



**KING WARRIOR
MAGICIAN LOVER**
THE JOURNEY FROM BOYHOOD
TO MATURE MANHOOD

1.

The male psyche is composed
of four energy patterns:

KING = Power, Authority, Responsibility

MAGICIAN = Intellect, Mastery, Skill

WARRIOR = Aggression, Assertiveness, Courage

LOVER = Passion, Connectedness, Joy

In a mature man these archetypal energies
are balanced and in harmony with each other.

THE BOY IS FATHER TO THE MAN

Each mature archetypal pattern builds on
and includes the boyhood pattern:

IF ALL GOES WELL

The Divine Child grows up
to become the King.

The Precocious (Promising) Child grows up
to become the Magician.

The Hero grows up
to become the Warrior.

The Oedipal Child (Mother's Darling) grows up
to become the Lover.

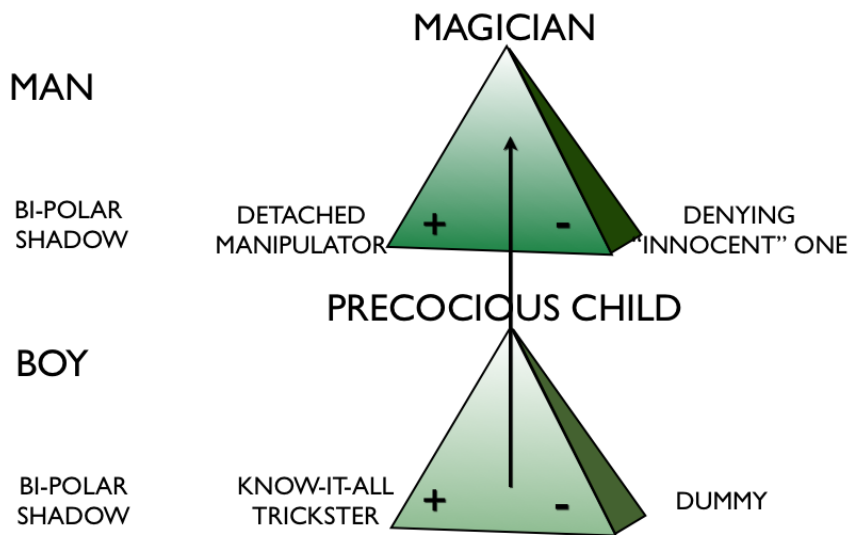
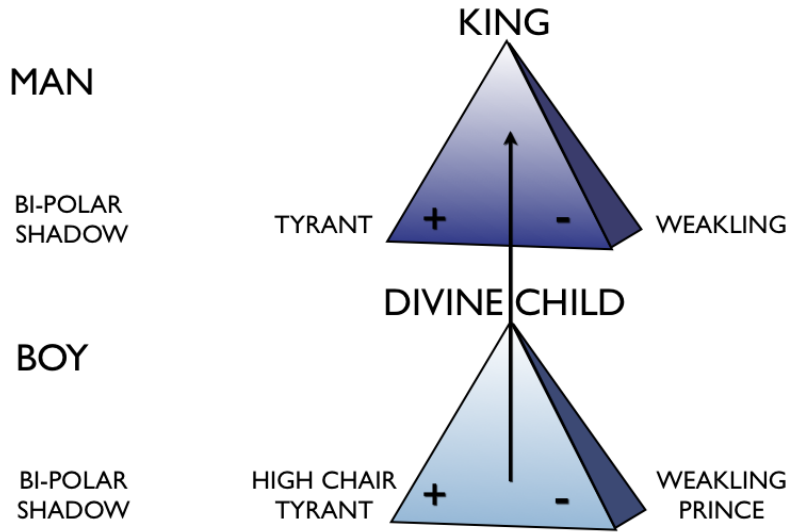
IF THINGS DON'T GO WELL

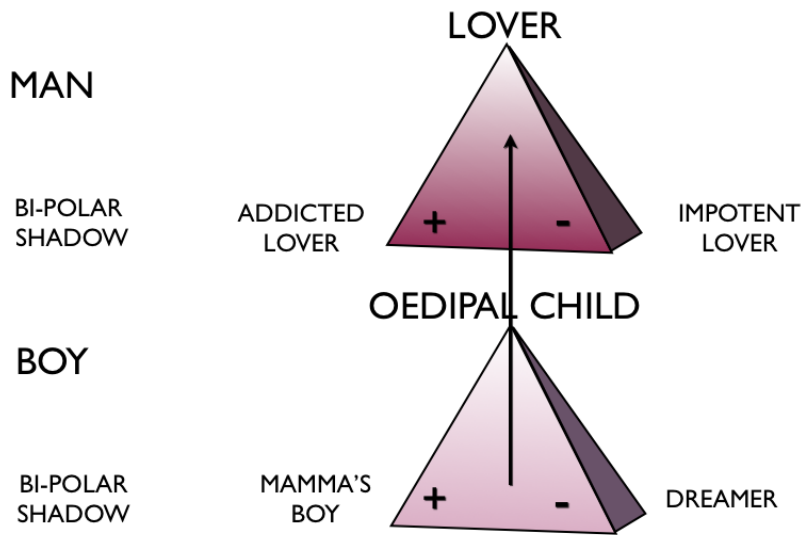
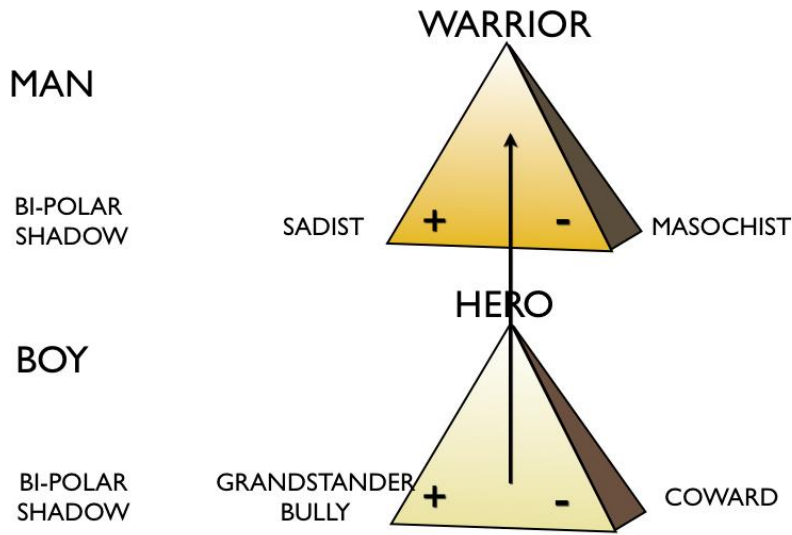
Archetypes show up in their
dysfunctional or shadow forms.

The dark side of an archetype has
two opposite poles.

For example, the bi-polar shadow of the King
manifests as the Tyrant, or the Weakling.

The active pole (Tyrant) may mask,
or alternate with, the passive pole (Weakling).



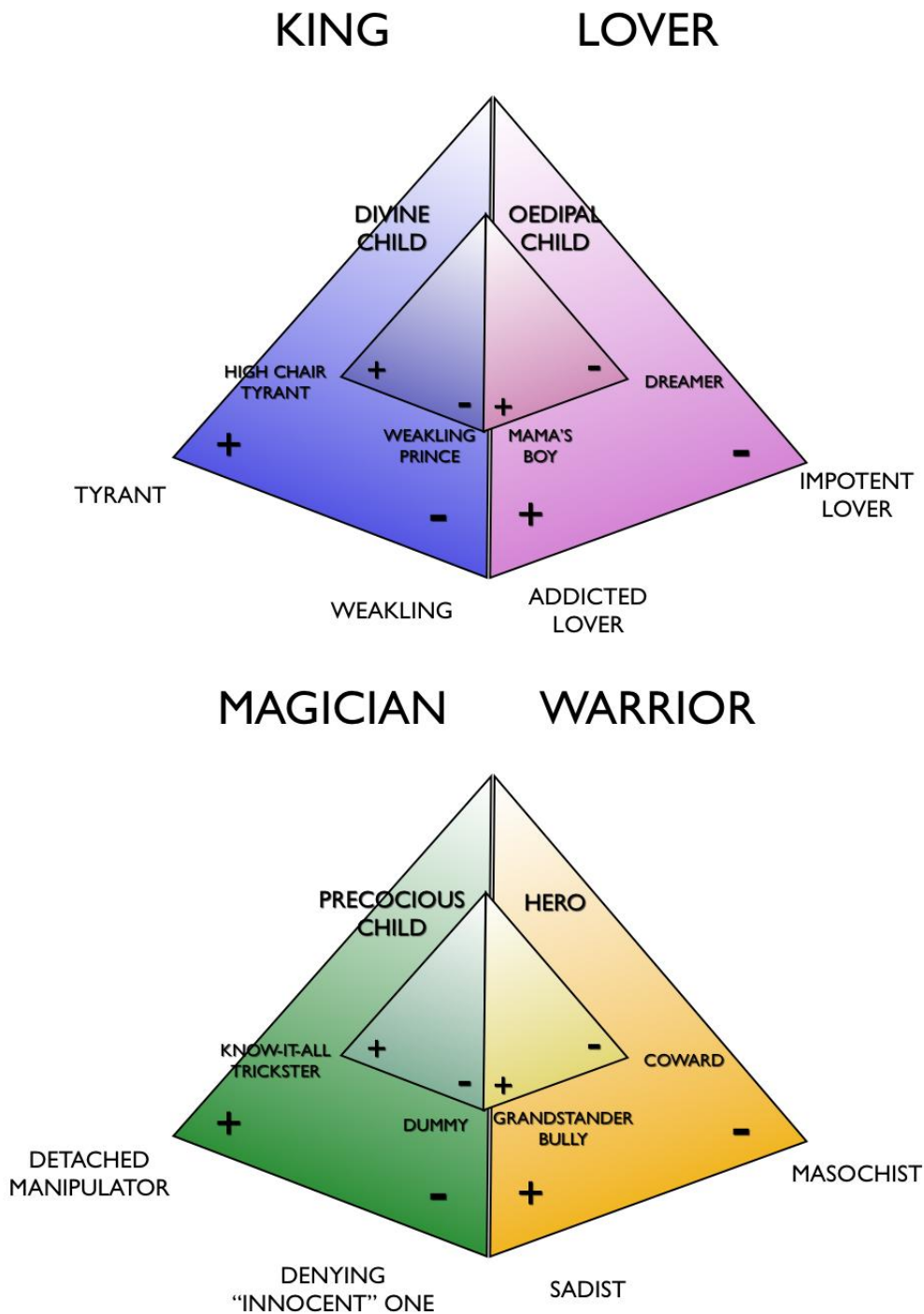


AND IF WE PUT IT ALL TOGETHER

The adult male psyche is a composite of possibilities.

