

# The Archetypal Woman:

## A Review of Jungian Archetypes and Gender in Robertson Davies's "Salterton Trilogy"

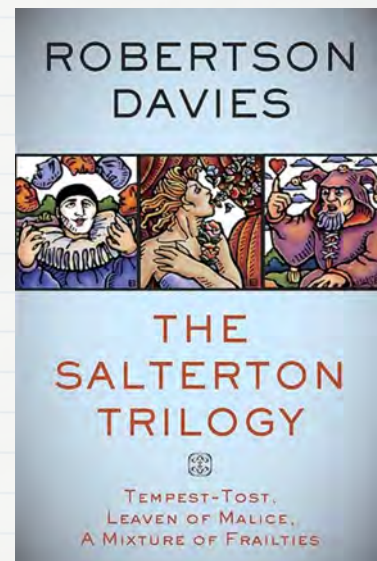


Presented by: Emilie Wright and  
Giuliana De Rose



### Overview

- Introduction
- Review of Jungian Theory
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- Hector's mother as his eve anima
- Maude as Hector's Helen anima
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- Mrs. Bridgetower as Solly's Eve anima
- Griselda as Solly's Helen anima
- Pearl as Solly's Sophia anima
- Conclusions
  - interactive component



# Introduction

## Davies on the use of Female Archetypes

- **Gordon Roper:** "In all of your books [...] certain figures recur. **You have at least three kinds of women in A Mixture of Frailties.** Has this any connection to Robert Graves' notion about the White Goddess
- **Robertson Davies:** "Not consciously [...] But it really is true that the young, desired, adored girl, and the fulfilled woman with a lover or many lovers, just full of some kind of magic and what is in really first rate women a kind of solid intelligence; and the old witch, hag, layer- out of the dead -- my God, you only have to go to a few cocktail parties and there are witches and hags all over the place. The trouble is they haven't the dignity and zip of a witch or hag; they just have the malignance and bitchiness" (1968)



# Jungian Theory



- emphasis on the intergration of one's conscious and unconscious
- the **collective unconscious** contains **archetypes**
- Jungian archetypes appear in dreams, myths, literature, and general media



## Anima/Animus

- also known as one's **hetero-gendered** aspect
- the anima/animus personifies the soul
- it has the characteristics of the binary opposite sex that Jung claims people repress
- **anima - feminine counterpart**
- **animus - masculine counterpart**
- it is projected onto other figures to accept it and **reach full selfhood**



## Anima/Animus Continued

- “In Literature, any woman who enters the story can be considered an anima; therefore anima can be positive and negative [...] Either representing a man’s attraction or hatred toward women”
- “A central feature of the theory is the four ‘anima-images’ or ‘anima-figures’[...]which represent objects of erotic desire at different stages of cultivation or ‘spiritualization’ of Eros.”
- **Eve** is the anima that is indistinguishable from the mother
- **Helen** is the anima that is representative of the sexual ideal
- **Mary** is the anima that manifests religious feelings and inseparability
- **Sophia** is the anima that mediates with the conscious, she acts as a muse



## Our Thesis

Throughout the Salterton Trilogy, Davies utilizes female characters as narrative devices to support the psychological maturation of his male characters. Davies uses Jungian archetypes in writing his female characters. In particular, he uses the Jungian archetype of **anima/animus**. Resulting in the simplification of female characters, highlighting the complexity of their male counterparts.



