the others in this group. The Visionary archetype lets you imagine possibilities that are beyond the scope of your individual life and that benefit all of society. The Visionary brings into view what could develop if certain choices are made, or what is inevitable given choices that have already been made. The Prophet proclaims a message associated with Divine guidance, as in the Hebrew Prophets, some of whom also appear in the Quran. (Islam reveres both Jesus and John the Baptist as prophets). Both the Visionary and the Prophet engage their abilities on behalf of humanity rather than for personal use.

Visionaries tend to be celebrated for their capacity to read what is just over the horizon. Many Prophets, however, are rejected by the group they were sent to enlighten, or perhaps exiled from their homeland—which is part of their archetypal journey. Prophets come to bring a message the tribe generally does not want to hear because it signals creative waves coming in that are going to bring change, transformation, and destruction.

Mikhail Gorbachev has the Prophet archetype. The Prophet often operates as the Visionary until it is time for the prophecy to come through. Gorbachev delivered the message of Russia becoming a democracy and dismantling the Soviet Union. When the time was right, his forces came in and that is when he shifted from Visionary to Prophet.

The shadow Prophet or Visionary manifests as a willingness to sell their visionary abilities to the highest bidder, or to alter their vision to make it more acceptable to society. In extreme cases, tainted visions may lead entire societies into murderous or destructive rampages; then the Destroyer archetype may supersede the Visionary, as in the case of Hitler, Stalin, and Mao.

Although throughout history most Prophets have been male, woman can also be Prophets.

**FILMS**—*Eriq Ebouaney in Lumumba; Peter Finch in Network (shadow).*

**RELIGION/MYTH**—*Hebrew Prophets (Isaiah, Jeremiah, Ezekiel, and others who often chastised powerful leaders while calling the people's attention to their own failings); Muhammad (the final Prophet of Islam, who directed God's message to the Arab people through the Quran); Baha'u'llah (nineteenth-century Iranian prophet who founded the Bahai Faith, spreading his vision of "one universal Cause, one common Faith"); Cassandra (in Greek lore, daughter of the king and queen of Troy, who was given the gift of prophecy by Apollo in an attempt to seduce her; because she refused his advances, he made all her prophecies fall on deaf ears); Zarathustra (prophet and founder of Zoroastrianism).*



## poet (see also artist)

Closely related to both the Author and the Artist, the Poet combines lyricism with sharp insight, finding the essence of beauty and truth not only in the great epic affairs of humanity, but also in everyday acts and objects. Great poetry extols momentous events and great deeds, and also expresses wonder at the hidden joys and sorrows that most of us might overlook.

Although you don't have to be a published poet to have this as one of your twelve archetypes, you do need to be driven by the need and the ability to discover beauty in the people and things around you, and express it in a way that helps others, too, see that beauty.

The shadow Poet turns his gift for lyricism to negative or destructive effect, as in songs or poems written in support of military aggression or genocide.

**FILMS**—*Glenda Jackson in Stevie; Philippe Noiret in Il Postino; Sean Connery in A Fine Madness.*

**FICTION**—*The Basketball Diaries by Jim Carroll (shadow).*

**RELIGION/MYTH**—*King David (ruler of Israel credited with writing many of the Psalms); Orpheus (great musician and poet of Greek myth, capable of charming wild beasts); Bragi (in Norse myth, the god of eloquence and patron of poets); Finn Mac Cumhail (legendary Irish hero and leader who was also greatly skilled as a poet).*



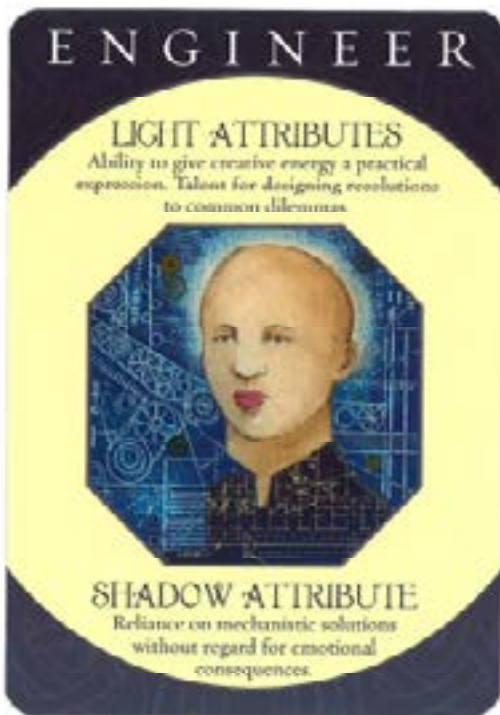
## dilettante (amateur)

From a Latin root meaning “to delight in,” the Dilettante is a lover of the fine arts who never rises above the level of an amateur, and to whom the phrase “jack of all trades, master of none” applies. Although the word has the negative connotation of a dabbler who seeks only a cursory knowledge or experience, it never completely loses the sense of delighting in the arts.

The Amateur, from the Latin root for “love,” has many of the same qualities of the Dilettante applied to the realm of sports or applied arts such as cooking and gardening. In many cases it’s better to be an inspired amateur than a grind-it-out professional. Like the survival archetypes, the Dilettante or Amateur can alert you when you are in danger of becoming merely superficial in your pursuits, or losing the love that drew you to your avocation in the first place.

The shadow Dilettante manifests as a pretension to much deeper knowledge than you actually possess.

**FILMS**—Catherine Frot in *La Dilettante*; Carol Channing in *Thoroughly Modern Millie*; Liza Minnelli in *Cabaret*; Spring Byington in *You Can’t Take It with You*; Hermione Gingold in *The Music Man*; John Savage in *The Amateur*; Henry Fonda in *The Lady Eve* (Amateur).  
**Fiction** *Dodsworth* by Sinclair Lewis; *The Dilettante* by Edith Wharton.



## engineer (architect, builder, schemer)

The Engineer is eminently practical, hands-on, and devoted to making things work. The characteristics of the Engineer reflect the grounded, orderly, strategic qualities of mind that convert creative energy into a practical expression.

This archetype also manifests as a talent for engineering everyday situations or designing solutions to common dilemmas.

The shadow Engineer manifests as a master manipulator, designing and engineering situations to one's own advantage regardless of the needs or desires of others.

**FILMS**—Alec Guinness in *The Bridge on the River Kwai*; Gary Cooper in *The Fountainhead*; Jeff Bridges in *Tucker*.

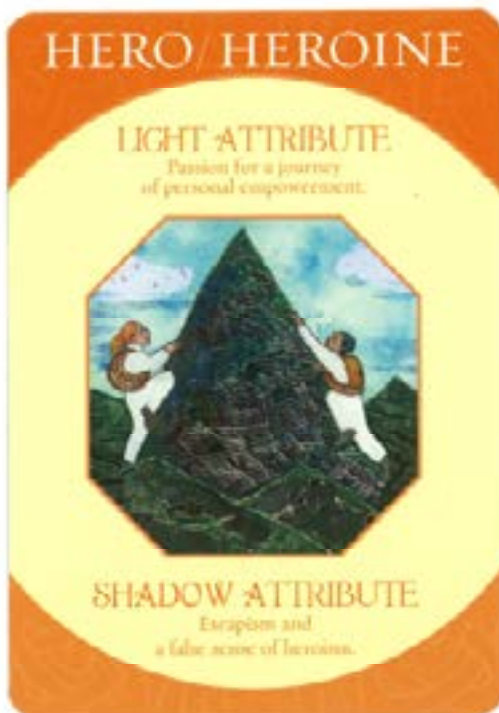
*Drama* *The Master Builder* by Henrik Ibsen.

*Religion/Myth* Elen (in Welsh myth, the world's first highway engineer, who protected her land by magically creating highways so that her soldiers could defend it); Amenhotep (ancient Egyptian architect who later was venerated as the god of building); Daedalus (renowned Cretan architect who constructed the Labyrinth of the Minotaur and fashioned artificial wings for himself and his son, Icarus).

## family overviews & descriptions of archetypes: action family overview

Archetypes in the Action Family are dynamic and adventurous; their energy also represents Mars, aggression, and force. The forceful Mars energy is not just about what you do with your body; it is what you do with your imagination. You might have a Mars imagination, an aggressive imagination, which means you are always trying to figure out a way to be aggressive with people, even in the deep imagination of your thoughts.

The child abuser is a shadow archetype. They have Mars imaginations in the shadow which manifests as aggressive action toward children.



## hero/heroine (see also knight and warrior, god, goddess)

Many of the gods of the world's ancient religions began their lives as heroes capable of great feats of strength or skill. The Hero is also a classic figure in ancient Greek and Roman literature, often portrayed as one who must confront an increasingly difficult path of obstacles in order to birth his manhood. Today this archetype holds a dominant position in the social mind as an icon of both male and female power, from the superheroes of comic books, such as Superman and Wonder Woman, to television and countless movies and popular novels.

In the classic Hero's Journey, defined by Joseph Campbell and others, an individual goes on a journey of initiation to awaken an inner knowing or spiritual power. The Self emerges as the Hero faces physical and internal obstacles, confronting the survival fears that would compromise his journey of empowerment and conquering the forces arrayed against him. The Hero then returns to the tribe with something of great value to all. Although the hero's journey has been associated with men in literature, the hero's journey is as much a part of a woman's life.