A man may be controlled or possessed by any one (or more than one) archetype.

The controlling energy pattern may appear in its immature or its mature form, and it may appear in either its active or its passive dysfunctional shadow form.





The Divine Child is a Mystery.

He comes from the Divine Realm, born of a woman.

Radiating light, miraculous things and events attend him.

He is universal inside all of us.

Because he is God, he is almighty.

At the same time, he is totally helpless and vulnerable. Opposing forces seek to kill him.

There is also a King Herod in all of us - a self-destructive force that wants to destroy our own innocence, magnificence, and new growth.

He brings peace and order to the world. Angels, wise men and animals bow to him.

Angels symbolize our connection to the Divine.

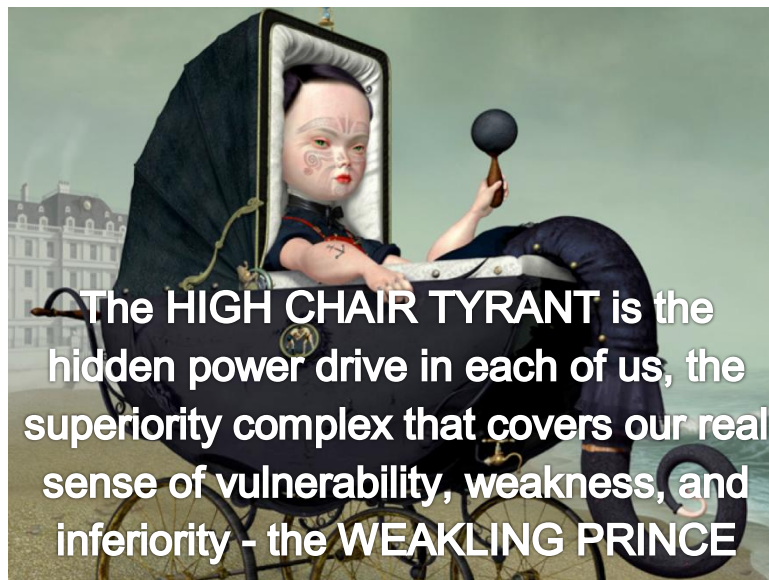
Wise men symbolize our human intelligence.

Animals symbolize our instincts.

Often, for certain periods in a man's life, the Divine Child has to be protected and spirited away to "Egypt" (a symbol for the unconscious) until he is strong enough to re-emerge fully. This can really only happen when the other archetypes have become powerful enough.

The Divine Child within us is the source of life, and a vital aspect of the Self.

It possesses magical, empowering qualities, and getting in touch with it produces well-being, enthusiasm for life, and great peace and joy.



6.

The High Chair Tyrant manifests as infantile grandiosity,
that is demanding of ourselves and others in ways that can never be fulfilled.

When he is unhappy, he throws his toys out of the cot.

The High Chair Tyrant can manifest as a narcissistic personality disorder,
Little Lord Fauntleroy banging his spoon and screaming for his mother to feed him, kiss him, and adore him.
Even when she does what he demands, it is still never enough, nor good enough.

Like a dark version of the Christ child, he is the center of the universe;
others exist to meet his all-powerful, limitless needs and desires.

He is self-righteous, proud, and arrogant.

He hurts himself and others with his grandiosity, irresponsibility, and childishness
when his demands are not satisfied.

He is the perfectionist who berates himself and others when he can't meet the demands of the infant within.

As a man he still expects the impossible from himself,
just as his mother did when she tried to satisfy his every whim.

This man is the slave - just as his mother was - of the grandiose two-year old within.

He has to have more material things.

He can't make mistakes. He develops ulcers, has a heart attack.

He identifies with the demanding "god" within and wants all things
to just flow to him, without doing much.

He imagines himself to be all-important and invulnerable, thus setting himself up for a fall.

He needs to learn that he is not the center of the universe,
and that the universe does not exist to fulfill his pretensions to godhood.

The High Chair Tyrant needs to learn that the gods always bring down those mortals
who - like Icarus - want to fly too high, get too demanding, inflated, or arrogant.



The WEAKLING PRINCE is the other
side of the bi-polar shadow of the
Divine Child.

The boy (and later, the man) who is possessed by the Weakling Prince
has little personality, enthusiasm for life, confidence, personal power, or initiative.

He needs to be coddled, and manipulated by silence, or by whining and complaining helplessness.

He needs to be carried around on a pillow.

Everything is too much for him.

He doesn't compete (unless he is sure to win), and is often sick.

His family revolves around his problems.

He controls by being the helpless victim; others and teachers may "pick on him."

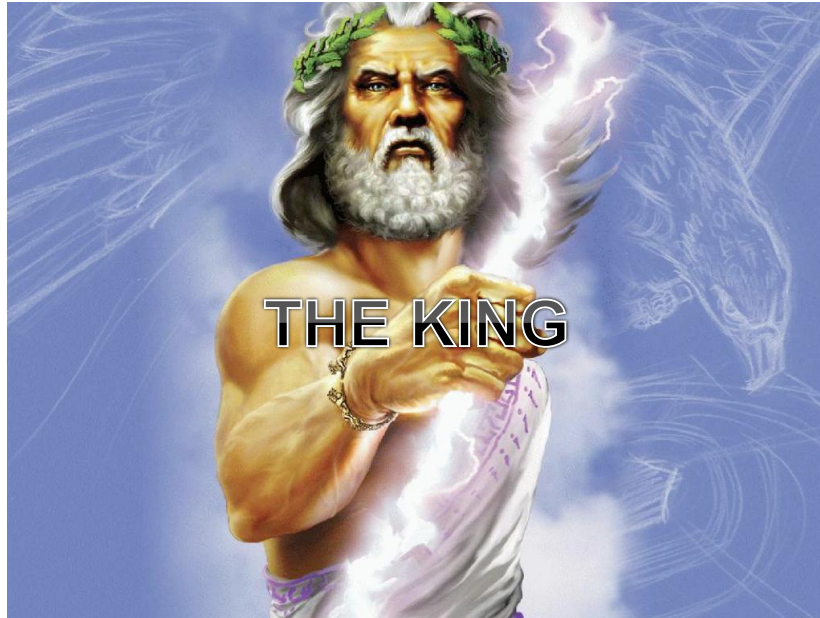
7.

The Weakling Prince occupies an invisible throne.
He will sometimes jump to the other pole (the High Chair Tyrant) by throwing a rageful tantrum.

We need to ask ourselves:

How are we manifesting the High Chair Tyrant and the Weakling Prince, and
How are we honouring the Divine Child, or not honouring him?

The Divine Child prefigures the mature masculine energy of the King.



The King is primal in all men. The King comes first in importance,
and it underlies and includes the other archetypes in perfect balance.
The good King is also a good Warrior, a positive Magician, and a great Lover.
And yet, the King comes on line last.

The King is the Divine Child, but seasoned and complex, wise,
and as selfless as the Divine Child is self-involved.

The good King is wise with the wisdom of Solomon.

The King archetype comes close to being God in his masculine form within every man.

It is the primordial man, the Adam, the Anthropos within each of us.

The King energy is the Father energy.

King energy has always been sacred.

It is the kingship, or the King energy itself, that is important, rather than the mortal man
who incarnates the King energy.

A man bears the King energy for a while in the service of the realm, in service
of the cosmos, as a human vehicle for bringing this ordering principle into the world.

The death of the archetypes of boyhood, and especially of the Hero,
is the birth of masculine maturity, the King.

The King is the central archetype, around which the rest of the psyche is organized.

The infantile ego has to let go.

Boy psychology vanishes as Man psychology comes on line and restructures
and reorganizes the personality.

The King orders and organizes his world by his concepts, his thoughts, and his words.

The light of this masculine consciousness and wisdom creates
civilization, culture, justice, law, technology, prosperity, and peace.

It is the mortal King's duty to receive and take to his people the Right Order
of the universe, but also to embody it in his own person and to live it in his own life.

8.

The King is the power of inner authority.

He empowers others through masculine nurturance, discipline, guidance, reassurance, and wise, fair, and clear decisions, thus promoting orderly growth. The King's function is to provide fertility and blessing. He mirrors and affirms others who deserve it. He recognizes, praises, and honours potential, talents, abilities, competence, and achievement in others.