## Hector's Mother as his Eve Anima

- Hector's Mother acts as his Eve Anima
  - Women as the provider of nourishment, security, and love
  - "She was a short, stout woman, shaped like a cottage loaf...She had little to say and it is doubtful if her mental processes could be called thought" (TT 69)
  - "His mother believed that whenever a child has a white ring around its mouth, it was suffering from worms. Hector, whose insides were continually being churned with cathartics, very often had this symptom, and the worm powder was poured [...] on his tongue" (TT 71)
  - Hector has a complicated relationship with his Eve anima and seeks her counterimage in future relationships



## Maude as Hector's Helen Anima

- Millicent Maude McGuckin acts as his Helen anima
- Hector sees her as a **sex object**, aiming to kiss her to prove his masculinity through a bet with other schoolboys
  - “In this department of womanly beauty, too, Millicent Maude McGuckin was richly dowered” (TT 208).
  - “he ached to kiss her. **He wanted to kiss her without being prepared to marry her**” (TT 209)
  - “There was nothing, nothing in the world - not money, not pride, not love of Millicent Maude McGuckin - which would make him risk such shame” (TT 213)



## Griselda as Hector's Mary Anima

- Griselda as Hector's Mary Anima
  - he worships her like a religious figure
  - “But he watched her closely, and the feeling for her which he had decided to call love, **a feeling in which worship and yearning to champion and serve her** were untainted by any fleshy aspiration” (TT 126)
- he offers her gifts to prove his devotion to her:
  - “If Griselda liked Victorian novels he would get these for her. It would be a distinguished gift - not expensive but a **sign of his attentiveness to her**” (TT 183)
- “the thought of separation is impossible; **existence would be meaningless without her**” (Martin qtd in Monk 51)



## Griselda as Hector's Mary Anima

- Monk highlights Hector's dreams after meeting Griselda.  
"Recurrently during the years his dreams had been plagued [...] by the hideous succubi which visit the celibate male, This night for the first time he dreamed that a beautiful woman, lightly clad, leaned toward him tenderly and spoke his name. Her smile was one he had seen the night before. He woke in the night and realized for the second time in his life he was in love" (TT 156)
- "he did not want to possess [Griselda] physically; he wanted to **dominate her mentally**" (TT 143)



## Griselda as Hector's Mary Anima

- "For the first time in his life hector discovered that it was possible for someone to be more important to him than himself" (TT 142)
- after his attempted suicide he realizes Griselda is "not much more than a child" (TT 264)
  - "her comfort has started him back on the road to self-possession [...] his spirit was returning" (TT 362)
  - Her time as his anima has ended, his character develops



## Mrs. Bridgetower as Solly's Eve Anima

- Like Hector, Solly goes through the stages of different animas in "The Salterton Trilogy"
- Solly's first anima is his mother, acting as Eve
  - **Mrs. Bridgetower:** "Yes, I'm sure all of these girls you meet are very nice, **but there's always one at home**, lovey, isn't there -- waiting till whatever time it may be.
  - **Solly:** "Yes, of course, mother; you're the pick of the lot" (TT 65)
- "'I don't want a wife' said Solly 'I've got a mother and that, God knows, is enough to warn me off the female sex for life'" (LOM 164)



## Griselda as Solly's Helen Anima

- Griselda becomes Solly's Helen
  - "Griselda is attractive -- damnably attractive. But it's all on the surface. If I may so express it, she is like a fraudulent bank which advertises a capital of several millions, and has perhaps five hundred dollars in actual cash. She is lovely; I repeat it, lovely. Because I am peculiarly sensitive to beauty I admit to a certain tenderness for her on that account; but her heart is cold and empty" (TT 163).



## Pearl as Solly's Sophia Anima

- Pearl becomes his Sophia Anima
  - they develop together as they have similar family dynamics, becoming better and reaching independence together
  - she possesses both positive and negative aspects, making her a realistic partner
- Monk argues that Pearl is the counter-image of Solly's mother - making her his new ideal
- Further, Solly sees Pearl as having more than beauty - making her his counterimage to Griselda



## Pearl as Solly's Sophia Anima

- “Solly responds very kinetically, for the heart “which had contracted and grown” in his chest upon reading Griselda’s cable “seemed to melt and beat freely now for the first time.” Pearl’s self-revelation moves Solly from distress over his own suffering to compassion and fellow-feeling with her” (Lams 67)
- “It was Solly’s turn to admire. Casually blown motor horns, he was sure, would not sooth the breast of Pearl’s father. And yet she did not seem to care. Clearly Pearl was a girl of greater spirit than he had supposed” (LOM 190)







