

**The British Association of
Psychotherapists**

**NOT TO BE
TAKEN AWAY**

BULLETIN No. 11

October 1979

**FOR
REFERENCE ONLY**

**B.A.P. LIBRARY
37 Mapesbury Rd.
London NW2 4HJ**

THE BRITISH ASSOCIATION OF
PSYCHOTHERAPISTS

---ooOoo---

COUNCIL

Christopher Bolas
Joan Craddock
Hugh Gee
Sally Hornby
Victor Kanter
Arnold Linken
Elspeth Morley
Cyril Richards
Jeremy Shaw
Betty Sheale
Margret Tonnesmann
Erich Winter

B.A.P. LIBRARY
37 Mapesbury Rd.
London NW2 4HJ

Secretary:

Mrs Judith Lawrence, 121 Hendon Lane, London N3 3PR
01 346 1747

Honorary Treasurer:

Mr J H Dyson, 2 Hutchings Walk, London, NW11

-oo--oo--ooOoo--oo--oo-

SPECIAL BULLETIN

in honour of

MARIANNE JACOBY

on the occasion of her retirement from the Council of the B.A.P.

"CREATIVITY IN THE SECOND HALF OF LIFE"

Marianne Jacoby	page 4
D D Howell	page 13
Rosemary Gordon	page 19

FULL MEMBERS

Dr Robert Andry
 R Balbernie
 Miss Charlotte Balkanyi
 Mrs. Paula Bar
 C Edward Barker
 Dr Christopher Bolas
 Dr Johanna Brieger
 P J Casement
 Dr Cecilia Clementel
 Mrs Sheila Chesser
 Mrs Joan Craddock
 Dr. Gerard Cutner
 Dr. Margot Cutner
 Robin Davis
 Dr Paul de Berker
 Dr. P de Mare
 Mrs B Dockar-Drysdale
 Mrs Hilde Eccles
 Dr A W F Erskine
 Nathan Field
 Dr Betty Foucard
 Hugh Gee
 Dr Rosemary Gordon
 A J Grainger
 Dr Marcus Gregory
 Herbert Hahn
 Mrs Dragana Handja
 Jeremy Hazell
 Mrs Daphne Himmel
 Dr Earl Hopper
 Miss Sally Hornby
 Miss Eugenia Huneus
 Mrs Marianne Jacoby
 Dr Matthew Josafat
 Victor Kanter
 Jafar Kareem
 Miss Josephine Klein
 Mrs Berenice Krikler

Mrs R Ledermann
 Dr Arnold Linken
 Mrs Alison Lyons
 Mrs Harriet Machtiger
 Mrs Michal Margalit
 Miss Adele Mittwoch
 Mrs Margaret Mizen
 Mrs Elspeth Morley
 Robert Morley
 Frank Orford
 Dr Lola Paulsen
 Mrs R M V Phillips
 Miss F Pollok-Morris
 Rev John Ralphs
 Mrs T Raynal
 Cyril Richards
 Simon Rodway
 Dr Maria Rosen
 Miss Glanrydd Rowlands
 Miss Joan Rubinstein
 Miss Jean Scarlett
 Mrs Ilse Seglow
 Dr Jeremy Shaw
 Miss Betty Sheale
 Dr Peter Shoenberg
 Dr Marie Singer
 Stuart Smith
 Miss Joan Stapleton
 Mrs Judith Stephens
 Miss Mary Swainson
 Dr Margret Tonnesmann
 Dr Estela Welldon
 Dr John R Wilson
 Dr Erich Winter
 Dr H H Wolff
 Dr Anne Zweig

ASSOCIATE MEMBERS

Dr J W Anderson
Mrs Jean Arundale
Mrs Stella Bellis
Dr Joseph Berke
Wolf Blomfield
Dr M Christie Brown
Mrs May Chu
Mrs Christine Cochrane
Mrs Hazel Danbury
Mrs Anna Davis
Mrs Shirley Elliott
Miss Barbara Fowles
John S Gordon
Miss B Gormly
Miss Juliet Greenup
Mrs N M Hadzianesti
Rev Gordon Harris
Mrs Tirril Harris
Rabbi A S Herman
Mrs G E Heap
Dr Ruth Hirons
Mrs Anne Hurry
Rev Eric Hutchinson
Dr Svetlana Ilieva