The King represents the qualities of order, reasonable and rational behaviour, integration and integrity in the masculine psyche.

He stabilizes chaotic emotions and out-of-control behaviours.

He brings calm, stability, centeredness, maintenance, and balance.

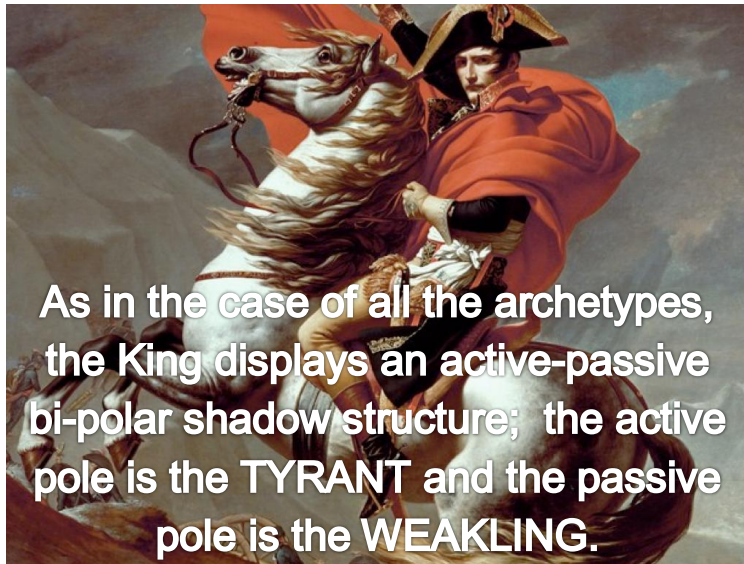
The King is our sense of inner order, our own integrity of being and of purpose, our own central calmness about who we are, and our certainty in our masculine identity.

The King in us looks upon the world with a firm but kindly eye.

He sees in others all their weakness, as well as their talent and worth.

He guides them and nurtures them toward their fullness of being.

He is not envious, because he is secure, as the King, in his own worth.



We can see the TYRANT in King Herod, the energy in a man that envies, hates, and fears new life, (not only in others, but also in himself) because that new life is a threat to his own slim grasp on his own kingship. He is not creative, but destructive.

King Saul of the Bible is another example of a man who is overly identified with the King energy in himself, and seeks to deprecate, abuse, or kill the emerging hopes, talents, and aspirations of the next generation - embodied in David.

There is of course a Saul (rigid or outdated ways of being) and a David (fresh emerging energy) *within* every man.

The Tyrant exploits and abuses others.

He is ruthless, merciless, and without feeling. He pursues only his own interests.

He hates beauty and strength in others, because he lacks inner structure and is afraid of his own hidden weakness.

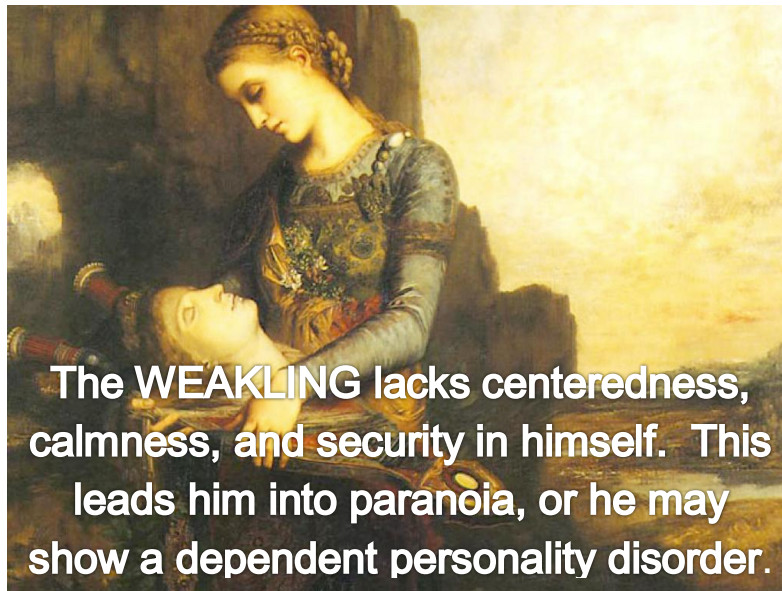
The Tyrant feels that he is the center of the universe.

Instead of mirroring others, he insatiably seeks mirroring from them.

He is incredibly sensitive to criticism, and the slightest remark will make him feel weak and deflated, thus triggering a rage.

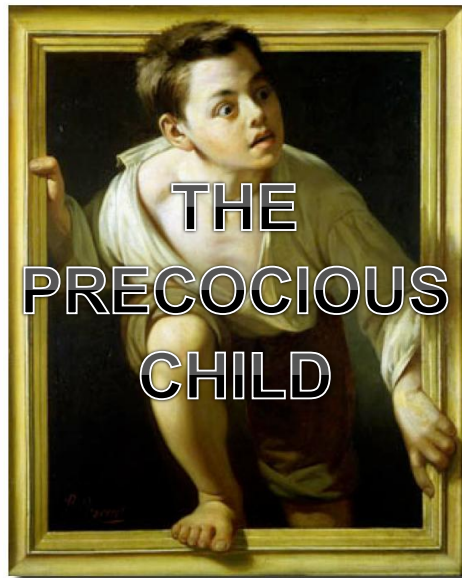
The Tyrant attacks those he sees as weak.

He will humiliate and abuse them, because he sees in them his own hidden fear, powerlessness, and weakness - the Weakling in himself.



In a dysfunctional family the King energy is immature, weak or absent, and the family is given over to disorder and chaos. He may seem rational and nice, but once he is in a position of power, suddenly becomes a Little Hitler. The abdication syndrome means that he gives away the power over his life to other people, external circumstances, or substances.

The Weakling feels impotent, incapable of acting or leading, he is indecisive, over-sensitive to the moods of his boss or wife, anxiously needing approval and safety.



The Precocious Child manifests in a boy when he is eager to learn, when his mind is quickened, when he is eager to share what he has learned with others.

There's a glint in his eye and an energy of body and mind that shows he is adventuring in the world of ideas. This boy (and later, the man) wants to know the "why," the "what," and the "where" of everything.

He may learn to read at an early age so that he can answer his own questions.

He is a good student and an eager participant in class discussions.

He is talented in one or more areas: art, music, or sports.

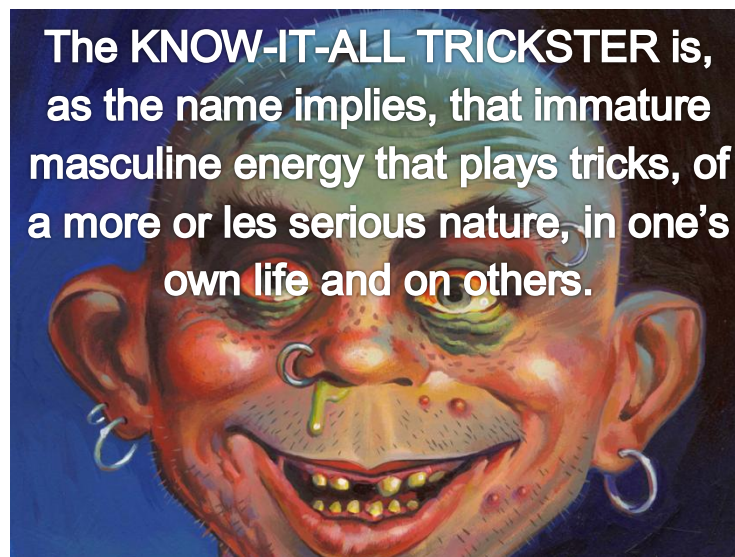
He may even be a child prodigy.

The Precocious Child is the origin of our curiosity and our adventurous impulses. He urges us to be explorers and pioneers of the unknown, the strange and the mysterious. He causes us to wonder at the world around us and the world inside us.

He wants to know what makes other people tick and what makes himself tick.
 He wants to know why people act the way they do, why he has the feelings he has.
 He may be introverted and reflective, and he is able to see the hidden connections in things.
 He may also be extroverted and eagerly reaches out to others to share his insights and talents with them.

He often has a powerful urge to help others with his knowledge,
 he may be a shoulder to cry on, and help his friends with their schoolwork.
 The Precocious Child in a man keeps his sense of wonder and curiosity alive,
 stimulates his intellect, and moves him in the direction of the mature Magician.

The bi-polar shadow of the Precocious Child,
 like the shadow forms of the immature masculine, can be carried over into adulthood, where
 it causes would-be men to manifest inappropriate infantilism in their thoughts, feelings, and behaviours.



He is an expert at creating appearances, and then "selling" us on those appearances.
 He seduces people into believing in him, and then he pulls the rug out from under them.
 He gets us to believe in him, to trust him, and then he betrays us and laughs at our misery.
 He leads us to a paradise in the jungle, only to serve us a feast of cyanide.
 He is always looking for the sucker. He is the practical joker, who makes fools of us.
 He is the manipulator.

The Know-It-All is that aspect of the Trickster in a boy or a man that enjoys intimidating others.
 He shoots his mouth off a lot.

He wants others to know that he is more intelligent than they are.
 He wants to trick them into believing that, compared to him, they are dolts.

The boy or man who is under the influence of the Know-It-All Trickster makes many enemies.
 He is verbally abusive, but when he is thrashed, comes away from these encounters
 with a black eye, but with a defiant conviction of his own superiority.