## Concluding thoughts and Analysis

- In her book “The Smaller Infinity” Patricia Monk Writes, “The most important archetypal process is the process of maturation or development into the self - which Jung calls individuation. In their relationship to each other and in their parts in the development of the self, the archetypes move in what might be called figures of a dance. It is with these primary archetypes in their Jungian definition and this archetypal process that I am chiefly concerned in my discussion of Davies. [...] an explanation for Davies is provided by Jung himself [...] where he draws a clear distinction between two types of creative activity” Patricia Monk argues that Davies belongs to the first type, described as “a writer who is wholly at one with the creative process no matter whether he has deliberately made himself its spearhead, or whether it has made him its instrument so completely that he has lost all consciousness” Monk states that “immersed in jungs theory and thoroughly in sympathy with it duties by conscious choice is allied to the unconscious instinct, and transmutes it creatively into the stuff of his fiction” (Monk 15-16).

**Interactive: do you think any other female characters fit into the Eve, Helen, Mary, Sophia archetypes?**





## Review

- **Eve** is the anima that is indistinguishable from the mother
- **Helen** is the anima that is representative of the sexual ideal
- **Mary** is the anima that manifests religious feelings and inseparability
- **Sophia** is the anima that mediates with the conscious, she acts as a muse



Thank You for  
Listening! :)



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# The Archetypal Woman: A Review of Jungian Archetypes in Davies's "Salterton Trilogy"

By: Emilie Wright and Giuliana De Rose



## Thesis Statement:

Throughout the Salterton Trilogy, Davies utilizes female characters as narrative devices to support the psychological maturation of his male characters. Davies uses Jungian archetypes in writing his female characters. In particular, he uses the Jungian archetype of anima/animus. Resulting in the simplification of female characters, highlighting the complexity of their male counterparts.

## Review of Jungian Theory - Anima/Animus

- "Anima can be positive and negative [...] Either representing a man's attraction or hatred toward women"
- "A central figure of the theory is the four 'anima images' [...] which represent objects of erotic desire at different stages of cultivation or 'spiritualization' of Eros."

## The 4 anima images:

- Eve
- Helen
- Mary
- Sophia

### Hector's Anima's

1. Hector's mother - **EVE**
2. Maude - **HELEN**
3. Griselda - **MARY**

### Solly's Anima's

1. Mrs. Bridgetower- **EVE**
2. Griselda - **HELEN**
3. Pearl - **SOPHIA**

## Secondary sources

### "The Smaller Infinity, The Jungian Self in the Novels of Robertson Davies" - Patricia Monk

- "“Recurrently during the years his dreams had been plagued [...] by the hideous succubi which visit the celibate male, This night for the first time he dreamed that a beautiful woman, lightly clad, leaned toward him tenderly and spoke his name. Her smile was one he had seen the night before. He woke in the night and realized for the second time in his life he was in love” (156).

### "Aspects of Robertson Davies Novels" - Victor J. Lams

- "Solly responds very kinetically, for the heart "which had contracted and grown" in his chest upon reading *Griselda's* cable "seemed to melt and beat freely now for the first time." Pearl's self-revelation moves Solly from distress over his own suffering to compassion and fellow-feeling with her" (Lams 67)

## What is the meaning behind the 4 anima images?

- **Eve** - The anima that is indistinguishable from the mother as she provides nurturing comfort and love
- **Helen** - The anima that is representative of the sexual ideal and she is seen as a sex object
- **Mary** - The anima that manifests religious feelings; the man will worship and idolize her
- **Sophia** - She acts as a muse, encouraging self development in many ways. The man can see both the positive and negative within his sophia anima, making her a realistic long term partner

## Resources

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FREUD AND JUNG: AN EVALUATION OF  
DYSFUNCTIONAL FAMILY TYPES IN  
ROBERTSON DAVIES' "TEMPEST-TOST"  
AND "LEAVEN OF MALICE"