Mrs Sophie Linden
Derek M Linker
Dr Nydia Lisman
Mrs Ann Mankowitz
Mrs Selina Marsoni
David Newstead
Okeke Azu Okeke
Peter Owtram
Miss Valerie Perdrau
Mrs Zelda Ravid
Mrs Joan Reggiori
Miss Renee Roseman
Miss Rosemary Russell
Dr G Seaborn Jones
Mannie Sher
Miss Irene Sinanoglou
Basil Smith
Mrs Hester Solomon
Mrs M R Stumpf
Mrs Denise Taylor
Dr John Tsiantis
Paul Vernon
Miss Faith Vernor Miles

-ooOoo-

Seminars 1980

at 8.30 p.m., 76a New Cavendish Street, W1 (London Marriage Guidance Council)

January 31st
February 28th
March 20th
April 24th
May 15th
June 26th

Dr. Jeremy Holmes
Mrs. Clare Winnicott
Nathan Field
Mrs. Arna Davis
Mrs. Jane Temperley
Dr. Dinora Pines

-ooOoo-

All communications for publication should be sent to the Editor, 58 Roupell Street, London, SE1. Three copies, typed in double spacing with wide margins, please.

CREATIVITY IN THE SECOND HALF OF LIFE

Marianne Jacoby

The majority of our members and guests are in or are entering into the second half of life. To start with, I would like to say that being a Jungian in the second half of life is quite a worth-while existence. Not only are there ample models to keep me company, there are guidelines to keep me on the move towards that unknown goal of fulfilment.

But when and how - precisely - does the second half begin? Jung put the turning point between the first and second half at thirty-five, certainly before the dangerous forties. It is early for our generations' longevity. I would put the turning point somewhat later and give the second half a run up to one hundred and five years of age, even though there would be no equal halves, as there should be if I would be a mathematician. If I were to pin down my and your identity in that span of time, I could say that I am in "upper second" according to my age-group, whereas most of you are "lower seconds", as most of you seem to be younger than I am.

The second half of life can be entered upon, if the foundation of our existence in society has been laid down together with a growing sense of our individual significance. The style of life in early adulthood is of necessity extraverted, if some foothold on the social ladder is to be gained and maintained.

However, these are the very attitudes which must undergo a change during and after the middle of life, when conflicts arise between opposing points of view. It is these which propel us from the first into the second half of life. Thus a boisterous, youthful extraversion will have to make way to an increasing need for introverted creativity, and those collective models of how to be an adult will collide with a new urge for being more oneself. Hence, in the later stages of our development - which I like to imagine as an unfolding rather than as an ever-ascending progress- our ways of being creative will find new patterns. The very experience of time begins to change. Whereas in one's early years time seems 'long' and inexhaustible, later in life time seems 'short' and there is never enough of it.

I have been guided here not only by Jung, but also by a Freudian analyst, Professor Elliott Jaques, who wrote an essay on "Death and the mid-life crisis". Much like Jung, Jaques perceives a sudden turn-about of the quality of creativity during the middle thirties. Jaques distinguishes three different kinds of creative crises: creativity before the mid-thirties may exhaust itself in "Sturm und Drang" - ecstasy and frenzy - and come to a sudden stop before the fortieth year is reached. But the other two types of crisis, leading in to the second half of life, appear to be less violent, and I am more concerned with these. Jaques finds that a creative capacity may only begin to show itself during the middle thirties; alternatively, a decisive change may then take place in the quality and content of creativity.

I am wondering whether you can identify yourselves with the latecomers, who appear on the scene at quite a mature age, or whether you found that your creativity was always there but changed its aims and emphasis.

I claim for myself the first category. I had no remarkable bouts of creativity before my mid-thirties, but I did experience a more steady creative participation in the whole movement of psychotherapy during my forties - and from then on it became a lasting commitment. Of course, I am a late developer and I do everything ten years later than I should do it - including my retirement from the Council.

Back to Jung and his observations on the stages of life. Jung's stages presuppose his own, well-ordered, Swiss society, in contrast to ours. Ours has been shaken by two World Wars and their aftermaths.