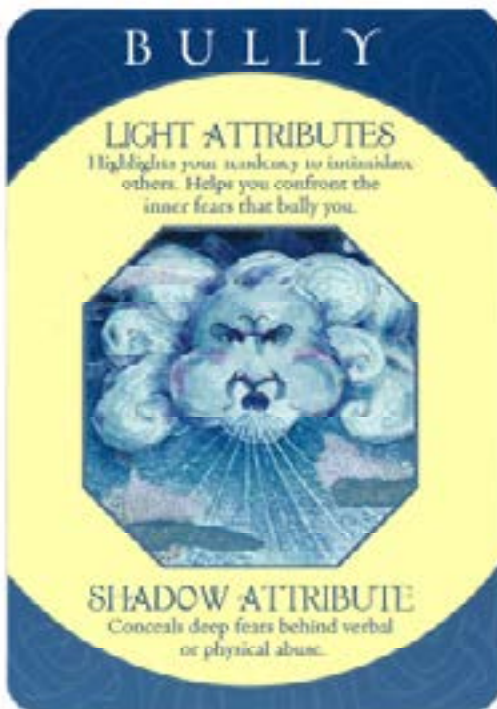
The hero's journey involves taking your spirit on a walkabout to develop its stamina. It is about earning initiation, which can only be done alone through facing the elements and forces in the universe that terrify you, that would make you sell or compromise your soul.

The manner in which the Hero uses his physical power is a reflection of the spirit of the Hero, represented through authentic acts of heroism. You will know when you are called to your hero's journey—it is when you are called to face something that requires all the guts and courage you have and you are alone.

From a shadow perspective, the Hero seeks empowerment through the disempowerment of others.

**FILMS**—*Sigourney Weaver in Alien; Dustin Hoffman in Hero; Anthony Hopkins in Zorro; Jeff Bridges in The Last American Hero; Kevin Costner in Postman and Waterworld; Debbie Reynolds in The Unsinkable Molly Brown; Seema Biswas (as Phoolan Devi) in Bandit Queen.*

**RELIGION/MYTH**—*Ulysses (hero of The Odyssey whose most renowned trait was his supreme resourcefulness, the ability to find a way out of the most dangerous situation); Arjuna (in the Bhagavad Gita, his questioning of his Hero/Warrior role leads the god Krishna to instruct him in divine wisdom); Hidesato (in Japanese legend, a killer of many monsters, including the feared Centipede); Saynday (a hero-trickster of the Native American Kiowa tribe); Paul Bunyan (legendary hero of the lumber camps of the American Northwest, whose feats included creating the Grand Canyon by dragging his axe behind him); Theseus (Athenian hero who slew the Marathonian Bull and the Minotaur); Bernardo del Caprio (semi-mythical ninth-century Spanish credited with defeating Roland at Roncesvalles).*



## bully and coward

The archetype of the Bully manifests the core truth that the spirit is always stronger than the body. Symbolically, our physical bodies can “bully” our spirits with any number of reasons why we should back down from our challenges, which appear to overwhelm us by their size and shape. Your relationship to this archetype should be evaluated within a framework far more expansive than evaluating whether you “bully” people. Consider whether on your life path you confront one experience and relationship after another that appears to have more power than you and ultimately leads you to ask, “Will I stand up to this challenge?” People are often called to take on bullies for the sake of others, as David did Goliath, and this is another criterion of your connection to this archetype.

Finding a Bully quality in yourself takes a little work because it is not an archetype that people want to admit to having. You need to look deeply at yourself and think about when and how you bully others. Think of all the clever ways there are to bully people behind the scenes. Think about the many ways of power that you can use to bully people. “I’m not going to do that for you,” or, “I will do that for you.” Bullies blackmail. There are all kinds of subtle techniques to bully people, to get your way; bullying is not just about a fist-fight on the playground. It relates to how you handle people and the manage your own power.

Conventional wisdom holds that underneath a bully is a coward trying to keep others from discovering his true identity. Symbolically, the Coward within must stand up to being bullied by his own inner fears, which is the path to empowerment through these two archetypes.

A Coward is also one of those archetypes that you may be reluctant to claim, thinking, I’m not a Coward, absolutely not. Or you may indeed recognize it as one of your archetypal patterns. The Coward archetype makes people uncomfortable.

Do you feel that developing courage and facing fears is a constant theme in your life? When looking at your life lessons, your relationships, at everything in your interior, do you see a constant theme or thread about facing your fears and having to hang on with courage? How many times have you found yourself in situations where you have to go forward in life and you choose not to? The primary barrier to going forward is not really money or time, but fear or cowardice. The Coward is an exceptionally strong archetype that challenges you to stand up and face yourself or whatever is coming toward you. Many people have caved in under this archetype and it is brutal to live with the fact that you have run away from your own life.

**FILMS**—*Matt Dillon in My Bodyguard; Jack Palance in Shane; Mel Gibson in Braveheart; James Cagney in The Fighting 69th; Bert Lahr in The Wizard of Oz; Jack Nicholson in As Good as It Gets.*

**FICTION**—*The Red Badge of Courage by Stephen Vincent Benet.*

**FAIRY TALES**—*Jack and the Beanstalk; Jack the Giant Killer.*

## mercenary

The Mercenary archetype relates to people who are paid to kill as their job. Some people would say, "How can they do that; don't they have a heart?" But there is no heart in the Mercenary archetype.

It would be logical for you to say, "Well, how can I have the Mercenary archetype if I haven't killed someone?" But there are also Mercenaries in business. You can be a financial Mercenary with an honor code of "business is business," a creed of business that allows mercenary acts. The top-level Enron executives were Mercenaries who took money from all those people who believed in them, and consciously destroyed their lives.

The Nuremburg trials provide an example of people being let off in some regard because they were simply following orders like everyone else.





## gambler

The Gambler is a risk-taker who plays the odds. This archetype has far more aspects than are commonly considered, including not just card sharps and racetrack gamblers, but also drug addicts, entrepreneurs, and day traders. The Gambler is also active in the psyche of people who take risks in politics and other social activities that amount to gambling with one's reputation. From an energetic perspective, gambling is an attempt to outrun the speed at which ordinary change happens. Acquiring great wealth in a casino in one throw of the dice or by winning the lottery is a spectacular experience not only because of the money but because of the experience of the compression of time. The drama of trying to outrun the odds is the psychic lock on the Gambler within a person's psyche.

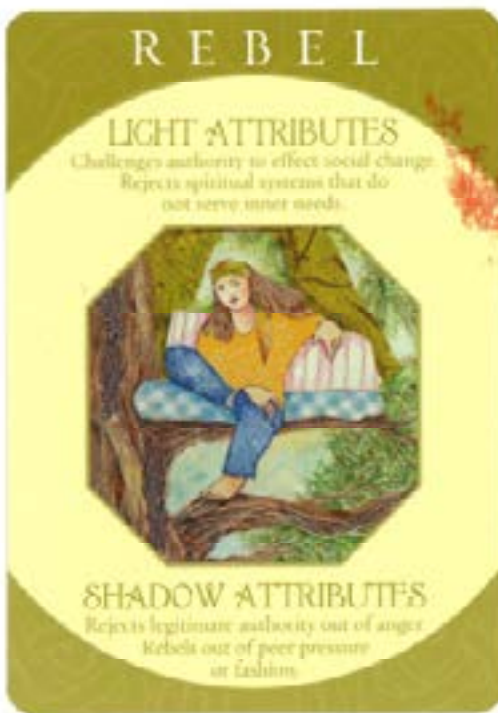
The positive aspect of this archetype manifests in following hunches, and in the belief in one's intuition, even in the face of universal doubt. From real estate ventures to scientific research, hunches have often yielded successful fruitful outcomes. To assess whether you are a Gambler, review your ability to follow your intuition and what others might consider risky inner guidance. Ask yourself how many of your decisions are based on gut instinct rather than facts and figures.

You can evaluate your relationship to the shadow Gambler according to whether you have a compulsion. Some people who are obsessed with winning lotteries and striking it rich at casino tables or in get-rich-quick and pyramid schemes—may spend relatively little money compared to professional gamblers, but their focus on finding ways to beat the odds is a central part of their life. A related form of gambling may affect the way you are focused on looking for lucky breaks in your relationships, rather than doing the hard psychic work needed to make them succeed.

**FILMS**—Steve McQueen in *The Cincinnati Kid* (shadow); Paul Newman, Jackie Gleason, and George C. Scott (shadow) in *The Hustler*; Woody Harrelson and Wesley Snipes in *White Men Can't Jump*; Edith Evans in *The Queen of Spades*; Clive Owen in *Croupier*; Roger Duchesne in *Bob le Flambeur* (Bob the Gambler).

**FICTION**—*The Gambler* by Dostoevsky.

**RELIGION/MYTH**—Jason, Odysseus (heroic figures of Greek legend who fearlessly gambled against the odds, risking life and limb to achieve their goals); Cunawabi (American Indian—Paiute—figure known as a gambler who takes many risky adventures and who also brings night and illness).



## rebel (revolutionary, anarchist, political protestor, nonconformist)

Our images of the Rebel may be too closely aligned with clichés of youth culture to let us see the deeper significance of this valuable archetype. Whether politically inclined like Martin Luther King, Jr., Betty Friedan, or Lech Walensa, or an artistic innovator such as Van Gogh, Joyce, or Coltrane, the Rebel is a key component of all human growth and development. The Rebel in a support group can be a powerful aid in helping the group break out of old tribal patterns. It can also help you see past tired preconceptions in your field of professional or creative endeavor.