The man who is still possessed by this infantile shadow form of the Precocious Child
 wears his superiority in business suits, carries it in his briefcase / laptop / car,
 and displays it in his "I'm too busy and too important to talk to you right now" attitude.
 He is smug and wears a cocky grin.

The Know-It-All Trickster is usually deceiving others - and perhaps himself as well -
 about the depth of his knowledge or the level of his importance.

He dominates conversations, turning friendly discussions into lectures, and arguments into diatribes.
 He deprecates those who don't know what he knows or who hold different opinions.

11.

But he also has a positive side.

He is very good at deflating Egos. And often we need deflating.
He can spot, in an instant, when and how we are inflated and identified with our grandiosity.
And he goes for it, thus reducing us to human size by exposing our frailties.

Though its purpose in its positive side is to expose lies and reveal the truth,
if left unchecked, it becomes destructive of self and others.
It can be hostile and deprecating of all real effort, all the rights, and all the beauty of others.

The Trickster, like the High Chair Tyrant, does not really want to do anything himself.

He does not want to honestly earn anything.

He just wants to be, and to be what he has no right to be.

He is passive-aggressive.

The Trickster seeks the fall of great men, delighting in the destruction of a man of importance.

But he does not want to replace the fallen man.

He does not want to assume a man's responsibilities.

In fact, he doesn't want any responsibilities.

He wants to do just enough to wreck things for others.

He has an authority problem.

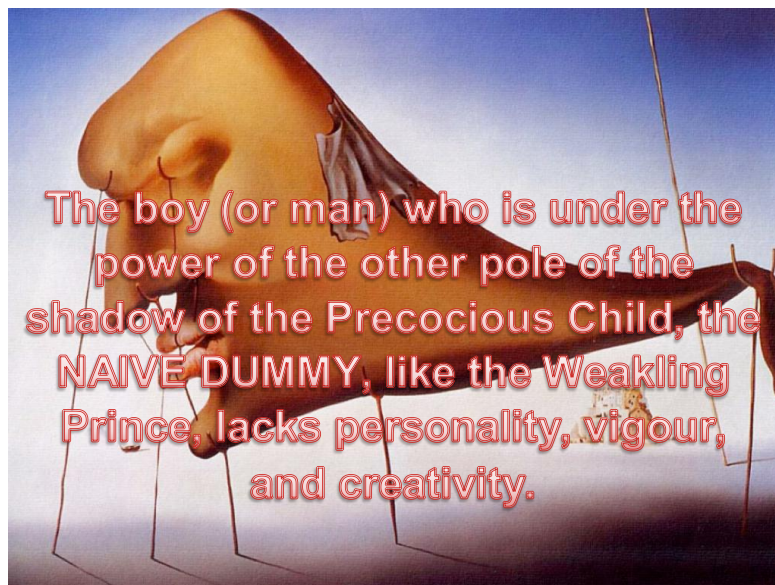
The less he is in touch with his true abilities, the more he will envy others.

If we envy a lot, we are denying our own realistic greatness, our own Divine Child.

If we don't feel our own specialness, we will come under the power
of the Trickster, and deflate others' sense of their specialness.

The Know-It-All has no heroes.

We can only admire others if we have a sense of our own worthiness.



He seems unresponsive and dull. He is often labeled a slow learner.

He lacks a sense of humour and misses the point of jokes.

He may appear physically inept.

The Dummy may lack co-ordination, fumbles the ball on the playing field,
becomes the butt of ridicule and contempt.

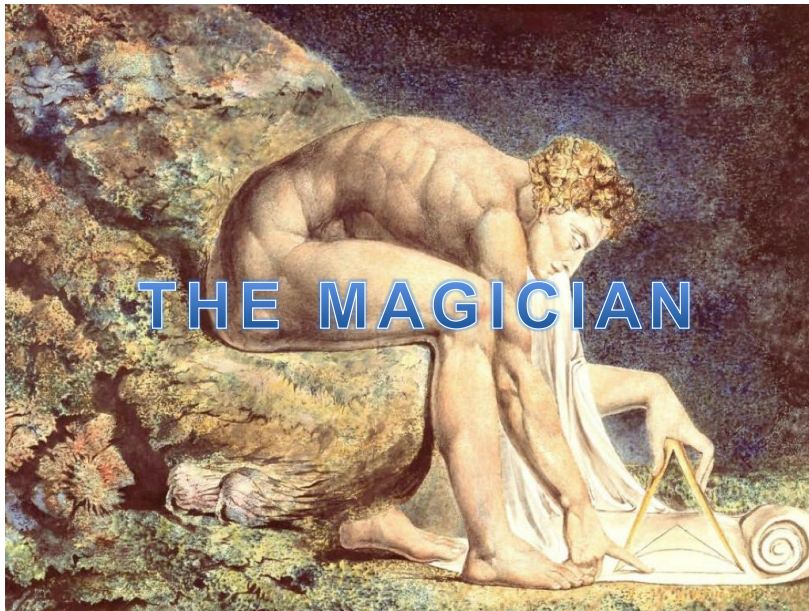
He appears to be naive, and is the last kid on the block to learn about the "birds and the bees."

However, behind his ineptitude, he may be dishonest.

He may grasp far more than he shows.

His dunce-like behaviour may mask a hidden grandiosity that feels itself too important
(as well as too vulnerable) to come into the world.

Thus, intimately intertwined with a secret Know-It-All, the Dummy is also a Trickster.



The Magician is the knower and he is the master of technology.

Shamans, inventors, scientists, doctors, psychologists, teachers, stockbrokers, lawyers, technicians, and priests, are all demonstrating the function of the Magician: using the power of knowledge.

He is the ritual elder who guides the processes of transformation within himself, in others, and the world.

He is the initiate of secret knowledge of all kinds.

All knowledge that takes special training to acquire is the province of the Magician.

The Magician is the archetype of awareness, knowledge, objectivity, and insight.

Its role is to stand back, observe, to scan the horizon for data, and then, using the power of knowledge, to make those informed decisions that are life-enhancing for self, others, and society.

The Magician keeps us insulated from the overwhelming power of the other archetypes.

It is the mathematician and engineer in us that regulates the life functions of the psyche as a whole.

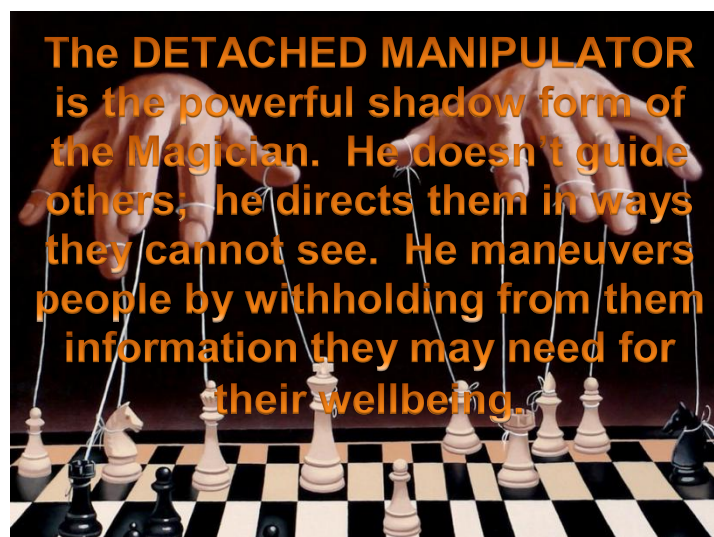
The Magician often comes on line in a crisis.

He is the pattern of thoughtfulness and reflection - the capacity to detach from inner and outer storms and to connect with deep inner truths and resources.

In his fulness he is immovable in his stability, centeredness, and emotional detachment.

He is not easily pushed or pulled around.

To access the Magician within, we need to enter a sacred inner space, perhaps by taking a long walk in nature, by gazing into a camp-fire, withdrawing into some kind of silent contemplation, prayer, or meditation.



13.

He charges heavily for the little information he does give, which is usually just enough to demonstrate his superiority and great learning.

The shadow Magician is not only detached, he is also self-serving and cruel.

He is the teacher who attacks his students, seeking to crush their enthusiasm.

He is the medical specialist who withholds vital information from his patients.

He is the lawyer who charges outrageous fees and doesn't inform his client that the case is actually hopeless.

He is the politician whose promises are empty and lines his own pockets with graft money.

Through his skillful use of images and symbols that appeal to the wounds of his fellow human beings, he is the charlatan who rattles his beads and shakes his feathers, the witch doctor, the con-man.

The man under the power of the Manipulator not only hurts others with his cynical detachment from the world of human values, he also hurts himself.

This is the man who thinks too much, who stands back from his life, and never lives it.

He may be caught in a web of pros and cons about his decisions and lost in a labyrinth of reflective meanderings from which he cannot extricate himself.

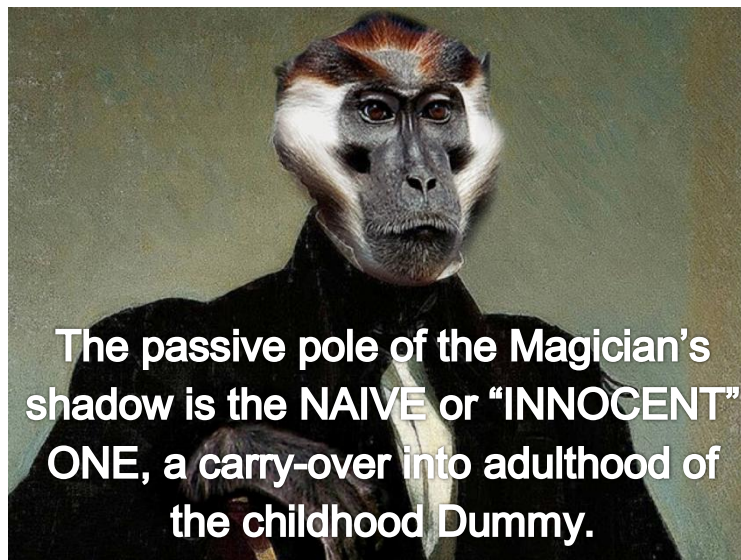
He is afraid to leap into battle. He can only sit on his rock and think.