However, Jung is right in that a well-ordered and affluent society supports its up-and-coming generations and their young families. Jung holds the view that this kind of productivity "money-making, social achievement, family and posterity are nothing but plain nature, not culture. Culture lies outside the purpose of nature". Then Jung asks the vital question: "Could by any chance culture be the meaning and purpose of the second half of life?" He implies the affirmative. Moreover, he observes that increasing consciousness awakens our psychic contra-sexual capacities which widen our individual horizon and enable us to make our contributions to culture later in our lives.

If we think of the masculine creativity in a mature woman, or of the feminine aspects which are creative in an adult man, we need to guard against getting stuck in those male and female stereotypes which our generation is just about to shed. But I could image that, for instance, the femininity in a woman psychotherapist would make her feel deeply, intimately, and intuitively, and to be nurturing, accomodating, and tolerant. Her masculine traits, completing and rounding off her feminine personality, would be her capacity for thinking discriminatively, with Apollonian distance, and being able to withstand the competitive achievements of her colleagues, including those of her male colleagues. They, in their second half of life, will have developed their capacity for imagination and increased sensitivity, and a sort of maternal capacity for tolerance and waiting.

But, should the contra-sexual abilities be missing, then creativity is sadly diminished. A woman therapist without a creative animus - her masculine psyche - misses out on the tranquility of the Apollonian view from the distance. She can empathize with her patients, is intimate in the extreme and will perceive her patients only as individuals, inevitably as Mr. or Mrs So-and-So. She is unable to generalise the archetypal patterns of character or of the gods who govern the neuroses.

Similarly, the male therapist without a developed anima - his feminine psyche - puts all the emphasis on theory-building and structure; intellectualising comes before experiencing. He lacks the Dionysian capacity for involvement and spontaneity. No ecstasy, no Maslowian peak-experience for him.

But even if inhibited, there is an unconscious urge in all of us that strives not only towards peaks, or depths for that matter, but towards an enoughness of everything. It is the self, in Jung's meaning of the term, that draws us towards fulfilment. Jung put the emphasis on completion, not on perfection. Perfection would overtax the ego and end up in paranoid tensions. Completion comes about when, in the second half of life, the hard core of the ego melts, as it were, into the greater self, thus becoming identical with its destiny. That is the way of individuation.

I wish to stress here the passive mode in which individuation is creating us.

The transition from the first to the second half of life happens to us: the maturing of facial expression and the ageing of our body. We are not consulted whether we want to grow old, we find ourselves getting there. Hence, the necessity to give in to this process and not to resist it.

I have often asked myself: Who, then, is individuated? Who is so creative and fulfilled as to be equally active as passive, equally male as female, equally introverted as extraverted? Jung implies a sense of completion at the end of our lives, but I feel this may be expecting too much. It leaves out of account the many lacunae in our lives, which simply never get filled. We call them the sins of omission - those things we have not done and, without knowing why, did not do when the opportunity seemed to be there all the time. But with hindsight it seems as if those undone things had to be left over, un-lived.

Completion is too big a word for me. The smaller goal of, say, a sense of enoughness, tempered with some resignation is closer to what I can experience. I assume that it could be reached by anybody, irrespective of their social origin, whether they live in peace or war time conditions, or in the First, Second, or Third Worlds.

Jung's comments on individuation are often more autobiographical than is generally applicable. Yet, they do contain an important message for us. Here is one of Jung's statements which he made when he was seventy-two years old: "Individuation does not shut one out from the world, but gathers the world to oneself."

This was certainly true for Jung. The world came to him. He attracted people of all walks of life who came to consult him. But it is not so true for us. I certainly do not want to bewail the fact that all the world does not come to join the Association. But I find that we are inclined to shut ourselves away from the world. Seen politically, in the wider sense of the word, we are an Association of inward-looking quietists. We are concerned with the inner world of childhood, and we lavish empathy and understanding on the baby and his mummy in the adult patient. We do not refer, or not enough for my liking, to the society around us. In order to pay for our therapies and for our time-

9

consuming need to regress, we must live in a social environment that is stable, reasonably prosperous, as well as democratic enough to give us our individual freedom. We are good therapists when we enable patients to find their own life-style. But such freedom of choice is possible only in a democratic society which we cannot value highly enough.