The Rebel can also lead you to reject spiritual systems that do not serve your inner need for direct union with the Divine and to seek out more appropriate paths. Every spiritual Avatar is a Rebel, including the Buddha, Abraham, Jesus, and Mohammad.

Everyone worth their salt is a Rebel in some regard. Some people are called to be a Rebel while others are occasionally rebellious. But freedom requires rebellious action.

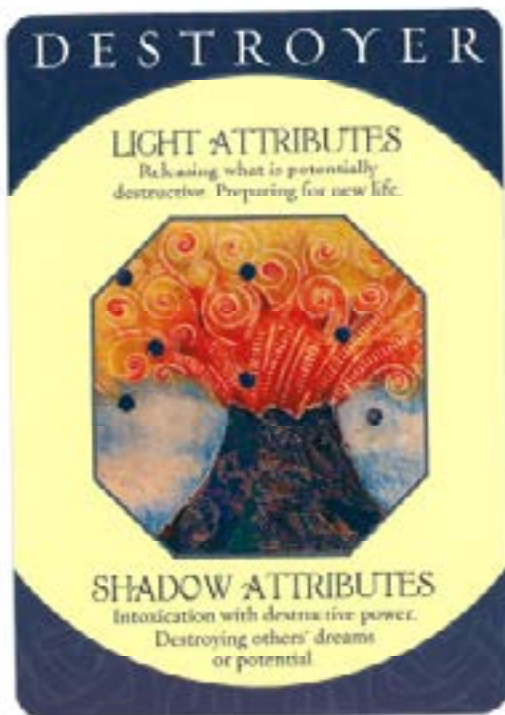
The shadow Rebel, conversely, may compel you to rebel out of peer pressure or for the sake of fashion, and so become mired in another manifestation of conformity. The shadow Rebel may also reject legitimate authority simply because it is asking you to do something you find difficult or unpleasant. Be especially careful in evaluating your rebellious impulses; even if the Rebel is not part of your intimate circle of archetypes, you probably have it to some extent and should pay attention to its urgings.

**FILMS**—*James Dean in Rebel Without a Cause; Marlon Brando in The Wild One; Kirk Douglas in Spartacus; Sally Field in Norma Rae; Meryl Streep in Silkwood.*

**FICTION**—*The Rebel by Albert Camus; One Flew Over the Cuckoo's Nest by Ken Kesey.*

**RELIGION/MYTH**—*Iblis/Lucifer (in Muslim/Christian belief, a rebellious angel who refused to worship Adam or acknowledge the supremacy of God).*

**FOLKLORE/FAIRY TALES**—*Jack and the Beanstalk; Peter Rabbit by Beatrix Potter.*



## destroyer (attila, mad scientist, serial killer, spoiler)

Destruction and Reconstruction is another way of describing the Death and Rebirth cycle of life. Systems and structures must be dismantled so that new life can be born. Myths and legends about gods and goddesses bringing destruction to the earth are common to all traditions.

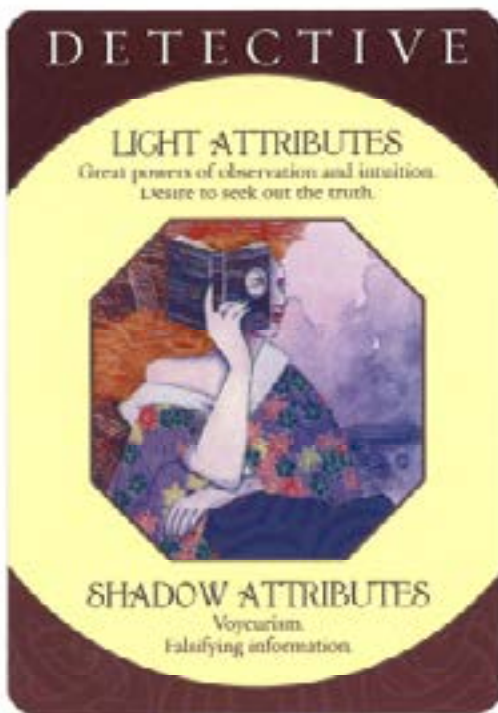
Yahweh destroyed the world through the great Flood and rained fire and brimstone on Sodom and Gomorrah. In the Hindu tradition, the goddess Kali, generally pictured wearing a belt made of dismembered arms and a necklace of human skulls, represents the positive power of destruction, annihilating ignorance and maintaining the world order. The god Shiva, Kali's male counterpart, destroys in order to create.

The impulse to destroy and rebuild is archetypal. We are bound to that cycle and therein lies the learning. Destruction also refers to releasing that which is destroying us, and, so, many therapists and other healers serve the role of the Destroyer by assisting others to release destructive emotions or behavior. The power of positive destruction is enormously healing and liberating.

In its shadow manifestation, destruction becomes an end in itself, and one becomes intoxicated with one's own destructive power and addicted to it. The Destroyer generates death, madness, and abuse and targets individuals and groups. It can manifest as a nation that destroys other nations or people who destroy the environment. To count this shadow archetype as part of your support group, you will be able to recognize a pattern within your psyche that destroys relationships or promotes attitudes and opinions that destroy others' dreams or potential.

**FILMS**—Jack Palance in *The Sign of the Pagan*; William Holden in *The Wild Bunch*; Anthony Hopkins in *The Silence of the Lambs*; Ralph Fiennes in *Schindler's List*; Richard Baseheart in *Hitler*.

**RELIGION/MYTH**—Angra Mainyu or Ahriman (in Zoroastrianism, the eternal destroyer of good, personification of evil, conveyor of death and disease); Kalki (in Hindu belief, the final incarnation of Vishnu, who will descend from the sky on a white horse to destroy the wicked, renew the world, and restore righteousness); the Furies or Erynies (avenging deities of Greek myth who pursued and persecuted anyone who killed a parent, brother, or fellow clansman, by driving the murderer mad); the Four Horsemen of the Apocalypse (allegorical figures in the New Testament Book of Revelation, or *Apocalypse*, who symbolize war, pestilence, famine, and death).



## detective (spy, double agent, sleuth, snoop, p.i. profiler, researcher)

The positive characteristics of the Detective include the ability to seek out knowledge and information that supports solving crimes and protecting the public. Detectives combine great powers of observation with highly evolved intuition to deduce the solutions to crimes.

Whereas the Detective is public and often highly respected—especially its modern counterpart, the police Profiler—the empowered Spy is associated far more with the surreptitious and often illegal acquisition of secret information regarding politics, business, or national security.

Our attitude toward spies often depends on whose side they're on. Many Americans see Gary Powers as a heroic figure, while Double Agents such as Robert Hansson or British intelligence officer and Soviet spy Kim Philby are considered traitors.

The Researcher is an offshoot of the Detective. Researchers search for facts, serving as the engine on the train of the Detective.

The shadow side can also manifest as voyeurism, falsifying information, or selling out to the highest bidder. Parents who “spy” on their children with good intentions, such as uncovering their involvement with sex or drugs, are nonetheless flirting with the shadow Detective.

**FILMS**—Humphrey Bogart in *The Maltese Falcon* and *The Big Sleep*; Richard Burton in *The Spy Who Came in from the Cold*; Kelly McGillis and Jeff Daniels in *The House on Carroll Street*; Kathleen Turner in *V. I. Warshawski*; Laurence Olivier in *Sleuth*; any James Bond, Sherlock Holmes, or Charlie Chan film.

**FICTION**—Sir Arthur Conan Doyle; Dashiell Hammett, Agatha Christie, Rex Stout, Tom Clancy, John LeCarré.

**TELEVISION**—*I Spy*; *Magnum, P.I.*

**RELIGION/MYTH**—Sinon (in Greek lore, a spy who gained the trust of the Trojans by pretending to have deserted the Greeks, then convinced them to take in the wooden horse that led to their downfall).



## midas and miser

These two archetypes are so close that for practical purposes you can consider them together. Midas turned everything he touched into gold, including, tragically, his beloved daughter. The archetype is associated with entrepreneurial or creative action. That Midas was a King symbolically implies that the Midas figure has the power to generate wealth for an entire kingdom yet is interested only in his personal aggrandizement. Greed is his downfall. For that reason, lessons of generosity are a large part of the characteristics of this archetype. The shadow Midas or Miser creates wealth by hoarding money and emotions at the expense of others, and refusing to share them.

Although the desire to earn a living or become wealthy is not negative, this archetype also represents a need to control the forces around you for fear of losing your wealth. The challenges inherent in the Miser and Midas can go so far as to make a person confront what he is willing to do to create a mountain of wealth.

The Miser shows people his wealth but refuses to share his wealth. Building wealth requires energy and action. The lesson for the Miser involves identifying the motivation for accumulating anything, whether it is money, possessions, knowledge, or wisdom. There is no point to accumulating resources if one is not going to use them to improve the lives of others. The whole point is to give it back and help others with all the wisdom and knowledge you accumulate.