He is the hair-splitter; in his fear of making a wrong decision, he makes none.

He is withholding from others, not sharing what he knows, and eventually feels isolated and lonely.

The years pass. He wonders where the time has gone. And he ends by regretting a life of sterility.

By cutting himself off from relatedness with others, he has cut off his own soul.



The man who is possessed by the "Innocent" One wants the power and status that belongs to the Magician, but he doesn't want take the responsibilities that belong to a mature man.

He doesn't want to know himself, and he doesn't want to make the great effort necessary to become skilled at containing and channeling power in constructive ways.

He wants to learn just enough to derail those who *are* making worthwhile efforts.

While he is protesting the innocence of his hidden power motives, the "Innocent" One, "too good" to make any real efforts himself, criticizes, deflates, or blocks others and seeks their downfall.

His underlying motivation comes from envy of those who act, who live, who share.

He is also afraid that others may discover his lack of energy and throw him off his very wobbly pedestal.

His detachment and his "impressive" behaviour, his deflating remarks, his hostility towards questions, even his accumulated expertise, are all designed to cover his real inner desolation and hide his actual lifelessness and irresponsibility.

Such men are slippery and elusive.

They parry our attempts to confront them, thus keeping us off balance by seducing us into an endless process of questioning our own motives and intuitions about their behaviour.



The Hero energy mobilizes the boy's delicate Ego structures to enable him to break with the Mother at the end of boyhood and tackle the difficult tasks that life is beginning to assign to him.

The Hero energy calls upon a boy's masculine reserves, in order to establish his independence and competence, for him to be able to experience his budding abilities, to push the outside of the envelope of boyhood, and test himself against the difficult, even hostile, forces of the world.

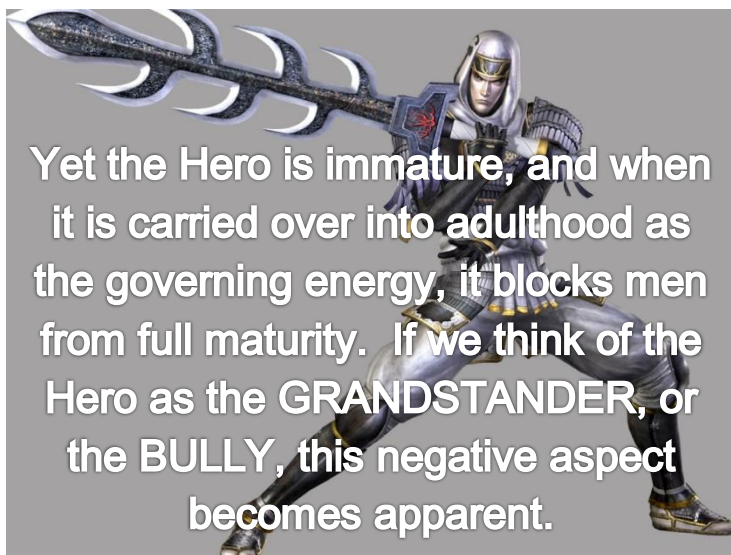
The Hero enables the boy to begin to assert himself and define himself as distinct from all others, so that ultimately, as a distinct being, he can relate to others fully and creatively.

The Hero throws the boy up against limits. It connects him with his courage and strength.

It encourages him to dream, and empowers him to strive for goals against difficult odds.

It is generally assumed that the heroic approach to life, or to a task, is the noblest, but this is only partly true.

The Hero is, in fact, only an advanced form of Boy psychology - the most advanced form, the peak, actually, of the masculine energies of the boy, the best in the adolescent stage of development.



The boy, or the man, who is under the influence of the Bully intends to impress others. His strategies are designed to proclaim his superiority, and his right to dominate those around him.

He claims center stage as his birthright.

If his claims to special status are challenged, watch the ensuing rageful displays! He will verbally or physically assault those who question his inflation, thus revealing his underlying cowardice and deep insecurity.

15.

He is not a team player.

He is the hot-shot junior executive, salesman, revolutionary, or stock market manipulator.

He is the soldier who takes unnecessary risks.

He is the young doctor who is at war with death.

The Hero does not recognize his limitations.

He has an inflated sense of his own importance and his abilities, convinced that he is invulnerable.

Only the "impossible dream" is for him; he thinks he can "fight the unbeatable foe" and win.

But if the dream really is impossible, and if the foe really is unbeatable, then the Hero is in for trouble with his infantile god-like pretensions.

He will shoot himself in the foot, in the end.

As is the case with the other immature masculine forms, the Hero is overly tied to the Mother.

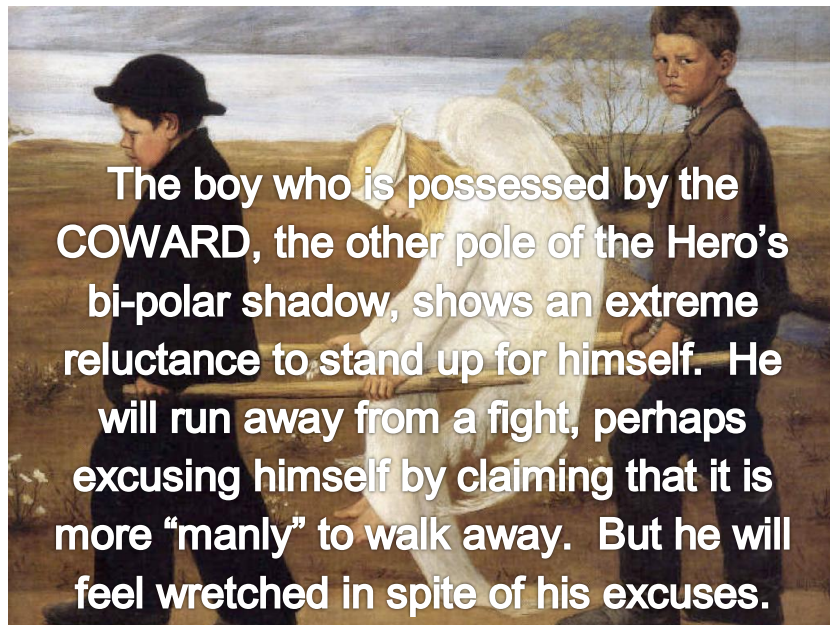
But he has a driving need to overcome her.

He is locked in mortal combat with the feminine, striving to conquer it and to assert his masculinity.

In legends we are never told what happens once the Hero has slain the dragon and married the princess.

We don't hear what happened in the marriage, because the Hero doesn't know what to do with the Princess once he's won her.

He doesn't know what to do when things return to normal.



The Coward will allow himself to be bullied emotionally and intellectually.

When someone else is forceful with him, he will cave in.

He will submit to pressure. He will feel invaded and run-over.

When he has had enough of this, however, the hidden grandiosity of the Bully within him erupts suddenly, and he will launch a verbal or physical attack upon his enemy.

The "death" of the Hero is the "death" of boyhood and the birth of manhood.

It means that a boy (or a man) has finally encountered his limitations.

He has met the enemy, and the enemy is himself.

He has met his own dark side, his very unheroic side.

He has fought the dragon, and been burned by it.

He has overcome the Mother and then realized his incapacity to love the Princess.

The "death" of the Hero signals the end of arrogance and insensitivity, and a boy's or a man's encounter with true humility.

This opens the way for the mature Warrior to come on line.



The history of our species has been defined in large part by war.

Around the planet, warfare has reached such monstrous proportions that aggressive energy itself is looked upon with deep suspicion and fear.

This is the age in the West of the "soft masculine."

Liberal Churches and Psychologists have played their role in attempting to cut off masculine aggressiveness.

But, like all *repressed* energies, it goes underground, only to resurface in the form of emotional and physical violence - warfare, infanticide, child abuse, kidnapping, theft, and murder continues to fill the world's prisons with - mostly male - perpetrators.

If the Warrior is an instinctual energy form, then it is here to stay.

And it pays to face it: the Warrior is a basic building block of masculine psychology, rooted in our genes.

What is the hidden energy form behind most sports, behind street gang warfare, soccer hooliganism, and all the violence in movies?

Human beings are governed by instincts, the same instincts that govern the feelings and behaviours of other animals - not the least of which is the urge to fight.

The Warrior energy is indeed universally present in men and in the civilizations we create, extend, and defend.

It is a vital ingredient in our world-building and plays an important role in extending the benefits of the highest human virtues and cultural achievements to all of humanity.

The Warrior in his fullness amount to a way of life, what the Samurai called a *do*.

These characteristics constitute the Warrior's Destiny, Dharma, Ma'at, or Tao, a spiritual or psychological path through life.

Aggressiveness is a stance towards life that rouses, energizes, and motivates.

The Warrior energy pushes us to take offensive and to move out of a "holding" position about life's tasks and problems.

The Samurai and Spartan traditions proclaim that there is only one position in which to face the battle of life: forward and frontally.

Proper aggressiveness, in the right circumstances, - circumstances strategically advantageous to the goal at hand - is already half the battle.