However, no society is devoid of tensions. The spirit of our time produces its own brand of manic-depressive confusion. The collective pathology reinforces, often quite undetected, the individual neuroses of our patient, or our own.

Moreover, our second half of life is contemporaneous with the second half of our century, as well as with the end of our millennium. The spirit of our time swings between extremes of opposites. The one pole gathers the optimists to itself, those who cannot but believe in a coming cornucopia, an unprecedented plenitude, produced by ever-improving technical skills and scientific inventions. The opposite pole attracts the pessimists, those who perceive the destructive implications of science, and who cannot but believe in the ultimate catastrophe which will kill us all at the turn of the millennium.

The more these opposing views are pushed apart, the more we are in danger of being sucked into one extreme at a time. Alternatively, we can erect such defences against this maelstrom that we live seemingly unencumbered by the collective madness. Quite frequently, the latter attitude is our way, the Association's way, out of the dilemma.

There is an imbalance between, on the one hand, the optimist's excessive extraversion, under the motto "more and faster is always better"; and on the other hand, the pessimist's introspection, with its guilt and anxiety, under the motto "it's all too little and too late".

Healthy extraversion in advanced age creates culture, as Jung means it, when future-orientated men and women found organisations which keep assets and excesses under conscious control.

Healthy introversion creates culture, when it is compensatory to the collective,

extraverted, and fiery creativity that produces the scientific innovations, the sudden changes in sociopolitical relations, and hence the uprooting of our group identities. Introverted activity counter-balances these momentous developments. The longer we have been around to witness all the happenings in the world, the more important will introverted creativity become.

For best results, introversion requires the quietude of a cloister and a room of one's own. Such a time alone can be beatific. It is not a withdrawal into narcissistic ruminations. But external stimuli should be diminished in order to give the internal stimulus a free reign. Mythological images may then emerge and give, quite unexpectedly, an individual meaning to seemingly disconnected facts and events. Or a long-denied desire can be fulfilled for restructuring the inner museum, as I call it, and to re-value its exhibits. Some exhibits may have been looked at all too often, while others might have been neglected. I cannot think of anything more 'my own' than the sequence of those internalisations and the cross-references to my history, my ancestry, and my casting ahead of my future.

I can understand that just for this reason, for this emphasis on individuality, our gurus, our Old Wise Men, tell us to forget the past. Castaneda's Don Juan in the West, and the Zen-Buddhists from the East, warn us to erase our individual history, lest we cannot travel light. But perhaps, the danger does not lie so much in delving into past events, as in using a value system that impels us to give good or bad marks to everything, and thereby casting all events into either success or failure. It is a habit which we acquire at school. It is also a feeling function which got stuck in the first half of life, when value-judgements tended to be crude and absolute. And it is mostly the young generation who cross the seven seas in search of gurus.

Later on, if and when the feeling function develops, values become more transparent, relative and refined, thus contributing to a prevailing peace of mind.

Advancing age has another satisfaction which is probably its saving grace, and that is the capacity for perceiving whole images, archtypal images, whole, not part-objects: to see people, events and things in their total context, as much as that is possible, without cutting corners, to let everything come in that

11

belongs together. Such an activity is not goal-directed, it is aimless, for its own sake; it has a momentum of its own.

It is a senex activity, combining, as it does, a unifying objectivity with far-sightedness, thus presenting the image of Saturn at its best. The image resides equally in women and men, and when it emerges, always in old age, it makes us look at our lives and creates order out of youthful muddle.

These collective images reflect or enact our prevailing moods, whether tranquil or ecstatic. Luxurious as such imagining may seem, it offers the best safeguard against the delusionary sense of being cut off from our psychic roots.

There is one image to which, I feel, we might be most receptive here to-night, irrespective of our age groups. It is the image of Chiron, the most ancient, perhaps least known Greek god of medicine. He taught his equally divine pupil, Asklepius, the art of healing.