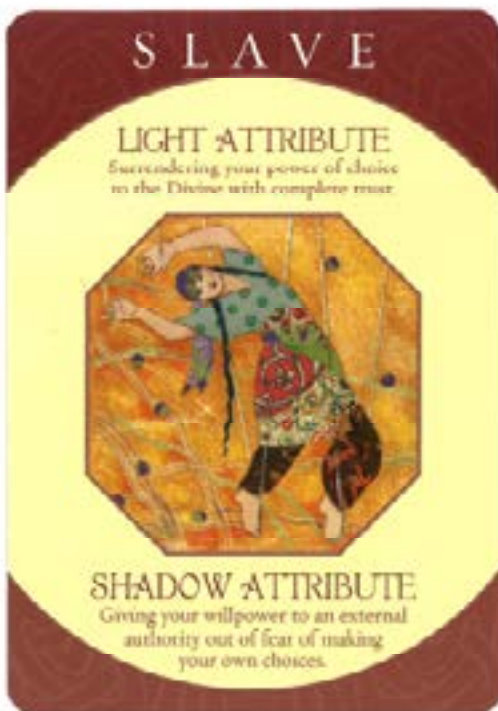
The cosmic truth is that if you starve others, you have starved yourself; what goes around comes around; just give and it comes back tenfold.

**FILMS**—*Bette Davis in The Little Foxes; Michael Douglas in Wall Street; James Dean in Giant; Lionel Barrymore in It's a Wonderful Life.*

**FICTION**—*Scrooge in A Christmas Carol and Uriah Heep in David Copperfield by Charles Dickens; Silas Marner by George Eliot.*

**DRAMA**—*The Miser by Moliere.*

**RELIGION/MYTH**—*Midas (a king of Phrygia in Asia Minor who was given the dubious gift of the golden touch by Dionysus); Kukuth (in Albanian lore, the spirit of a deceased miser who cannot find rest).*



## slave

The Slave archetype is a completely misunderstood archetype and it is one of the most powerful archetypes you can possess. Jesus and other spiritual masters had the Slave archetype. The Slave archetype represents a complete absence of the power of choice and self-authority. Yet it is precisely the absence of will power that gives the Slave its potential for personal transformation. The ultimate spiritual task is to surrender one's will to the Divine—in effect, to become a Divine Slave. Saying to God, “Take my will and command me,” is the most difficult act to undertake.

The goal in many monastic practices is to release one's individual power of choice and become subject to the will of a spiritual mentor, trusting that individual to have your best interests at heart. This act of releasing your will to a higher authority is also witnessed within organizational hierarchies, such as in the military and corporations. One becomes a Slave to the system.

For tens of millions of African Americans, the Slave archetype carries a historical freight that is impossible to overlook. If Slavery is part of your genetic history, you need to take a close look at the possible presence of the Slave archetype in your intimate family. Others who may dismiss this archetype as having no role in their life may discover that it is more prevalent than most people imagine, because of its many different expressions.

We don't think of a soldier armed with weapons as a Slave, yet following orders unconditionally is an aspect of the Slave—especially when these orders personally violate your integrity. The Puppet, for instance, may be manipulated by others. Regardless of how this archetype manifests, however, its core learning is to understand the paradoxical truth that you are only truly free when you have surrendered all power of choice to the Divine.

The shadow side is to be a Slave to an addictive substance, or to a person, or to a society. Something or someone has so much command over your will that even the gods cannot speak to you. You would take a shot of heroin over a spiritual vision, where your master is a needle.

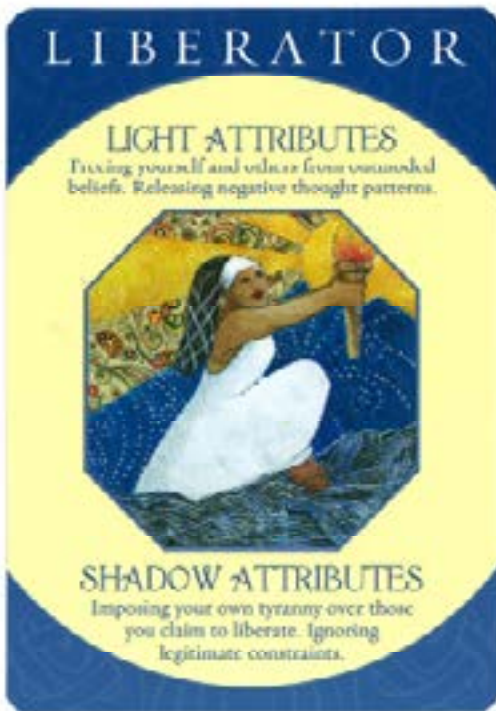
**FILMS**—*Djimon Honsou in Amistad; Ossie Davis in Slaves; Russell Crowe in Gladiator; Yvette Mimieux in The Time Machine; Kevin Spacey and Annette Bening in American Beauty; Victor Mature in The Robe; Charlton Heston (Moses) in The Ten Commandments.*

**TELEVISION**—*LeVar Burton in Roots.*

**DRAMA**—*The Emperor Jones by Eugene O'Neill; Ma Rainey's Black Bottom by August Wilson; Glengarry Glen Ross by David Mamet.*

**FAIRY TALES**—*The Flying Monkeys in The Wonderful Wizard of Oz.*

**RELIGION/MYTH**—*Euryclea (in the Odyssey, the slave of Laertes, wet nurse of Odysseus, and the first to recognize the hero when he returned home from the Trojan War); Black Peter (medieval Dutch name for the devil, who was chained and enslaved by Saint Nicholas, who on Dec. 4 made Black Peter drop candy and gifts down chimneys into the waiting shoes of the children); Sisyphus (in Greek myth, he chained the god of death, Thanatos, so the deceased could not enter the underworld, for which he was enslaved for all eternity to roll a boulder up a steep hill, only to have it tumble back down when he reached the top).*



## liberator

We tend to think of Liberators as great military and political leaders who free an entire country or people from servitude, such as Mahatma Gandhi, Abraham Lincoln, Simon Bolivar of Venezuela, Nelson Mandela, and, depending on your politics, Lenin, Castro, and Che Guevara. But in everyday life, any number of people can play a similar role on a smaller scale, helping to liberate us from the tyranny of self-inflicted negative thought patterns and beliefs, spiritual sluggishness, poor nutrition, destructive relationships, or addictive behavior.

The Liberator archetype can be an invaluable ally in helping to free us from old, entrenched beliefs and attitudes that have been inculcated from without, much like colonial occupying armies. Jesus, Muhammad, and the Buddha were Liberators in this sense, offering options to the violence, suffering, and spiritual stagnation of their respective times and places. You do not have to be a charismatic leader to have this archetype. Thousands of people have taken part in long campaigns to win freedom from various kinds of oppression, from the Freedom Riders of the Civil Rights movement in this country to the Freedom Fighters of the Hungarian Revolution.

The shadow Liberator manifests in those who would liberate us from one tyrant only to impose their own tyranny over our lives—corporate, political, religious, and spiritual leaders who speak of freedom as a way to their individual aggrandizement.

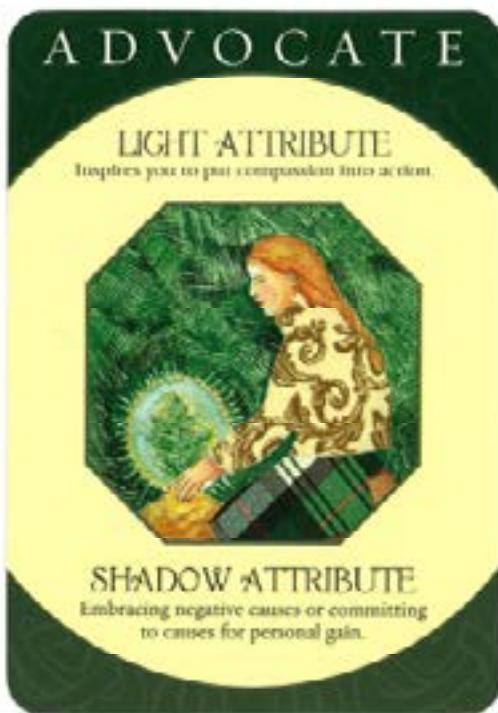
In evaluating whether this archetype belongs in your circle of twelve, ask whether you have shown a life-long pattern of helping to free others from injustices, from adverse economic or social conditions, or simply from their misconceptions.

**FILMS**—Anthony Quinn in *Zorba the Greek*; Rosalind Russell in *Auntie Mame*; Ingrid Bergman in *Joan of Arc*; Tom Selleck in *In and Out*.

**FICTION**—*Siddhartha* by Hermann Hesse.

**FAIRY TALES**—*Belling the Cat*.

**RELIGION/MYTH**—Dionysus and Eros (both bore other names meaning “the liberator”).



## advocate (attorney, defender, legislator, lobbyist, environmentalist)

Coming to the defense of others is one manifestation of what Ram Dass calls “Compassion in Action.” The Advocate embodies a sense of lifelong devotion to championing the rights of others in the public arena.

People who relate to this archetype have recognized early on a passion to transform social concerns, specifically in behalf of others. Symbolically, they are dedicated to inspiring the empowerment of groups or causes that are unable to be empowered on their own.

By comparison, archetypes such as the Hermit are clearly more personal and lack the Advocate’s fire for furthering social change. The Advocate needs public expression, even if only through writing or artwork.

The shadow Advocate manifests in false or negative causes or in committing to causes for personal gain. In evaluating your connection with this archetype, you should ask yourself how much of your life is dedicated to social causes and a willingness to take action.

**FILMS**— Paul Newman in *The Verdict*; Spencer Tracy in *Inherit the Wind*; Julia Roberts in *The Pelican Brief* and *Erin Brockovich*; Robert Duvall in *The Godfather* trilogy (shadow).