How does a man accessing the Warrior know what aggressiveness is appropriate under the circumstances?

He knows through clarity of thinking, and discernment.

The Warrior is always alert and awake. He knows how to focus his mind and his body.

He is what the Samurai called "mindful." He is a "hunter" in the native American tradition.

He knows what he wants, and how to get it. He is a strategist and a tactician.

Unlike the immature Hero, he realistically assesses his capacities and his limitations.

The Warrior traditions all affirm that, in addition to training, what enables a Warrior to reach clarity of thought is living with the awareness of his own imminent death. Rather than depressing him, this awareness leads him to an outpouring of life-force and to an intense experience of his life.

Every act counts.

The Warrior doesn't think too much, doesn't hesitate.

He can make split-second decisions and then act decisively.

But his actions are trained through the exercise of self-discipline.

He has skill, power, accuracy, and both inner and outer control.

The Warrior never acts to reassure himself that he is as potent as he hopes he is.

He never spends more energy than he has to. And he doesn't talk too much.

His skill is first of all control over his own mind and his attitudes.

He has great courage, takes responsibility for his actions, and the capacity to withstand pain, both psychological and physical.

Unlike the Hero's loyalty, which is primarily to himself, the Warrior shows loyalty and commitment to something larger than himself - a cause, a god, a people, a principle, a marriage.

When a man's psyche is organized around his central commitment, he shows endurance and perseverance, and it eliminates a great deal of human pettiness and personal Ego.

Women are often bewildered because a man is emotionally detached, and distant, as long as he is the Warrior.

This attitude is part of the clarity of his thinking.

It is not that he doesn't want to share his feelings; he looks at his tasks, decisions, and actions dispassionately and unemotionally.

The Warrior is often a destroyer.

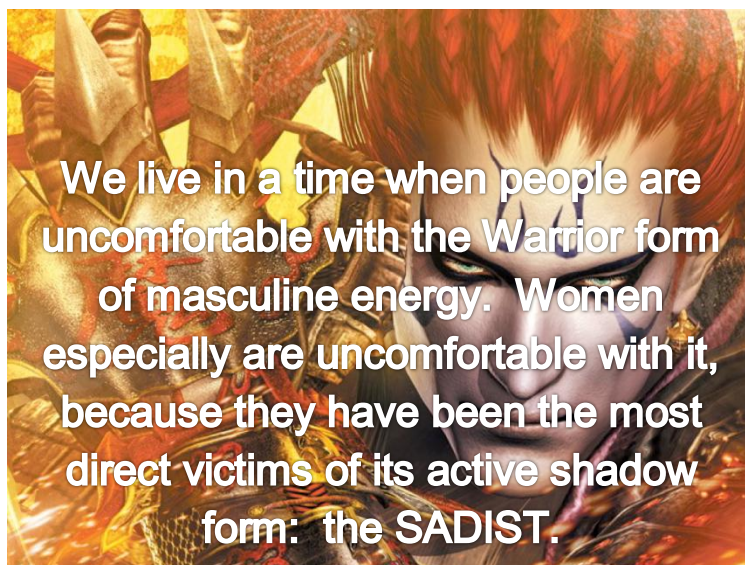
But the positive Warrior destroys only what needs to be destroyed in order for something fresh, more alive and virtuous to be created.

And in the very act of destroying, often the Warrior energy is building new civilizations, new commercial. artistic. spiritual. or personal ventures.

When the Warrior energy is connected with the other mature masculine energies - the King, the Magician, and the Lover, something truly splendid emerges.

When, however, the Warrior operates on his own, the results can be disastrous.

This is when the bi-polar shadows of THE SADIST or THE MASOCHIST can take over.



The Sadist is the heartless killing machine in society. He runs his family like a miniature Boot Camp.

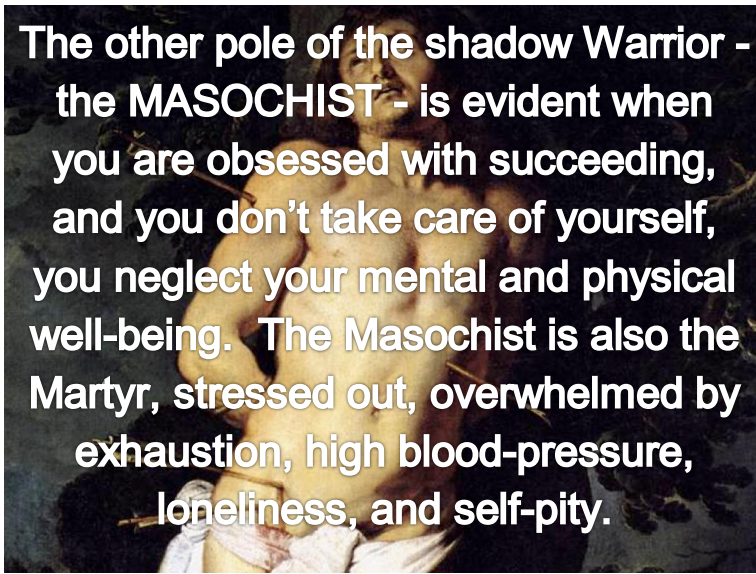
He is commanding, deprecating, critical, and cruel towards his wife and children.

Like Darth Vader, he constantly has his emotional "sword" out, swinging at everyone.

The Warrior as avenging spirit comes into us when we are very frightened and very angry.

The Sadist hates the “weak,” the “helpless,” and the vulnerable, which is really the Sadist’s own hidden and projected cowardly Masochist.

The Sadist is unsure of his own masculine power; he is still battling against what he experiences as the frightening power of the feminine, and against everything supposedly “soft,” emotional, or relational.



The other pole of the shadow Warrior - the MASOCHIST - is evident when you are obsessed with succeeding, and you don't take care of yourself, you neglect your mental and physical well-being. The Masochist is also the Martyr, stressed out, overwhelmed by exhaustion, high blood-pressure, loneliness, and self-pity.

The Masochist doesn't know when to quit an impossible relationship, or a frustrating job.

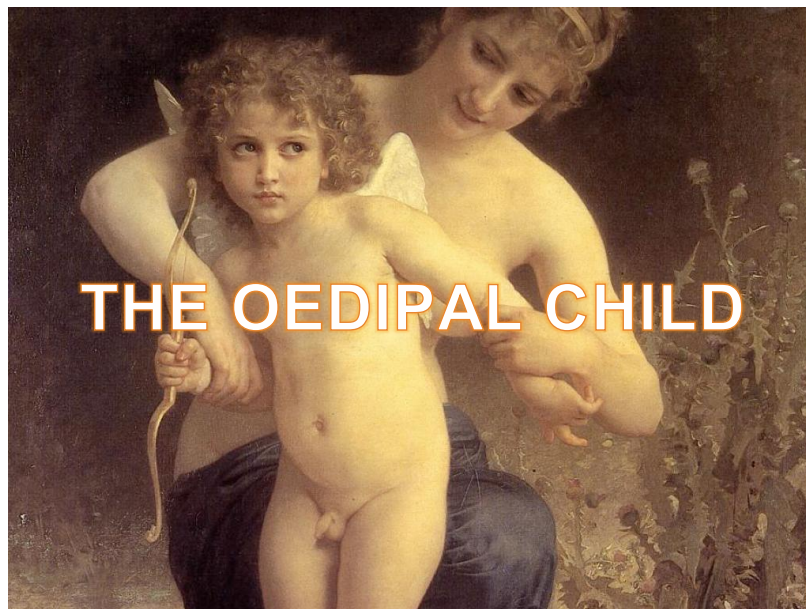
He ignores the danger signs, can't cut his losses, digs in and works harder, and then explodes in a sadistic outburst of verbal or even physical violence.

A man possessed by the passive pole of the Masochist will dream, but not be able to act decisively to make his dreams come true. He will lack vigour and be depressed.

He lacks the capacity to endure the pain necessary for the accomplishment of any worthwhile goal.

He mopes and procrastinates. He avoids confrontation and conflict.

He makes promises, and then ducks and dives. He is defeated before he starts.



Oedipus was a Greek prince who was abandoned to die as a baby because there was a prophesy that he would some day kill his father. However, he was rescued and raised by strangers.

As a young man, he killed King Laius in a fight, not knowing it was his father.

He then fell in love with and married Queen Jocasta, not knowing that she was his mother.

These tragic events destroyed Oedipus and the whole kingdom.

The underlying psychological truth in the story is that Oedipus was unconsciously inflated.

He was struck down by the gods for killing his father (the “god”) and marrying his mother (the “goddess”).

Thus, he was destroyed for the inflation of his unconscious pretensions to godhood.

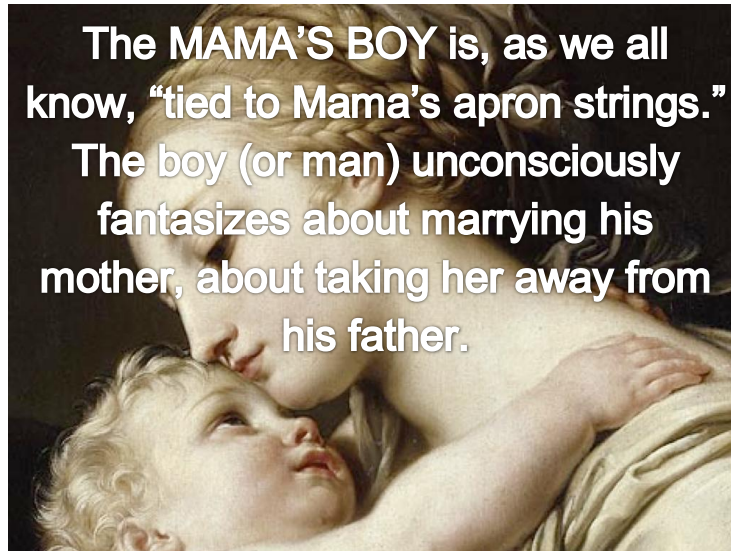
For every child, from a developmental point of view, Mother is the goddess and Father the god.