*By: Ryan Zois and Valentina PT*

## Thesis

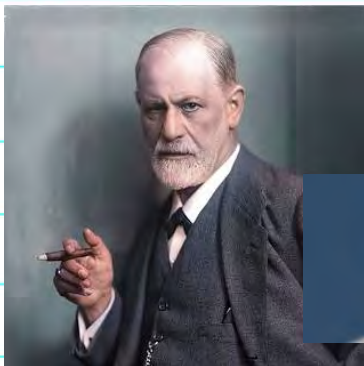
*The narratives in "Tempest-Tost" and "Leaven of Malice" by Robertson Davies display various pessimistic views of family, emphasized through Freudian and Jungian analyses, ultimately revealing societies underlying dysfunctions within family dynamics*

# Topic Sentence

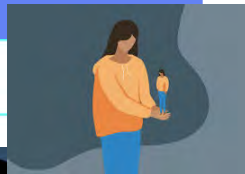
Jung's psychoanalysis of family/dream states reveal pressures of parental expectations, ultimately illustrating tensions of family dynamics in society

## FREUD

- ID, Superego, Ego



Human  
Behaviour and  
Self Identity



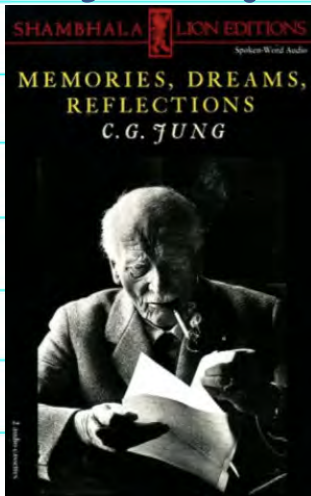
## JUNG

- Consciousness, Personal unconscious (complexes), collective unconscious (archetypes)



“

## Autobiography By C. Jung



PERSONALITY BEGINS WITH A COLLECTIVE UNCONSCIOUS, DEVELOPED WITHIN OUR SPECIES THROUGHOUT TIME, AND THAT WE HAVE ONLY LIMITED ABILITY TO CONTROL THE PSYCHIC PROCESS THAT IS OUR OWN PERSONALITY. THUS, OUR TRUE PERSONALITY ARISES FROM WITHIN AS OUR COLLECTIVE UNCONSCIOUS COMES FORTH INTO OUR PERSONAL UNCONSCIOUS AND THEN OUR CONSCIOUSNESS.

(Portland State University)

”

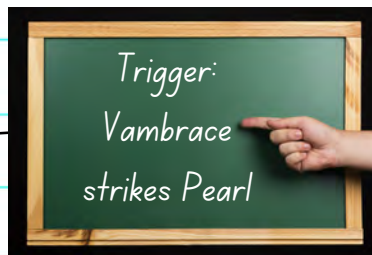
## LEAVEN OF MALICE

### Mr. Vambrace and Pearl

- Pressure to avoid Solly from her father

Chpt 3. "She felt herself to be utterly alone and forsaken, for she knew that she had lost her father"

(Davies 131)



### Mrs. Bridgetower and Solly

- Pressure to put mother's care above all else

Chpt 4. "His mind was made up about one thing, he should have tried to protect Pearl from her father" (Davies 171)

## DISCUSSION QUESTION:

Using the definitions below, where have you seen Animus and Anima archetypes? (i.e. movies, books, songs, television shows, etc.)