Chiron, the wise centaur, had a horse's body, which signified in Hesiod's "Golden Age" a destructive aspect of earthly creatures, which, however, was ennobled by his body's upper part in which resided his Apollonian wisdom. Chiron was famous for his excellent counsel and was consulted by higher and lower gods, as well as heroes. Moreover, Chiron was struck by a poisoned arrow. The wound never healed and his very affliction led him to become the physician of genius. Thus, he was the divine healer as well as the divine patient. He was an "all rounder" but not as an omnipotent unit all by himself. His image is, in our contemporary language, systemic.

I am trying here to bring the ancient centaur a little up to date. Doing this is not inconsistent with Jung's concept of archetypal images. As their hallmark is timelessness, the image of Chiron may well be made to fit out terms of reference.

Briefly, I would sketch him in like this:

Chiron dwelt on a mountain with which he interacted dynamically, as the mountain grew his medicinal herbs, thereby satisfying the demands of our

ecological Friends of the Earth.

Chiron participated in the destructiveness of all earthlings. It meant that destruction and decay were natural to him; or we can say in our Freudian, oral language: every organism is someone else's dinner.

As the famous counsellor, Chiron would have been in a feeling relationship with his heroic and divine clients and excelled in his empathy with their ordeals; as by his own affliction he was a client himself.

Chiron's interaction with his environment, his field of Being, had one more dimension. It was his music which he taught gods and heroes, beside his art of healing. Perhaps his own music was the resonance of the Music of the Spheres. If so, Chiron communicated with the vibrating, distant stars, or more literally, he was in tune with his cosmos.

This is my systemic glimpse of the archetypal counsellor-musician, whom I would place in the second half of life, as befits an accomplished healer.

At the end of my talk I would like to suggest that we combine our devotion to psychotherapy with our craving for music tonight, and so celebrate this evening under the tutelage of the ancient and updated Chiron.

References:

1. E. Jaques, (1965) "Death and the Mid-Life Crisis" in Int. J. Psycho-Anal. 46.
2. C. G. Jung, Collected Works, Vol. 8, p. 400.
3. Ibid., p.226.

B.A.P. LIBRARY
37 Mapesbury Rd.
London NW2 4HJ

CREATIVITY IN THE SECOND HALF OF LIFE

D. D. Howell

I have two problems in talking about this subject. One is that I do not think much about the first and second halves of life; the other is that I have worked a good deal with children and tend to see childhood patterns in people of all ages. That does not have to be belittling. So, I want to look at one kind of creativity - or rather, one of the roots of creativity - which can be seen in childhood. (Perhaps I shall be cheating by talking about childhood, but I hope to reach the second half of life before I finish this short paper). I shall suggest that this kind of creativity may get choked or obstructed in early life but sometimes get freed later.

I am not concerned here with exceptional creativity but with the ordinary creativity of ordinary people. Donald Winnicott, whose work I am drawing on, emphasised this ordinariness.

"The creative impulse is something that can be looked at as a thing in itself, something that of course is necessary if an artist is to produce a work of art, but also, as something that is present when anyone - baby, child, adolescent, adult, old man or woman - looks in a healthy way at anything, or does anything deliberately, such as making a mess with faeces or prolonging the act of crying to enjoy a musical sound."

I shall come back particularly to that idea of creating a musical sound later, in relation to the second half of life. For the moment, I want to note especially that Winnicott considers those actions as creative, which may have no visible external product - "looking in a healthy way at anything" - and in this, I think he is seeing what Jung sees as belonging to the second half of life, that is, what he calls "individual culture", as against the biological orientation of the first half of life.

"Proper recognition and appreciation of normal instincts leads the young person into life and entangles him with fate, thus involving him in life's necessities and the consequent sacrifices and efforts through which his character is developed and his experience matured. For the matured person, however, the continued expansion of life is obviously not the right principle, because the descent towards life's afternoon demands simplification, limitation and

intensification - in other words, individual culture. A man in the first half of life, with its biological orientation, can usually, thanks to the youthfulness of his whole organism, afford to expand his life and make something of value out of it, but the man in the second half of life is oriented towards culture, the diminishing power of his organism allowing him to subordinate his instincts to cultural goals."