**TELEVISION**— *Perry Mason*; *L.A. Law*; *The Practice*.

**FICTION**— *The Devil and Daniel Webster* by Stephen Vincent Benet.

**FAIRY TALES**— *Puss in Boots*.

**RELIGION/MYTH**— David (in the Hebrew Bible, the Jewish champion who slew the much larger Goliath); Hakuim (a pre-Islamic deity of southern Arabia who administers justice and oversees arbitration).





## avenger (avenging angel, see also messiah)

This archetype and its related manifestations respond to a need to balance the scales of justice, sometimes by employing aggressive techniques. Attorneys who work for the impoverished or disadvantaged, or who volunteer part of their time for pro-bono work are modern Avengers.

Bringing war criminals to trial or legally pursuing corporations that harm society are examples of the Avenger on a global scale, fueled by a sense of righteousness on behalf of society. One can also be motivated to avenge an injustice against oneself or one's family. The Avenging Angel is an expression of this archetype of mythic proportions that suggests that one is on a mission from God, as in the case of Joan of Arc.

On the global level, the shadow manifests as avenging perceived immoral behavior by resorting to violence, from acts of ecoterrorism to bombing abortion clinics. The "rightness" of one's cause can never justify harming innocent third parties. (Gandhi countered the shadow of social vengeance by emphasizing passive resistance to illegitimate authority.)

In evaluating your connection to this archetype, review your life for experiences in which your primary motivation was to defend or represent a cause in behalf of others. One instance is not enough. You need to relate to this archetype as a primary force through which many of the choices and actions of your life are directed. A burning desire to get even can be so forceful that you organize a lifetime around meeting that end.

**FILMS**—*Ingrid Bergman in The Visit; Jane Fonda in Cat Ballou; John Wayne in The Searchers; Julia Roberts in Erin Brokovich; Jane Fonda, Dolly Parton, Lily Tomlin in Nine to Five; Vincent Price in Theatre of Blood (shadow--an actor who kills his critics); Al Pacino in The Godfather (shadow); Robert de Niro or Robert Mitchum in Cape Fear (shadow).*

**TELEVISION**—*The Avengers.*

**DRAMA**—*The Oresteia by Aeschylus; Hamlet and Macbeth by Shakespeare.*

**FICTION**—*To Kill a Mockingbird by Harper S. Lee.*

**RELIGION/MYTH**—*The Furies or Erinyes (avenging spirits of Roman and Greek myth, respectively); Bastet (Egyptian cat-headed goddess who is the instrument of Ra's vengeance); Durga (vengeful warrior goddess of the Hindu pantheon); Kali (Hindu mother goddess and symbol of destruction who annihilates ignorance and maintains the world order).*

## housewife and working mother

The Housewife and Working Mother are rather unconventional archetypes because they do not qualify for cosmic status; they are social archetypes opposed to cosmic archetypes. Both archetypes are aspects of the Mother archetype.

The Housewife—a wife to the house—is an action-based woman who is a caretaker of an entire family. In contemporary society the Housewife archetype is being given a “temporary” archetypal status because women are going through a time of being uncomfortable with the Housewife archetypal status. This is really unfortunate because one of the hardest jobs in the world is to make sure other people turn out okay, to make sure they are fed healthy food and to ensure that their spirits get uplifted in prayer and go to bed in prayer. This is hard work and this is the essence of the Housewife archetype.

The Working Mother is another action-based Mother. Although Mothers have always worked, the contemporary archetype of the Career or Working Mother reflects the crises experienced by many women who also seek to be devoted Mothers. Measured against the impossible mythic ideal of the perfect Mother, the career Mom is sometimes assumed unfairly to be a Mother who puts her own needs before those of the children. This is an archetypal crisis for many women. The shadow Working Mother is the Turnkey Mother who does not come home, the negligent Mother.

## family overviews & descriptions of archetypes: wild card family overview

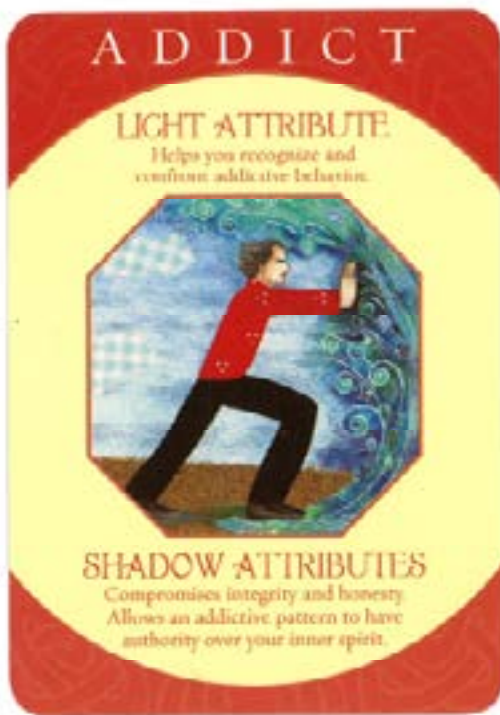
The archetypes in this Family are referred to as “wild cards” because they are frequently misunderstood and misinterpreted, as a result of being taken at face value without pursuing a deeper understanding of them. I will offer a deeper profile of them because you will identify with a wild card archetype at some point in time.

You have a responsibility to care for your inner self when approaching the high altitudes and opening to your unconscious. Imagine that you are two inches high and you are standing in your brain. You then turn around and you open up the back of your head and you pop out—now you are in the world of all your archetypes and the cosmic unconscious. Suddenly the trap door of your brain closes, and you are hovering in the cosmos all by yourself—now your field is wide open.

You may think you are a strong person because you’re intelligent, but cosmic force and intellect are two different energies. A sojourn into the soul that opens your unconscious is not a brain game. Picture your soul as a little airbag that pops into your body and says, “All right, I’m taking over now.” You start to breathe a whole new life, and it does attract darkness because light attracts darkness.

Beginning your inner journey requires the wisdom to fly under the radar and to increase your prayer life, to devote time to silence. You need a friend, a soul companion to do archetypal work together, to help each other see yourselves more clearly.

The Wild Card archetypes come into your life as opportunities for change that you did not see coming, because now you are ready for a change. It’s a wild card opportunity.



**FILMS**—Jack Lemmon and Lee Remick in *Days of Wine and Roses* (alcohol); Ben Stiller in *Permanent Midnight* (heroin); Dom de Luise in *Fatso* (food); Claire Bloom in *The Chapman Report* (sex)

**DRAMA**—*A Long Day's Journey into Night* (morphine) by Eugene O'Neill.

**FICTION**—*Basketball Diaries* (heroin) by Jim Carroll; *Under the Volcano* (mescal) by Malcolm Lowry.

**RELIGION/MYTH**—*Soma* (Vedic god of intoxication, as well as the intoxicating drink itself and the plant from which it is made); Tantalus (a son of Zeus and king of Sipylos in Greece, he was invited to share the food of the gods but abused the honor and was punished by being "tantalized" for all eternity by food and drink he could not reach).

addict (conspicuous consumer, glutton, workaholic, see also gambler)

The Addict is included in the Wild Card family because this archetype is one that people are loathe to admit they have. In many cases to admit that you are an Addict sometimes takes bottoming out. Every one of us is touched by the Addict archetype. The only question is how much of our lives is consumed by it. Besides the usual suspects—drugs, alcohol, food, and sex—one can be addicted to work, sports, television, exercise, computer games, spiritual practice, negative attitudes, and the kinds of thrills that bring on adrenaline rushes. You can have all kinds of funny little addictions that at the surface level are quite acceptable. For example, there is nothing wrong with cleaning but compulsive cleaning could be an indicator of the Addict archetype because it is an obsessive compulsive disorder.

In its positive aspect, the Addict archetype helps you recognize when an outside substance, habit, relationship, or any expression of life has more authority over your will power than does your inner spirit. Confronting addiction and breaking the hold that a pattern or substance has on you can impart great strength to your psyche. Discovering the empowerment that comes with perseverance has a lifelong impact, becoming a reference point for what you are able to accomplish. In the words of one former alcoholic, "I know now that if I can quit drinking, I can do anything."

From a symbolic perspective, the shadow aspect of the Addict represents a struggle with will power and the absence of self-control. People who are extremely intellectual or emotional frequently have a close link to this archetype, because they struggle to balance these powers. Without this internal balance, the will may give up its power to an external substance that exerts authority, providing shadow order to your life. The shadow Addict compromises your integrity and honesty. Many addicts, for example, steal as a means of supporting their habit.

Your mind is your 6th chakra; your choice is your 5th chakra; your heart is your 4th chakra. When you don't know what to do in a situation, ask yourself: "Which choice will keep me congruent?" At that point, you have substituted a higher choice for the choice you have yet to make. Staying congruent requires that your head agree with your heart; your 6th chakra must be aligned with your 4th. To become congruent is one of the most difficult tasks of maturing spiritually. When your head goes one way and your heart another, you become an Addict because your 5th chakra demands consistency. The one thing your mind and heart can agree on is an addiction. Even if they do not like it, at least your mind and heart can agree on: "I've had a bad day so I deserve this; I've had a good day so I deserve that."

In evaluating your connection to the Addict, review how many of your life's challenges concern an external substance or a consistent, domineering pattern of trying to maintain order in your life. Although that challenge is a part of all of our lives, the degree to which an addiction controls you and your lifestyle determines whether the Addict is part of your intimate family of twelve. For instance, you can be inconsistent in your exercise program yet quite disciplined in your spiritual practice. Needing a substance or practice or person so intensely or regularly that you compromise relationships, finances, integrity, character, or emotional and psychological well-being, however, indicates that you should look very seriously at this archetype as a possible choice.