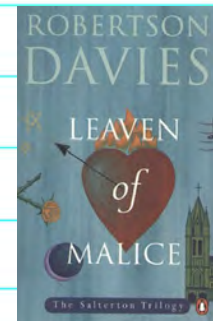
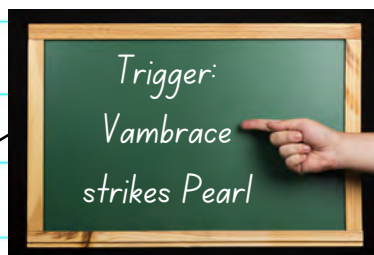
Animus: source of power for women which creates the capacity for self knowledge, deliberation and reflection. Usually represented by death or romance

Anima: Image of an ideal woman which draws the man towards feminine behaviour. Usually represented by the femme fatale or romanticized beauty

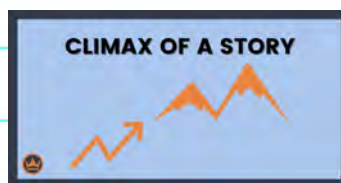
## LEAVEN OF MALICE



Chpt 3. "She felt herself to be utterly alone and forsaken, for she knew that she had lost her father" (131)



Chpt 4. "His mind was made up about one thing, he should have tried to protect Pearl from her father" (171)





# COLLECTIVE UNCONSCIOUS TAKES FORM INTO CONSCIOUS MIND

\*ARE OUR PARENTS/GUARDIANS ALWAYS RIGHT?\*

## Family Dysfunctions of the Vambraces

- Pearl (Anima): Mr. Vambrace wants to protect the continuation of a reputable name



## Family Dysfunctions of the Bridgetowers

- Solly (Animus): Mrs. Bridgetower wants Solly to continue to care for her, opposed to settling down

# TAKE AWAY POINTS

## 1. Theories

- Collective unconscious
- Personal unconscious
- Archetypes: Anima and Animus



## 2. Interpretation

- Private and public perceptions of Solly and Pearl's family dynamics are pessimistic

## 3. Comparison

- Big picture: society has underlying dysfunctions within family dynamics

# Topic Sentence

The characters display traits of the Oedipus Complex through their transition from passive to active agents, revealing that society suffers from underlying dysfunctions within family dynamics.

## WHAT IS THE OEDIPUS COMPLEX?

Sigmund Freud: Freudian Psychology

Dolloff of Vermont U. The Oedipus Complex

The Oedipus complex is the attachment of a child to the parent of the opposite sex; followed by feelings of negative emotions towards the parent of the same sex; these feelings are often buried deep within the psyche

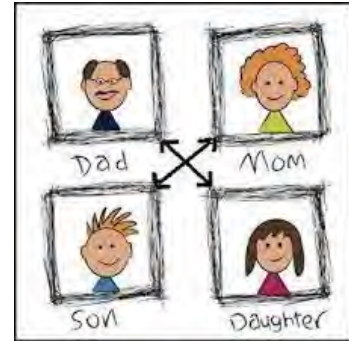


- These feelings are unconscious
- Term often applies to males



## Dulof

- "In its positive form, the child's rival is the parent of the same sex and the child desires sexual union with the parent of opposite sex."
- "In its negative form, the child's rival is the parent of the opposite sex and the child desires the parent of the same sex."



“

Conscious elements of the complex stop around puberty, However, the Oedipus complex continues to be an unconscious organizer throughout life.

”

- Popular works where is this is evident?
- The Sopranos - Tony's Mother
  - Root of his trauma and was neglectful
- Sophocles Oedipus Rex
- Psycho - 1960 Horror/Mystery

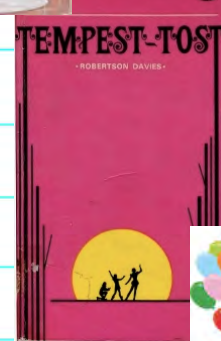
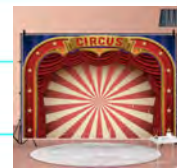
In the Absence of Trauma, The Oedipus and Electra complex do not take place  
(Portland State University)

## TRAUMA WITHING TEMPEST-TOST

Oedipus Complex Requires Trauma | Positive form

Hector Malkilwraith:




- Tempest Tost, "She loved him as dearly as her inexperienced heart would allow." (Davies 70)
- "Which she tried to make him drink from a cup when he was three weeks old, almost finishing him in the process." (70)
- His father died early on, leaving his family to struggle financially