Biological function, instinct - these are set over against culture in this passage from Jung. But that seems at variance with Jung's views elsewhere. If we bypass the difficulties about the use of the word "instinct" I think it is fair to say that Jung saw creativity as being an innate tendency which could not be understood in terms of another "instinct". This tendency can be studied in children and I am especially concerned here with the kind of creation described by Winnicott in his studies of transitional objects and transitional phenomena. Creativity starts with a spontaneous process within the child: - "A subjective phenomenon develops in the baby, which we call the mother's breast". (Winnicott notes that the word 'breast' is used to stand for the technique of mothering, as well as actual flesh). "The breast is created over and over". (Incidentally, this view of primary creativity is one which appeals to Jungians, who may see it as a description of the earliest stage in the development of the archetype of the mother).

What Winnicott called the 'transitional object' is, of course, the thing the child uses sometime from say four months on, typically when he is tucked down in his cot. Before this, he may have sucked his thumb or fingers; now he goes on doing that but with the other hand he holds to his mouth, or in it, something such as the corner of the sheet or blanket. Winnicott sees this as transitional between the sucked thumb and, say, the cuddled teddy-bear who is treated more or less as another person. The thing about it which I want to emphasise is that from the child's point of view it is somewhere between 'the subjective phenomenon' and the object - that is, what is perceived out there, as apart from the child.

The infant who is settling down with his bit of blanket or whatever, may also babble, or say "Mum-mum", or make noises that become musical notes. These are examples of transitional phenomena. (This connects with the illustration I shall give in a minute or two of creativity in the second half of life).

Winnicott's language, like Jung's, shifts between the technical and the poetic. In case the terms 'transitional object' and 'transitional phenomena' seem to threaten to blind with science, I shall try to give a personal and homespun paraphrase and say that I am concerned with bits of stuff and noises and baby actions which express a world of experience in between what belongs purely in me, in my dreamed-up experience, and what is actual, tangibly real, out there. I think Winnicott's achievement in this field was to connect up the study of this special area of child behaviour and experience with the world of culture, with so much that can be seen as created by the individual or society.

Describing what happens to the transitional object as the child grows, Winnicott says

"It loses meaning, and this is because the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between 'inner psychic reality' and 'the external world as perceived by two persons in common', that is to say, over the whole cultural field. At this point, my subject widens out into that of play, and of artistic creativity and appreciation, and of religious feeling, and of dreaming, and also of fetishism, lying and stealing, the origin and loss of affectionate feeling, drug addiction, the talisman of obsessional rituals, etc."

I have not left much space for the second half of life. So, instead of talking about creativity in the second half of life, I shall try to illustrate it - the very ordinary kind of creativity, that is - by reference to a case, the case of a man in which nothing dramatic has happened, but a bit of that childhood creativity has got freed.

This man sees me once a fortnight. He is in his seventies, and has been in some sort of psychotherapy for about a half of his life. His many symptoms had included what he called "guilt obsessions", starting in adolescence with the belief that he was responsible for the death of a relative whose legacy enabled him to buy a motor cycle. He has referred to sado-masochistic fantasies which were apparently evoked in a painfully compulsive way. He has what he calls "nervous incidents" especially in public places, if he

takes up a cup of coffee or some other drink, his arm jerks and the coffee or whatever may shoot all over the place. These jerks may happen at any time, and I often see them, especially when he is tense. He used to suffer from a kind of agoraphobia which disappeared when an earlier therapist pressed him to use "flooding" technique, and he walked in the Highlands, at first in terror, but later with great enjoyment. Here I have given some fragmentary impressions of a person who has been severely handicapped by neurosis, both in his activities and in his enjoyment of life.

He generally writes out about ten or more pages of his reflections on past and present activities and experiences. He left his last psychiatrist mainly because the psychiatrist would not listen to all this, which he sometimes likes to read out, or, at other times, keeps by him to refer to. I listened to his reading, and found myself bothered by impulses to interrupt and interpret in one way or another. When I gave in to these impulses, it produced a disturbance which was quite unproductive and ultimately I found a way of listening which was alright for him. When there is time at the end of such a presentation, I may comment, especially making links between separate parts of what he has said, but not voicing many of the interpretations which are obvious to me. For instance, when he has his jerking movements I am pretty sure that I can see something of what these mean, but I only talk in a broad way about states of excitement, and this is meaningful and helpful to him.