## holy fool

People think of the Fool as someone who doesn't know any better. The Holy Fool, however, is someone who can communicate truths and get away with it—a Wild Card. The Holy Fool can see with absolute clarity and can get close to the people in power, and get away with delivering messages that people who don't have this harmless archetype would get their heads cut off for saying.

Historically, courts always had a Holy Fool. The King's Fool was the most powerful person at court, and if anybody wanted to get to the King, they went to the Fool. Henry VIII's Fool was Will Chambers. People would get to little Will and he would do funny things in front of Henry VIII and make funny rhymes; but he was communicating ways to direct Henry VIII.

Think about the people you like to be close to you when you are in a crisis. You are attracted to the person who can help you laugh and see the wisdom in a situation—the Holy Fool.

Robin Williams in *The Fisher King* epitomizes the Holy Fool better than anyone. He plays the man who lost his wife in a fire and he goes crazy. And then he becomes like Perceval looking for the Holy Grail and he dresses like a Holy Fool. He is the absolute embodiment of innocence and delivering great messages of truth.

The shadow Fool is a truly foolish person who actually goes against his wisdom and makes a fool of himself. The shadow Fool knows his Contract but acts otherwise. Have you ever heard a person say: "I know this is not right, I know this is not good for me, and I am choosing to follow it anyway?"



## trickster

Almost as far back as our earliest written records, the Trickster appears as a key figure in the human drama. According to the great historian of religion Mircea Eliade, a Trickster is a human or animal character that plays dubious jokes or tricks, makes fun or is made fun of, and may be camouflaged as one of the demigods of a religious tradition. The serpent that tempts Eve in the Bible was based on similar characters in Sumerian and Babylonian mythology from the third millennium B.C., in which a serpent tricks humanity out of the gift of immortality and assumes it for itself. Observing snakes shedding their skin led some to believe that the reptile was capable of renewing its life indefinitely. In many cultures, though, especially among Native Americans, the Trickster can also be the Creator's helper or messenger.

Like the Prostitute and Servant archetypes, the Trickster seems at first to have only negative connotations, but it can be a great ally in presenting you with alternatives to the straight and narrow path, to people and institutions who seek to hem you in through peer pressure and conformism. The best modern illustration of this dual role shows up in the film work of Jack Nicholson and Groucho Marx. Although the characters they portray are often unsavory or duplicitous on some level, their antics can also be liberating by transcending convention, stuffiness, and predictable behavior.

Interestingly, you could have the Trickster in your personal set of twelve or it could manifest in your life as an impersonal archetype—it could come to call on you. You could literally be visited by the Trickster energy. An archetype is an independent force of consciousness, a mechanical force of consciousness in this universe; and like a bubble of power, it can get into a place and the place can be invaded by the Trickster.

The Trickster can be a disruptive character, similar to Puck in *A Midsummer's Night Dream*. The Trickster disrupts so that you can see the folly of something or its positive side. Sometimes the Trickster disrupts without reason.

Are you someone who is always playing tricks on others. Do you always have to play a trick on someone? Some people are never touched by this archetypal energy and they find it hard to relate to those who do have this archetype.

The shadow Trickster never stops playing tricks on others because they cannot stop; the archetypal energy is too strong in them.

**FILMS**—*Barbara Stanwyck in The Lady Eve; Wilfred Bramble (Grandfather) in A Hard Day's Night; Peter Cook in Bedazzled; Michael Caine, Steve Martin, and Glenn Headley in Dirty Rotten Scoundrels.*

**DRAMA**—*The Matchmaker by Thornton Wilder.*

**FICTION**—*The Witches of Eastwick by John Updike.*

**RELIGION/MYTHS**—*Kaulu (Polynesian trickster god); Blue-Jay (among Pacific Northwest Indians, a trickster who tries to the other animals); Spider Woman (trickster among the Dakota Indian tribes); Seth (ancient Egyptian god of chaos and adversity); Esu (West African god of passage and trickster who guards the home of the gods).*

**FAIRY TALES**—*Little Red Riding Hood, The Fox and the Grapes, The Gingerbread Man.*

## provocateur (see also trickster, femme fatale)

The Provocateur is a somewhat different aspect of the Trickster. To provoke someone or to be provocative is a real force. Did you ever hear that expression, "I can play that card? I knew exactly what I was doing." It is almost a little bit of the Con-Artist.

The Seductress Provocateur knows she can seduce people; she can "play that card." Fashion models can be provocative. This is exactly the archetype needed for a model, to be dressed to look very provocative and carry off the glamour. A model who lacks the Provocateur archetype does not have the ability to project glamour. They cannot carry off the glamour in the same way as the model who has the Provocateur.

The shadow is the Seductress, Seducer, or Con-Artist who uses sensual energy to play seductive games. It is a power, it is a magic.

## spellcaster (see also shapeshifter)

The Spellcaster is a major league powerhouse archetype that people are loathe to admit they have; you may have the Spellcaster and not realize it. You can easily overlook this archetype when you associate it with witch or Wiccan. The Spellcaster is someone who has to have their own way, who casts spells on others, and there are many clever ways of doing that.

Compliments that you angle to seduce are spells, and you know exactly what you are doing. Opinions that you absolutely insist other people inherit are spells. Fears are spells.

There is a great side to the Spellcaster, which is always a source of optimism, of power, of positiveness. The positive Spellcaster is someone you can rely on to tell you something wonderful and to be there for you. The positive Spellcaster always makes you feel good; they always put you under a great spell.

How do you deal with a Spellcaster? Or how you deal with yourself if you are a Spellcaster? Ask a friend—or better yet if you have the courage ask someone who is not a friend—if you are a Spellcaster. Wear a tape recorder to record yourself and play back your conversations and just listen to how you talk; listen to how you phrase things. Listen to whether or not you are an insistent person, an open person, or if you repeat yourself.

The Spellcaster repeats things again and again; they say things like: “Well, like I say,” and they repeat themselves ten, fifteen, twenty times if they are trying to get a point across. They repeat themselves until you say, “I got it.” And then they reply, “But, like I say ...” This is a compulsive Spellcaster.

When the light bulb goes on that are acting in a negative way, ask yourself what you are up to and what is motivating your speech. Keep your eye on yourself and remember that archetypes are about you and not others, so keep your eye on yourself at all times.



## magician/wizard (see also alchemist)

The Magician and Wizard produce results outside the ordinary rules of life, whether causing people to fall in love or objects to disappear. Whereas the Magician is traditionally characterized as an entertainer, the Wizard is associated with supernatural powers. At the base level we find Magicians in a circus act, or as a Trickster and Con-Artist.

Genuine Magicians exist, however, and are skilled in the magical arts. They are often referred to as “White Magicians” as well dark Magicians, which are often referred to as “Black or Blue Magicians” there are all kinds of Magicians. And when you are getting into the practice of voodoo and the dark arts, we also find the really high-voltage spellcasting Magicians and Wizards. The occult arts actually exist and operate on the same principles as positive magic.

Engaging in healing at a distance or using crystals and oils are examples of the techniques of white magic. Putting thoughtforms into stones, vibrating over the stones, and then transferring energy is the practice of white magic. The same techniques can be used for positive as well as negative ends. Spells are real, just like prayers, but spells are shadow prayers.

The shadow sides of these archetypes are found in the misuse of the power and knowledge that comes through them. Seduction and trickery brought about through magic and wizardry play on the desires of many people to transform their lives. The shadow Magician and Wizard manifests either in the use of ingenuity for criminal or unethical purposes or as feelings of superiority based on high intellect.

**FICTION**—*The Mists of Avalon* by Marion Z. Bradley; the *Harry Potter* series by J.K. Rowling; *Alice’s Adventures in Wonderland* by Lewis Carroll.

**RELIGION/MYTH**—Merlin (wizard and prophet involved in every phase of King Arthur’s life, from conception to rulership, who also counseled him as King); Cessair (magician who became the first Queen of Ireland); Tezcatlipoca (Aztec god of night and material things, whose black magic mirror made of obsidian or hematite reflected the thoughts and actions of humanity and could kill enemies); Simon (Samaritan magician in the Book of Acts, 8:9-24, condemned by the apostle Peter for offering to buy the power of the Holy Spirit from him); Suyolak (gypsy wizard said to know all medicinal cures).



## hedonist (bon vivant, chef, gourmet, gourmand, sybarite, see also mystic)

The Hedonist has an “appetite” for the pleasurable aspects of life, from good food and wine to sexuality and sensuality. As scientific research has shown, pleasure can improve our health and extend our lives and needs to be part of a balanced life. Indulging the self is central to the psyche of this archetype, whether treating oneself to a health spa or learning the nuances of lovemaking.

That the Hedonist is generally thought of as someone who pursues extremes of self-indulgence is more a reflection of our Puritan heritage than of the archetype itself. In positive terms, it inspires creative energy in the psyche to embrace the “good” things in life. It also challenges in a positive way the collective archetypal fear of being seduced and losing control in the physical world. The positive Hedonist knows how to enjoy this world, enjoy their life, enjoy their body, enjoy the pleasures of this world, and they do not have to go about it with excuses. This archetype completely takes you in and teaches you to appreciate the beauty of the world.

The Hedonist gets a lot of bad press because we associate pleasure with sin and we associate pleasure with the absence of God. So the Hedonist is divided right down the middle—church on one side, state on the other; body on one side, soul on the other; wealth on one side, poverty on the other. Choose sides, either you are going to have pleasure in this life or you are going to have pain.