## HECTOR'S PASSIVITY



- Hector is passive within his agency 
- Fears becoming a failure like his father 
- Tendencies of the oedipus complex shine through his trauma 
  - Hector resents his father for leaving his family to struggle
  - Develops a mechanism to cope, Pro vs. Con Mindset I

Rationality

- "Planning and common sense became his gods in this world"

(80)



## HECTOR'S EPIPHANY

Hector's Suicide

- Effects of his family trauma and the Oedipus complex
- Fails miserably



He is cast into oblivion, breaking the cycle of trauma

- "Unquestioning feminine Sympathy which he had not known ... which ... drew him gently back from Death" (70)

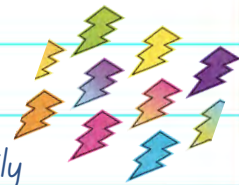


Hector transitions into an active agent

## HECTOR AS AN ACTIVE AGENT

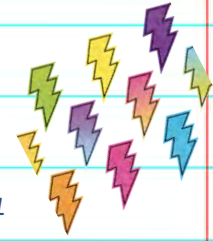
- Hector becomes Active within his agency, no longer desires Griselda
  - Sleeping and death marks the end of his evolution, is no longer needed in the other novels
- Epiphany of characters with Trauma and the Oedipus Complex is a pattern
  - Pearl follows the same pattern

## PEARL; PASSIVE AGENT, ELECTRA COMPLEX



- Passive within the restrictiveness of her family
  - Mr. Vambrace is the source of her Trauma
  - Controlling, no presence of the mother, regarded as a non-catholic on a spiritual journey
- Fears her father | Pre-Epiphany
  - No agency, she is completely devoted to her father
  - LM Chpt 3. "Pearl was a loyal daughter and it never occurred to her that home was ... a hell" (Davies 89)

## PEARL'S DISPLAY OF TRAUMA; ELECTRA COMPLEX



- Pearl Has never received Motherly Affection
  - *The Tempest*, "The Torso ... ran up the stairs after Pearl. What she did cannot be related here, but in ten minutes they were both in the drawing-room, drinking sherry, and Pearl looked better than she had ever looked in her life; if there was any makeup on her face, it had been applied with The Torso's artful hand.... (26

- She finally Receives the affection she has never had



## PEARL'S EPIPHANY; TRANSITION TO AN ACTIVE AGENT

- Pearl's Epiphany happens when she is struck Vambrace reflects upon this, "no longer his little girl. He had struck her!" (Davies 130)
  - Pearl Transitions into an active character, changing who she is and marrying Solly
- Chpt 5. "Feeling herself now to be alone in the world, she stood straighter, her eyes were brighter" (180).
  - She changes features of herself like her hair

## BROADER IMPACTS: SOCIETY'S UNDERLYING DYSFUNCTIONS WITHIN FAMILY DYNAMICS

- Family is often the first source of Trauma for individuals
  - Hector & Pearl
- Unresolved feelings of resentment towards the authoritative parents
  - Leads to destructive behaviour
  - Hector's desire to "Dominate Griselda Mentally" | His suicide
- Underlying dysfunctions in family relationships is evident within the unresolved traumas of the characters > Shaped by the Oedipus Complex

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## irony

### types of irony

- **verbal irony:** a discrepancy between what is said and what is meant (e.g., sarcasm)
  - **structural irony:** use of an unreliable narrator whose views differ widely from the true circumstances
  - **dramatic irony:** when the audience knows more about a character's situation than the character themselves
- a subtly humorous perception of inconsistency
  - occurs when an apparently straightforward statement or event is undermined by its context so as to give it a very different significance (Baldick 187)

## St Matthew Passion (1727)

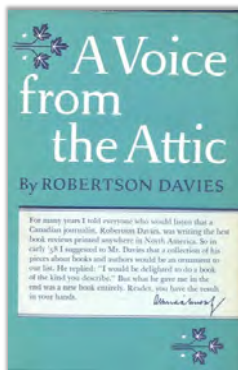
ERSTER UND ZWEITER ZEUGEN Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen. (39)

FIRST AND SECOND WITNESSES This fellow said, "I am able to destroy the temple of God and to build it in three days." (39)

Johann Sebastian Bach. *St Matthew Passion*. 1727.