Sometimes he talks about how he wanted to be creative, especially in the sense of producing creation which would be acclaimed. Two identifiable forms of creativity, at least, do go on now in his life: gardening for himself and for public places in his village, and singing in the church choir. The way I listen to him on gardening is important, but it is especially when he talks about his singing, and sings a few notes to illustrate it, that I become aware that we have got back partly to a fairly early phase of the mother-baby relationship. I hear something like a baby singing "Mum-mum".

But we are not simply in that early phase. We are engaged in play of a complex sort, comprehending a whole range of age-levels. At one end of the scale, we are two men sharing an interest in church singing. Then, sometimes,

when he sings a few notes, I think I have become, for the moment, the representative of that mother whose felt presence is necessary for that earlier creativity. At such times I think he has got back into effective connection with that root of creativity which lies somewhere between the thumb-in-mouth and the teddy bear. And although this happens in this case in the course of psychotherapy, I believe it happens commonly in other ways - commonly enough to warrant a generalisation: that creativity which has been stifled in the early part of life often gets freed in the second half of life.

I have not time to more than indicate very briefly another strand of the process that gone on in this patient, a strand which can be seen in Jung's terms, and here Winnicott and Jung converge. I refer to the passage I quoted earlier from Jung: - "... the descent toward life's afternoon demands simplification, limitation and intensification - in other words, individual culture." I shall only say now that those words - simplification, limitation, and intensification, describe very well that other strand of the process.

References:

1. D. W. Winnicott, 1971, Playing and Reality, Tavistock Publications, London. 1974 in Pelican Paperback
2. C. J. Jung, 1960, Collected Works, Volume VIII

CREATIVITY IN THE SECOND HALF OF LIFE

Rosemary Gordon

"When I was young, I was amazed at Plutarch's statement that the elder Cato began at the age of eighty to learn Greek. I am amazed no longer. Old age is ready to undertake tasks that youth shirked because they would take too long."

These words come from a man who was himself very old, but very much alive. It was Somerset Maugham. What he did here was to explode an old myth, a myth which, unfortunately, so many people try to prove right by living up to the myth-maker's expectation. That is to say, they withdraw and resign themselves to dullness, boredom and inactivity as soon as the date of their official retirement arrives. They settle back and believe that they are now of no further use. They idle away their time - they are no longer truly alive and yet they are on bad terms with death.

It is of course true that there are differences between the old and the young. There are inevitable different attitudes, different tasks and different goals for the various age groups. And it is also true that different societies and different cultures emphasise and value only some of them and so disadvantage one or other age group.

I suppose it is in India where the tasks of each age group are the most firmly laid down; it may be worth while to summarise this because, for me at least, there is a certain rightness about it.

There are, so Indian culture suggests, four stages after childhood. The first is the stage of studentship and apprenticeship; this involves celibacy and obedience and devotion to one's teacher, one's guru. In the second stage a person is expected to marry, to procreate and to participate in the life of his group, his family and his village, that is to say in his society in general. In the third stage he or she becomes an 'elder' and is allowed to withdraw slowly, to spend more of his time in the pursuit of his own personal development, to search for the experience of meaning in his own life and in

life in general, and to prepare himself for death. And so he may now turn inwards in order to cultivate his need for self-sufficiency, for wholeness and for detachment from the objects and the persons of this world. He will spend more time in prayer, in meditation and in reading holy books. He still lives with his family, but he is more separate from them. Though still among them he is more often alone. In 'The Long Search' film on India, we met the mother of the professor of philosophy at the University of Surrey. The professor came from a small village in Bihar, and he went back there with the BBC film crew. This man's mother spends many hours of the day alone in a corner of the courtyard, reading, praying and meditating. The fourth stage, the state of the sannyasin, is reached by only a few people. It is the stage of the recluse, of the hermit or the wandering ascetic. This stage involves the severing of all bonds, bonds to society, to family and to one's own past. A person who is ready to enter this stage gives up his name and his caste, for he has died to the world of impermanence. He is ready to confront the Nothingness - death - and so prepares himself for a new and better incarnation.