The search for physical ecstasy parallels the search for spiritual transformation, a truth that is apparent in the dual identity of the famous Greek icon of pleasure-seeking, Dionysus. Besides being a god of wine and fertility (later adopted by the Romans as Bacchus), Dionysus also represents the goal of mystery religions, like those practiced at Eleusis: ecstatic delivery from the mundane world through the physical or spiritual intoxication induced by secret rites.

The shadow Hedonist may manifest as pursuing pleasure without regard for other people or one’s own good health.

**FILMS**—*Babbette’s Feast*; *Like Water for Chocolate*; *Big Night*.

**FICTION**—*Tom Jones* by Henry Fielding; *The Unbearable Lightness of Being* by Milan Kundera; *Les Liaisons Dangereuses* by P. Choderlos DeLaclos.

**RELIGION/MYTH**—*Oshun* (Yoruba goddess of love and pleasure who is generous and benign); *Bebhionn* (Irish patron goddess of pleasure); *Qadesh* (Western Semitic fertility goddess and epitome of female sexuality and eroticism); *Bes* (Egyptian dwarf god originally associated with royalty and childbirth who became popular among the masses as a god of human pleasures of mirth, music, and dance).



## vampire

The Vampire is a mythic creature associated with both blood-sucking and eroticism. Vampires require blood, which they get by biting the neck of their victims during a nocturnal visit. The female victim has been portrayed in the paradoxical circumstances of wanting to repel the Vampire while at the same time welcoming the erotic nature of the connection. The Vampire returns every evening to his source of life until there is no more to be had. The parallels between human lust and vampiric blood-lust are rich: as the Vampire satisfies his thirst for blood, his host grows increasingly helpless and submissive, eventually being drained of any capacity for self-protection.

Symbolically, this relationship speaks of the power dynamics that frequently drive male-female relationships, in which the male drains the power of the female for his own psychic survival, and, once bitten, the female submits even though this will eventually take all of her power. (In some relationships, of course, these roles can easily become reversed.)

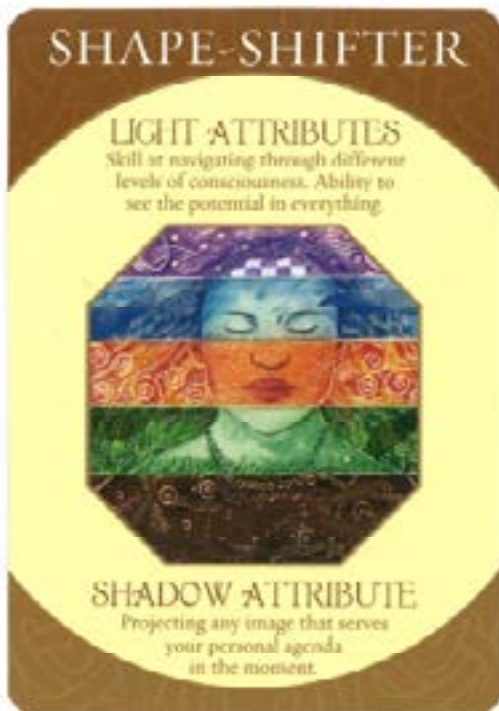
Beyond the sexual level, we sometimes form psychic attachments to others because we desire their energy, a desire that manifests through a need for approval, a need to have the "other" take care of our survival, and a fear of being abandoned. What has been defined as a co-dependent relationship could easily fall under the Vampire template.

Interest in the Vampire archetype has re-emerged through the literary and entertainment fields. It may well be that the archetypal opening of humanity's psyche during these past five decades has resurrected the Vampire, empowering it with a force on the psychic plane of consciousness that was not engaged prior to this time.

You may find it hard to identify yourself as a Vampire, yet it is essential to review this archetype personally. Patterns of chronic complaining, pessimism, over-dependency, holding on to a relationship emotionally or psychically long after it has ended, and chronic power struggles are all indicators of Vampire patterns. Holding onto someone on the psychic level is as real as holding on to them on the physical.

**FILMS**—*Bela Lugosi in Dracula*; *Tom Cruise in Interview with a Vampire*.  
*Fiction* *Dracula* by Bram Stoker; *The Vampire Chronicles* by Anne Rice;  
*The Vampyre: A Tale* by John Polidori.

**RELIGION/MYTH**—*Vlad Tepes, aka Vlad The Impaler* (in fifteenth-century Walachia--in modern Romania--a bloodthirsty count who reportedly impaled and beheaded his enemies); *Langsoir* (Malayan vampire, a woman who died in childbirth and now assaults infants and children).



## shape-shifter (see also spellcaster, trickster)

The Shapeshifter archetype has long been known to Shamans of the American Indian and other native traditions for having the ability to change appearances for a variety of reasons. The Shapeshifter can navigate through different levels of consciousness, dream and waking states, and the astral plane. Somewhat related to the Trickster, it is more flexible and less tied to a specific goal.

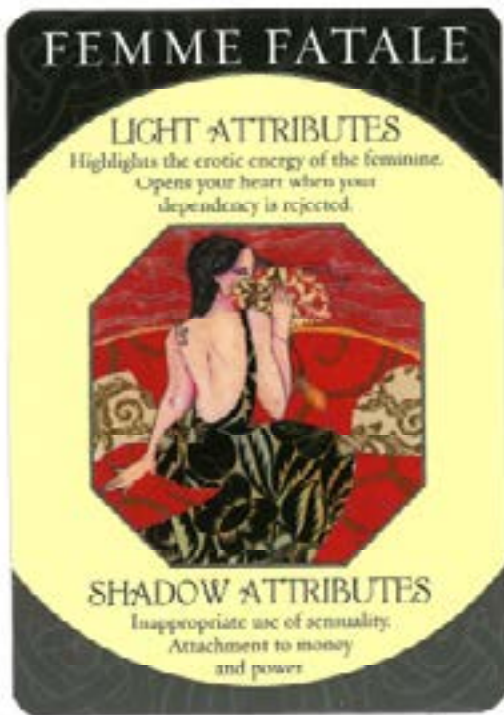
The positive Shapeshifter helps you to see the different shapes and facets of something. The Shapeshifter can alter the shape of something causing horrendous pain in your life to make it easier on you. They can make a situation look wonderful that previously looked disastrous. You want to cling to a positive Shapeshifter like a rat on a sinking ship because they just make everything seem okay. They can help you to see that a situation is not so bad and that there is hope. That is the beautiful gift of the Shapeshifter. By realizing the positive, Shapeshifters can effect change in their own lives and in the lives of others.

Madonna is a master Shapeshifter because she is brilliant at changing her shape without anyone suspecting that the reason is something shadow-like behind her. Advertisers are Shapeshifters. People in political administrations are Shapeshifters because they are capable of political spin. A plastic surgeon is a Shapeshifter.

The shadow aspect emphasizes instability, fickleness, and lack of conviction, as can be seen in any number of modern day politicians who reinvent themselves to appeal to the latest popular trends. A Shadow Shapeshifter is someone who distorts the shape of truth.

**FILMS**—*Wolfen*; Lon Chaney, Jr., in *The Wolf Man*; Aaron Eckhart in *In the Company of Men*.

**RELIGION/MYTH**—*Because most deities or mythological figures who have the ability to shape-shift are also Tricksters, many of them overlap with that archetype: Tezcatlipoca (Aztec god of night who changes shapes and uses his “smoking mirror” to kill his enemies); Estsanatlehi (“Woman who changes,” the most powerful Navajo deity, a fertility goddess and shape-shifter associated with transformation and immortality).*



## femme fatale (flirt, siren, circe, seductress, enchantress, black widow)

The Femme Fatale knows how to play up the sexual aspect of being a woman. She absolutely embodies the energy of being a maximum female. Examples of Femme Fatales include Angelina Jolie, Michelle Pfeiffer, Susan Sarandon, Sophia Loren, and Marilyn Monroe.

The female counterpart of Don Juan sometimes adds the twist of killing her conquests as an expression of her ability to dominate, thereby reversing the conventional sexual stereotypes. As with Don Juan, the Femme Fatale represents highly refined skills at manipulating men without investing personal emotion.

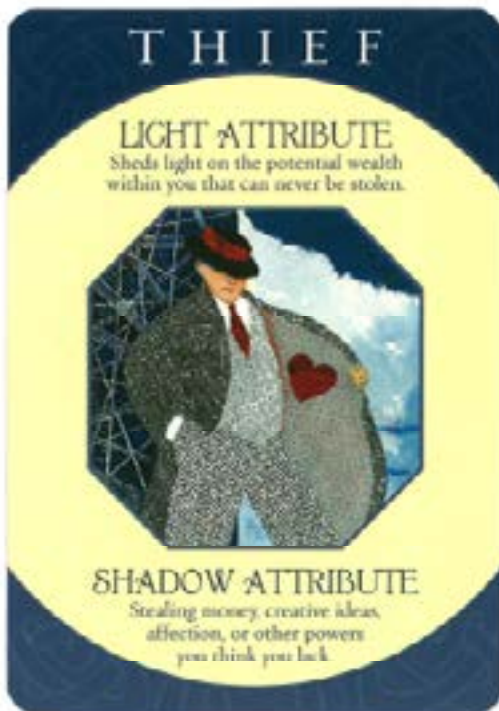
The Femme Fatale is a sexual and a financial archetype, and either comes from or is drawn to money and power. Seducing men with money and power and for the sake of personal control and survival is a classic part of this archetype, although the Femme Fatale is not looking for a home in the suburbs and the pleasures of family life.