Boys who are too bound to the Mother, get hurt.

This myth illustrates that all immature masculine energies are overly tied, one way or another, to Mother, and are deficient in their experience of the nurturing and mature Father.

There is also the story of Adonis, who became the lover of Aphrodite, the goddess of love.

A mortal boy making claims on a goddess could not be tolerated, so Adonis was struck down by a wild boar (really, a god in animal form - the Father) and killed.



The MAMA'S BOY is, as we all know, "tied to Mama's apron strings." The boy (or man) unconsciously fantasizes about marrying his mother, about taking her away from his father.

If there is no father, or a weak father, this Oedipal urge is all the stronger, and this crippling side of the Oedipal Child's bi-polar shadow may possess him.

The Mama's Boy often gets caught up in chasing the beautiful, the poignant, the yearning for union with Mother from one woman to another.

He can never be satisfied with a mortal woman, because he is seeking the immortal Goddess.

The Oedipal Child, inflated beyond human dimensions, cannot be bound to one woman.

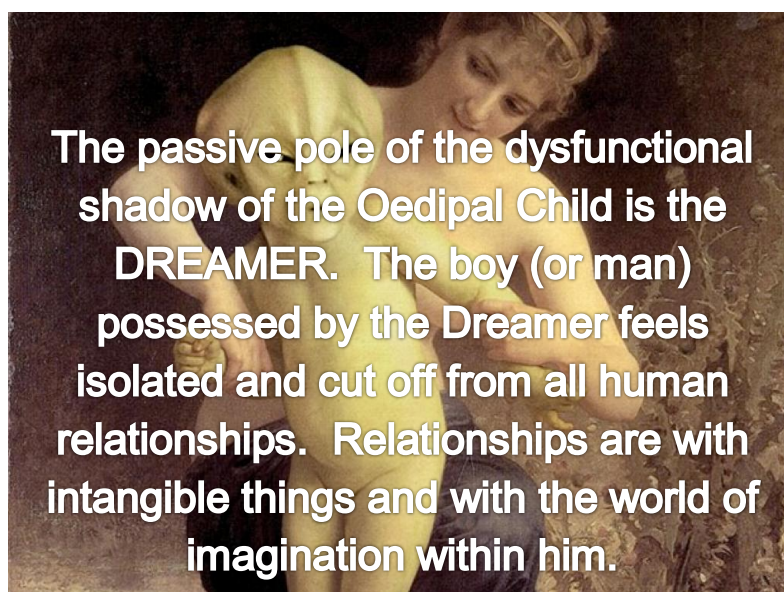
This immature boy or man is autoerotic. He may compulsively masturbate.

He may be into pornography, seeking the Goddess in the nearly infinite forms of the female body.

He is seeking to experience his masculinity, his phallic power, his generativity.

Like all immature energies, he just wants to be.

He does not want to do what it takes to actually have union with a mortal woman and to deal with all the complex feelings involved in an intimate relationship. He does not want to take responsibility.

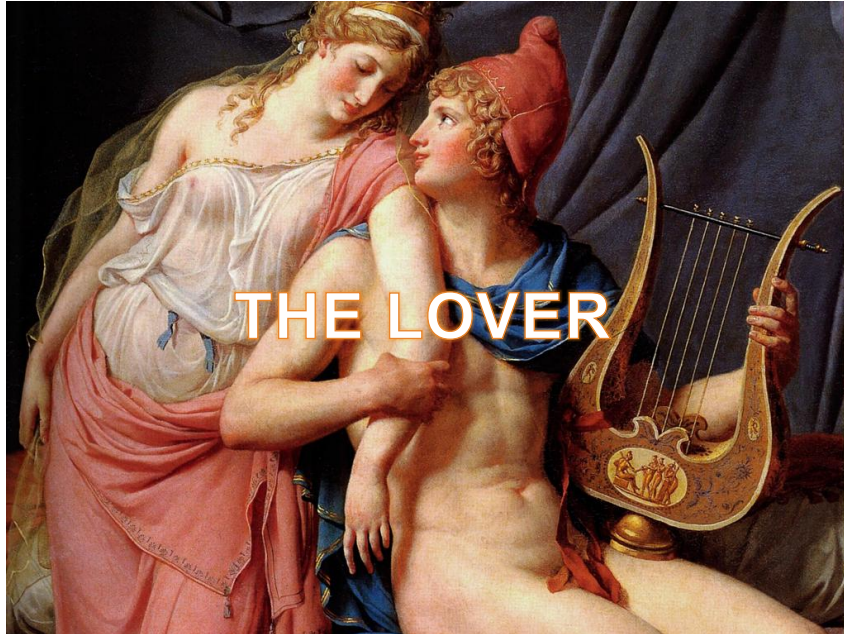


The passive pole of the dysfunctional shadow of the Oedipal Child is the DREAMER. The boy (or man) possessed by the Dreamer feels isolated and cut off from all human relationships. Relationships are with intangible things and with the world of imagination within him.

The Dreamer accomplishes little and appears withdrawn and depressed. His dreams tend to be melancholy, on the one hand, or highly idyllic and ethereal, on the other.

The Dreamer's isolated, ethereal behaviour may mask the hidden, and opposite, pole of the Oedipal Child's shadow, the Mama's Boy.

What this boy really shows, in a roundabout way, is his pique at failing to achieve possession of the Mother. His grandiosity in seeking to possess the Mother lies hidden under the Dreamer's depression.



The mature Lover is passionate and has a sense of wonder and a deep appreciation for and connectedness to his inner depths, with others, and with all things.

He is warm, related, connected, affectionate, alive, enthusiastic, energized, romantic about his life, his goals, his work, and his achievements.

The Lover in a man expresses his connectedness to Mother - the primal relationship for all of us. His sense of the mystic oneness and mutual communion of all things comes out of his deep yearning for the infinitely good, infinitely nurturing, infinitely beautiful Mother.

This Mother is not his real, mortal mother.

Rather, the Mother that he senses beyond his own mother who disappointed him in many ways. *She* is beyond all the beauty and feeling (what the Greeks called Eros) in the world.

The Great Mother - the Goddess in her many forms - is what he experiences in the deep feelings and images of his inner life.

The Lover is the primal energy pattern of vividness, aliveness, and passion. It lives through the great primal hungers for sex, food, wellbeing, reproduction, creative adaptations to life's hardships, and ultimately a sense of meaning, without which we cannot really live.

The Lover is the energy of sensitivity to our outer environment - our "sensation function," that is focused on all the details of sensory experience, the function that notices colours and forms, sounds, tactile sensations, and smells.

The Lover also monitors the changing textures of our inner psychological world as it responds to incoming sensory impressions.

The Lover is the archetype of play and of "display," of healthy embodiment, of being in the world of sensory pleasure and in one's own body without shame. He is deeply sensual - sensually aware and sensitive to the physical world in all its splendour.

He often experiences the tension between sensuality and morality, between love and duty, between "amor" (passionate experience), and "Roma" (responsibility, law and order).

21.

The Lover is related and connected to people, things, and the world, and he feels compassionately and empathetically united with them. He has immediate and intimate contact with the underlying connectedness of all that is. His spirituality may find expression in mysticism, or psychic awareness.

The man under the influence of the Lover wants to touch and be touched, physically and emotionally. He recognizes no boundaries. He wants to live out the connectedness he feels.

This is why the ethical or moralistic religions have traditionally persecuted the Lover. Sensuous pleasures (the foremost of which is sex) must be avoided.

The world - the object of the Lover's devotion - is seen as evil.

Painters, musicians, poets, sculptors, and writers are often "mainlining" the Lover. Any artistic or creative endeavour and almost every profession, from farming to stockbroking, from house painting to computer software designing, is drawing upon the Lover for creativity.

So are connoisseurs, those men who really appreciate fine foods, wines, coins, trains, cars, and a host of other material objects.

We feel the Lover most strongly in our love lives.

Some men literally live for the thrill of "falling in love"- that is, falling into the power of the Lover.

In this ecstatic consciousness, we delight in our beloved and cherish her (or him) in all her beauty of body and soul.

Through our emotional and physical union with her, we are transported into a Divine world of ecstasy and pleasure, on the one hand, and pain and sorrow, on the other.

Monogamy arises out of the "amor" form of love, in which one man and one woman give themselves to each other alone - body and soul.