- oratorio by German composer Johann Sebastian Bach (1685-1750) first performed in 1727
- sets the Passion of Christ as depicted in the 26th and 27th chapters of the Gospel of St Matthew (in the Luther Bible) to music, with interspersed chorales and arias
- with Bach's *St John Passion* (1724), regarded as among the great works of Baroque sacred music (*Wikipedia*)

## Robertson Davies



... [W]riting scholars—damnable tribe! ... [T]he place of the clerisy as the desired audience of the writer has been taken by critics and reviewers, whose power, without being absolute, is great, and whose influence on writing is pernicious.... Lambasting critics is easy but profitless entertainment.

Robertson Davies. "Reviewers and Critics." *A Voice from the Attic*, McClelland and Stewart, 1960.

## Robertson Davies

I recall a Sunday evening service of prayers where Dr [W.L.] Grant [a teacher at Upper Canada College] startled some of us by shouting the great cry of Luther: "Live in the large; avoid sin if you can, but if you must sin, sin nobly!" (qtd. in 39)

Val Ross. *Robertson Davies: A Portrait in Mosaic*. McClelland and Stewart, 2008.

Be a sinner, and sin boldly, but let your trust in Christ be stronger, and rejoice in Christ who is the victor over sin, death, and the world. We will commit sins while we are here, for this life is not a place where justice resides.

Martin Luther. *Letter to Philip Melancthon*. 1521.

## *Davies, A Mixture of Frailties*

character	advice to Monica in ch. 7
<b>John Scott Ripon</b>	“You’re an artist, Monny. You’ll have to shake off all that fundamentalist stuff. If you are of a religious temperament, be religious like old Bach.... [L]ive in the large, Monny; dare greatly, sin nobly.” (222)
<b>Sir Benedict Dondaniel</b>	“My best advice to you is: clarify your thinking about your situation, and act as good sense dictates. Don’t torture yourself with vulgar notions about what the neighbours will think, but get this maxim into your head and reflect on it: chastity is having the body in the soul’s keeping.” (224-25)
<b>Amy Neilson</b>	“It isn’t sleeping with a man that makes you a tramp; that’s probably healthy, like tennis or yoghurt. But it’s having your feelings hurt until they scar over that makes you coarse and ugly. You’re not the temperament to survive that sort of thing.” (226-27)

## Church of St Étienne du Mont, Paris



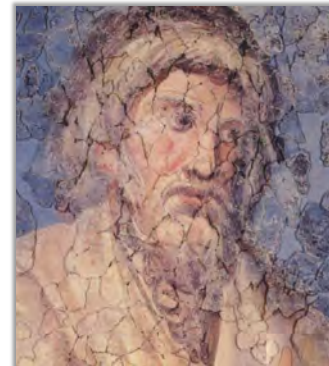
Bernard Laguerre / CC BY-NC-ND / via Flickr

## St Geneviève (ca. 419 – 502 AD)



- recognized as patron saint of Paris in the Orthodox and Catholic traditions from as early as the 14th century
- religiously devoted from an early age, dedicated herself to a virginal life
- moved from Nanterre to Paris as a child following the death of her parents
- became a cultural symbol of Paris and the Parisian people (*Wikipedia*)

## *The Golden Ass*



- work by Platonist philosopher Apuleius (ca. 124-170)
- the only ancient Roman novel in Latin to survive in its entirety
- while trying to perform a magic spell to transform himself into a bird, the protagonist Lucius is accidentally transformed into an ass; this leads to a long journey, literal and metaphorical, which comes to an end when the goddess Isis transforms him back into a man (*Wikipedia*)

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