As with the Don Juan archetype, the positive aspect of this pattern is the opening of the heart, which often occurs when the male object rejects the manipulations and dependency of the Femme Fatale, as Rhett Butler rejects Scarlett O'Hara at the end of *Gone with the Wind*.

**FILMS**— *Barbara Stanwyck in Double Indemnity; Linda Fiorentino in The Last Seduction; Theresa Russell in Black Widow; Marilyn Monroe and Jane Russell in Gentlemen Prefer Blondes; Kathleen Turner in Body Heat; Elizabeth Taylor in Cleopatra.*

**FICTION**— *The Postman Always Rings Twice by James M. Cain.*

**RELIGION/MYTH**— *Circe (in Greek myth, a sorceress/seductress who could turn men into animals with her magic wand); Potiphar's wife (in the Hebrew Bible, when her attempt to seduce Joseph failed, she had him thrown into captivity. Her name is Zeleikha in Islamic tradition); Tapairu (Polynesian nymphs who inhabit the waters that lead to the underworld. The goddess of death employs them to seduce men away from the earth); Lorelei (in Teutonic myth, a beautiful maiden who drowned herself after being spurned by her lover, and was then transformed into a siren whose hypnotic music lured sailors to their death).*



## thief (swindler, con artist, pickpocket, burglar, robin hood)

The Thief is thought of as a nocturnal, hooded figure that slips silently into places and takes what he wants. In the hierarchy of thievery, the most respected is the Jewel Thief, associated with glamour, class, and sophistication. The Good Thief steals on behalf of others, as in the case of Robin Hood, and appears to be relieved of all wrongdoing because of his benevolent motive to be of service to others, but often that is just a rationalization.

The Bank Thief maintains a degree of respect because the target is corporate and impersonal and the implication is that the Thief has an intelligent and strategic mind. The Street Thief and Pickpocket, on the other hand, rank lowest because they rob ordinary individuals and their methods yield small gain.

Symbolically, theft can take many forms, including plagiarism, stealing ideas, and even affection. Taking what is not yours because you lack the ability to provide for yourself implies the need to learn self-respect. This archetype prods you to learn to generate power from within.

As with so many archetypes that initially strike you as completely unrelated to who you are, this archetype should be evaluated from its symbolic meaning. You may never have stolen one thing at the physical level, but you also need to take into consideration your emotional and intellectual arenas. Conscience is very much a part of the Thief archetype, which is to awaken a level of basic conscience, right from wrong, good from bad. Often the Thief is the person whose conscience had not yet been engaged.

**FILMS**—James Caan in *Thief*; Vittorio Gassman and Marcello Mastroiani in *Big Deal on Madonna Street*; Jean-Paul Belmondo in *The Thief of Paris*; Sabu in *The Thief of Baghdad* (1940); Steven Bauer in *Thief of Hearts* (shadow); Kevin Costner in *Robin Hood: Prince of Thieves*; Angelica Huston in *The Grifters* (shadow).

**FICTION**—*The Adventures of Robin Hood* (various authors).

**RELIGION/MYTH**—Raven (Among Northwestern Indians, a helpful thief who stole the moon and sun from the Sky Chief and placed them in the sky); Prometheus (in Greek myth, hero who stole the sacred fire from Zeus and the gods); Autolycus (grandfather of Odysseus renowned as a thief who stole the cattle of Eurytus); the Good Thief (in the New Testament, one of two men who were crucified with Jesus, repented, and asked for forgiveness).

## pirate (swashbuckler, buccaneer, privateer)

Pirates were traditionally the thieves of the open seas, pursuing rich treasures and burying them in caves, thus creating archetypal legends around buried treasures within the caves of our inner being. Although Pirates were bandits, for the peasant population they symbolized freedom and the ability to strike back at the rich and aristocratic class who made their wealth from the labors of the poor.

Modern Pirates steal everything from intellectual property to information via the Internet. It is tempting for us to steal another person's energy or creative wealth. The search for our own spiritual gold is a metaphor for coming of age in terms of spiritual awareness by finding our own value rather than pirating other's wealth.

When interpreted literally, the Pirate archetype can be totally misunderstood. The Pirate archetype is not just about stealing other people's possessions. The Pirate is an extraordinary fantasy related to finding a buried treasure in one's own life. Our lives can have buried treasures and part of us yearns to find those buried treasures. Playing the lottery relates to the Pirate archetype in our culture. The compulsive search for buried treasure is expressed by the lottery.

Ask yourself what qualifies as a buried treasure for you. Have ever been on vacation and met people whose entire lives are about getting away and sailing the world? People who pull into ports and stay long enough to gather their wits and money have the Pirate archetype. For them the Pirate archetype is real, as opposed to those who just visit the Pirate on occasion, taking two weeks out of the summer for their vacation.

**FILMS**—*Errol Flynn in Captain Blood; Walter Matthau in Pirates; Robert Stevens (as Henry Morgan) in Pirates of Toruga.*

**DRAMA**—*The Pirates of Penzance by Gilbert and Sullivan.*

**FICTION**—*The Count of Monte Cristo by Alexander Dumas.*

**RELIGION/MYTH**—*Formorians (in Irish-Celtic mythology, a race of demonic. Prehistoric giants who pillaged Ireland from the sea).*

## clown

The Clown archetype is associated with three major characteristics: making people laugh, making them cry, and wearing a mask that covers their own real emotions. The Clown is generally male, with few women playing the role either in literature or the theater. This may well be explained by the social attitude that associates weakness and loss of control with a man who expresses emotions. Therefore, the man has to wear a mask, which often portrays a crying face.

The Clown reflects the emotions of the crowd, making an audience laugh by satirizing something they can relate to collectively or by acting out social absurdities. In general, the messages communicated through a Clown's humor are deeply serious and often critical of the hypocrisy in an individual or in some area of society. Because of the mask he wears, the Clown is allowed—indeed, expected—to cross the boundaries of social acceptance, representing what people would like to do or say.

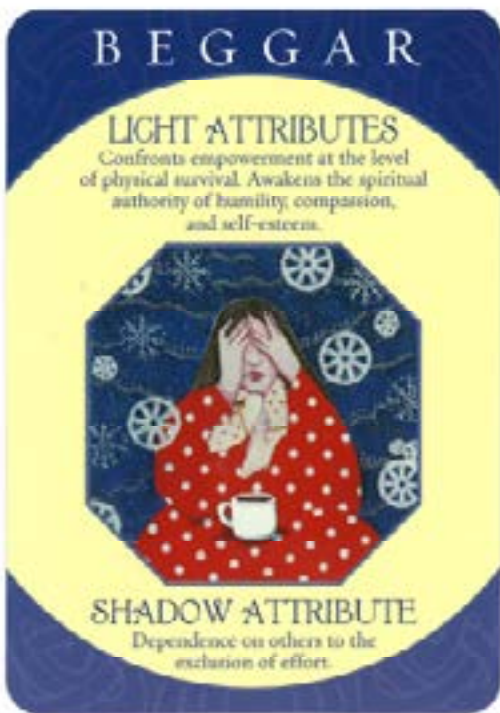
Masked balls were commonplace during the Medieval Era and in the courts of Henry VIII, Elizabeth I, and Louis XIV. The mask was carried on a stick as a means through which to deliver a different type of message or communicate to another person with a different level of honesty.

Behind the mask of the Clown exists an entirely different persona, an alternate identity. The Clown is somebody who wears a false front, oftentimes of humor, but when you look at many Clown faces, they are often very teary-eyed. The Clown may wear a mask to appear to be okay. It may not be what is expected of them by others, but about what the person expects of himself.

A mask allows the heart to speak, to say something that the mind or the ego cannot say. The masking masks the heart or the truth, but it keeps a person safe. The Clown is a mask unto itself; it is a feeling that you have to be masked to have any kind of intimacy.

The shadow Clown can be a very treacherous character who covers up evil behavior.





## beggar (homeless person, indigent)

Completely without material resources, the Beggar is associated with dependence on the kindness of others, living on the streets, starvation, and disease, whether in New York City or Calcutta. It is easy to believe that the archetype of the Beggar is solely a negative one, but that is an illusion.

A person need hardly be starving for food to be considered a Beggar. People “beg” for attention, love, authority, and material objects. We “throw a dog a bone” to give a powerless being a “treat” of power.

From a symbolic perspective, the Beggar archetype represents a test that compels a person to confront self-empowerment beginning at the base level of physical survival. Learning about the nature of generosity, compassion, and self-esteem are fundamental to this archetypal pattern.

**FILMS**—*Patrick Swazye in City of Hope.*

**FICTION**—*Oliver Twist* by Charles Dickens; *The Prince and the Pauper* by Mark Twain.

**NON FICTION**—*Meeting the Madwoman* by Linda Schierse Leonard, Ph.D.

**RELIGION/MYTH**—*Lazarus* (the beggar in Luke 16:22-23, who is “carried by the angels to Abraham’s bosom” after his death, while the rich man outside whose gate he begged went to Hades); *Yeta* (Japanese beggar who may be a disguise for Inari, the god of food or goddess of rice); *Odysseus* (who disguised himself as a ragged beggar when he returned home from Troy); *Lan Cai-he* (in Taoist myth, one of the eight immortals, who dresses in rags and roams the streets as a drunken beggar).