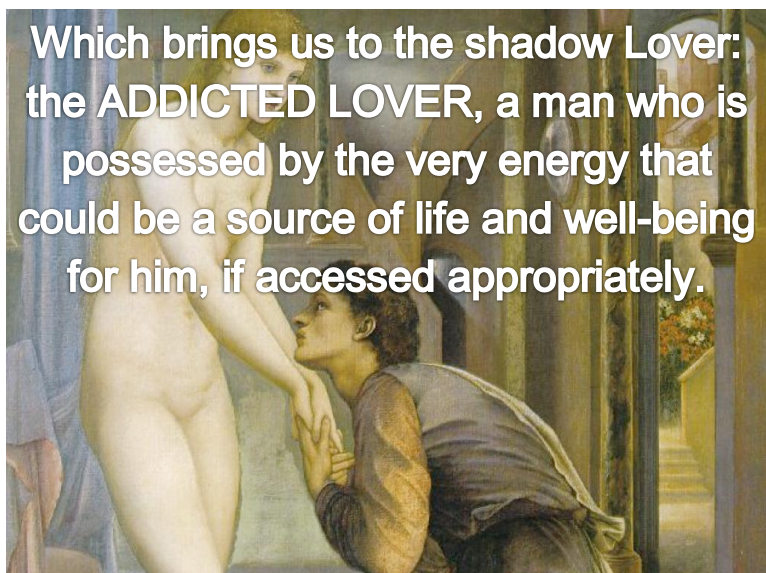
It shows up in the mythological world in stories about the Egyptian god Osiris and his wife, Isis, and in Hindu mythology, in the undying love between Shiva and Parvati.

But mythology also shows serial monogamy, polygamy, and promiscuity.

In Hindu mythology, there is Krishna's love for the *gopis*, the female cowherds.

Zeus had many beloveds, both human and divine.

The biblical kings David and Solomon had large harems of delectable women.



As long as he is possessed by a shadow of an archetype, however, the energy works to his destruction and to the destruction of others around him.

The most forceful and urgent question in a man identified with the Addicted Lover is:

"Why should I put any limits on my sensual and sexual experience of this vast world, a world that holds unending pleasures for me?"

22.

The primary and most deeply disturbing characteristic of the Addicted Lover is his lostness.

This man becomes literally lost in an ocean of the senses.

The slightest impression from the outer world is enough to pull him off center.

Pulled first this way and then another, he is not the master of his own fate.

He becomes the victim of his own sensitivity.

He becomes enmeshed in the world of sights, sounds, smells, and tactile sensations.

He can get lost in debt, and lose his family as he spends all his money on his passion.

He may show an addictive personality, who can't stop eating, or drinking, or using drugs.

His lostness shows up in the way he lives for the pleasure of the moment only, and locks him into a web of immobility from which he cannot escape.

This is what the Hindus call *maya* - the dance of illusion, the intoxicating (addictive) dance of sensuous things that enchants and entralls the mind, catching us up in the cycles of pleasure and pain.

The Addicted Lover is unable to detach himself from his feelings, from a destructive relationship, or habit.

In his lostness, he is eternally restless.

This is the man who is always searching for something.

He doesn't know what he is looking for, always seeking some other excitement, or adventure, unable to settle down.

He has an insatiable hunger to experience some vague something that is just over the next hill, no matter what the cost to the mortal man, who badly needs, as all mortal men do, merely human happiness.

Monogamy is the product of a man's own deep rootedness and centeredness.

He is bounded, not by external rules, but by his own inner structures,

by his own sense of his masculine well-being and calm, and his own inner joy.

But the man moving from one woman to another, is a man whose own inner structures have not yet solidified.

Because he himself is fragmented within, he is pushed and pulled by the illusory wholeness he thinks is out there in the world of feminine forms and sensual experiences.

For the Addict, the world presents itself as tantalizing fragments of a whole.

Caught in the foreground, he can't see the underlying background.

He unconsciously invests the finite fragments of his experience with the power of the Unity, which he can never experience.

This is demonstrated in the addiction to pornography.

This man collects photographs of nude women and marvels at the beauty of their parts.

But he can't experience a woman as a whole being physically and psychologically, and certainly not as a unity of body and soul, a complete person with whom he can have an intimate, human relationship.

There is an unconscious inflation in this idolatry, for the mortal man in this frame of mind is experiencing these images in the infinite sensuality of the God who made them in all their variety, and who delights in the fragments of his creation.

This man, captured by the Addicted Lover, is unconsciously identifying himself with God as Lover.

The restlessness of a man under the power of the Addict is an expression of his search for a way out of the spider's web. "Stop the world, I want to get off!"

But instead of taking the only way out there is, he struggles and deepens his predicament.

He is thrashing in quicksand and just sinking deeper.

This happens because what he thinks is the way out is really the way deeper in.

Whether it is through sex, romance, or drugs, what the Addict is really seeking is the ultimate and continuous "orgasm," the ultimate and continuous "high."

Each time his woman confronts him with her mortality, her finitude, her weakness and limitations, hence shattering his dream of *this time* finding the orgasm without end - the illusion of perfect union becomes tarnished.

He saddles his horse and rides out looking for renewal of his ecstasy.

23.

He needs his "fix" of masculine joy. He just doesn't know where to look for it.
He ends by looking for his "spirituality" in a line of cocaine.

The Addict has "boundary issues."

For a man possessed by the Addict, there are no boundaries.

The lover does not want to be limited. He is really a man possessed by the unconscious.
He has insufficient boundaries between his conscious Ego and the overpowering force of the unconscious.

The oceanic chaos of the unconscious is imagined in many mythologies as feminine.

It is the Mother, and it represents the baby boy's sense of merging with her.

The Addicted Lover has unresolved Mother issues.

What he needs is to develop his masculine Ego structures outside the "feminine" consciousness.

In his affairs he plays out his need to distance himself from the
overpowering "Bad Mother" (represented by his jealous and furious wife)
and his desire to merge with the "Beautiful Mother" (represented by his adoring and submissive mistress.)

He needs to go back to the Hero stage of masculine development and slay the dragon
of his over-connectedness with his mortal mother and with the Mother.

This is exactly what the Addict prevents him from doing.

It stands opposed to boundaries.

But boundaries, constructed with heroic effort, are what a man possessed by the Addict needs most.

He doesn't need more oneness with all things. He's already got too much of that.

What he needs is distance and detachment.

He must destroy the alluring and enchanting "feminine" beauty that would keep him from his manhood.

The need to detach from and to contain the chaotic power of the "feminine" unconscious
accounts for the masculine sexual perversions,
especially those that show up in "bondage" and in the violent sexual humiliation of women.

These are all attempts to repudiate in order to disempower the overwhelming power
of the unconscious in our lives.

If the Mama's Boy's desire is to touch what is forbidden, to touch - that is, the Mother -
and to cross boundaries that he regards as being artificial -
the Addict must learn about the usefulness of boundaries the hard way.

He must learn that his lack of masculine structure, his lack of discipline, and his authority problems
will inevitably get him into trouble.

He will lose his job, and his wife will leave him.



24.

We will feel sterility and flatness, a lack of enthusiasm. We will feel bored and listless.

We may find ourselves speaking in a monotone.

We may find ourselves alienated from our family, our co-workers, and our friends.

In short, we will become depressed.

People who are habitually possessed by the Impotent Lover are chronically depressed.

They feel a lack of connection with others, and they feel cut off from themselves.

They don't really know what they are feeling. They don't remember their dreams.

What happens is that a shield goes up between the conscious Ego and the emotions in the body.

This disconnection can reach such serious proportions that the person may start speaking about himself in the second or even the third person.

Instead of saying, "I feel" he may say "You feel," or "A person feels."

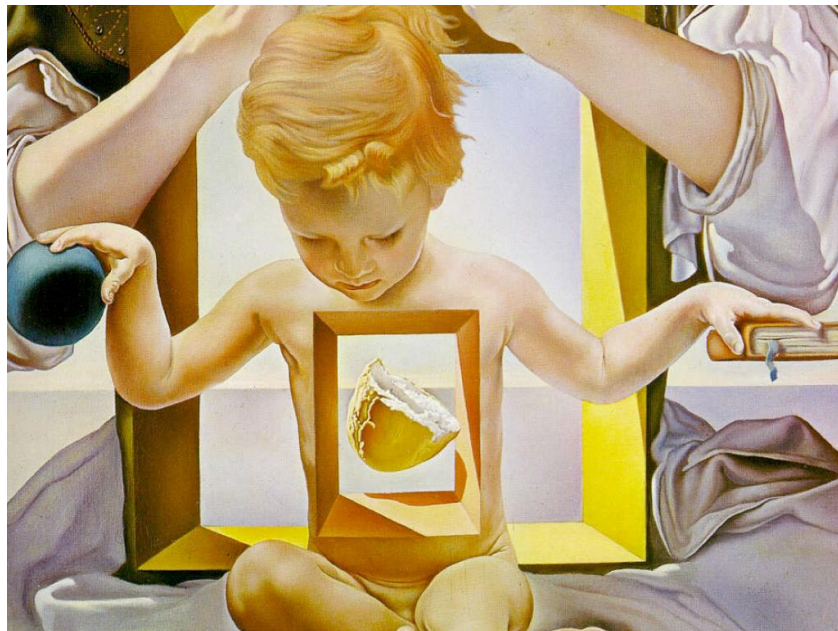
He may have a sense of himself as unreal. He life may seem like a movie he is watching.

His zest for life is gone. He may feel there is nothing to live for.

He has smouldering anger against his wife, work stress, money worries.

This man has regressed into a pre-sexual boy, or he is mainlining the Warrior or the Magician.

His sexual and sensual sensitivity has been overwhelmed by other concerns.



BOOKS ABOUT MALE PSYCHOLOGY

Robert Moore & Douglas Gillette: KING, WARRIOR, MAGICIAN, LOVER.

Robert Bly: IRON JOHN: A BOOK ABOUT MEN.

James Hollis: UNDER SATURN'S SHADOW: THE WOUNDING AND HEALING OF MEN.

Robert Johnson: HE: UNDERSTANDING MASCULINE PSYCHOLOGY.

Robert Johnson: WE: UNDERSTANDING THE PSYCHOLOGY OF ROMANTIC LOVE.