In recent years Erik Erikson has evolved a schema - as a result of his psychological and anthropological studies - to describe the psychological evolution of the individual. He suggests that there are eight 'ages' in the life of man, and that each one is marked by a dominant theme - or potential conflict. The young adult, he proposes, has to do battle with his wish for intimacy and his fear of isolation. The task of the full adult is to make and to guide the next generation, and so his work and his conflicts centre on 'generativity and stagnation'. The last, the eighth stage, which Erikson calls 'maturity' is the stage when the achievement of 'ego integrity', involving, so he suggests, the trust that there is some world order and some spiritual sense, prepares the individual to accept that he has one, and only one, life. Achievement of this ego integrity helps to protect him from despair and from the haunting fear of death.

The task that Erikson attributes to the eighth stage in man's life is really remarkably similar to, and remarkably well in accord with, Jung's concept of the tasks laid upon a person in the second half of life and with his description of the process of individuation. Indeed, Jung has declared that the integration of the personality involves above all the preparation for death as for a

purposeful end.

You may wonder why I have spent time on discussing death and fear and preparation for death, when my task is to explore creativity. Admittedly, as it is creativity in the second half of life, it is the second half of life that we must contemplate. I believe, and there is a body of evidence to underpin my belief, that the capacity to be creative in later life is deeply dependent on a person's capacity to stare death in the face and to make sense of his life despite of, or really because of, death. Failure to do this is only too likely to provoke fear of change, leading on to avoidance of change, and that means rigidity and the loss of the capacity for curiosity, experiment and growth.

It is, of course, important to remember that when we speak of creativity we do not only mean artistic creation. Creativity functions not only in the making of art objects, but also in the way we enter into and handle our relationships, and in the way we nurture our own growth.

Elliott Jaques, having studied the biographies of many artists and musicians, has made an interesting contribution to our understanding of the mid-life crisis and of creative work. He has, for instance, proposed that creativity in the first half of life tends to be a 'hot-from-the-fire' creativity, being intense, spontaneous and emerging as it were 'ready-made'. But the artist who is in the second half of life tends towards what Jaques calls 'sculpted creativity', by which he means that the original inspiration is now followed by a longer and more conscious process of forming and fashioning the product.

Jaques argues that early adult idealism is built upon the use of unconscious denial and manic defences against two features of human life: the inevitability of eventual death, and the existence of hate and destructive impulses in each person. And so he describes a shift away from early adult idealism and optimism, from radical desire and impatience towards a more contemplative pessimism, a more reflective and tolerant conservatism, and a more constructive resignation, all of which then impart serenity to life and work. And he postulates that this is achieved only when there has been a re-working through of the infantile depressive position, but with 'mature insight into death and

destructive impulses'. His description of the task for this mid-life crisis seems to me interesting and valid, but the results, as he sees them, are, I think, a little sad and anaemic. I am sure there are many who emerge from the mid-life crisis with more vigour and optimism than he leads us to expect.

Jaques gives no clue that he may have read or come across, or have been stimulated by, Jung. If he has, then it is a pity that he has not acknowledged it. But if he has not, then the coincidence of his views and conclusions with those of Jung is all the more impressive and convincing.

I can certainly accept the validity of Jaques' insistence on the importance of confronting, particularly in the second half of life, the rage and hatred that have been split off inside one. It explains perhaps the fact that the several women in the age group of 45-55 who came to work with me, and who seemed to be very depressed and very ill, improved so very much more quickly than I could possibly have expected. I am thinking in particular of one of them. She was 52 when she came. She was depressed and her marriage had become unsatisfactory and painful. She had three children, now grown up. Many, many therapy sessions were preoccupied with her hurt and anger that her mother had preferred her sister and had not loved her the way she had wanted to be loved, that father had been relatively unavailable because he worked so hard. She was furious and resentful that she had not had a better start in life. When she first came she appeared quiet, tense and inhibited; she had never been able to express her feelings or her needs and had put herself only too easily in the role of the victim. In the course of therapy she cried many tears, and after a time she became able to give vent to her rage and hostility. Then she started to bloom, to look more relaxed, and as if unfettered. When we came to the end of her therapy she gave me a wood carving she herself had made: it was during therapy that she had become interested in, and started to learn sculpting and painting. The carving she gave me was of a woman holding her infant (about 10-16 months old) in her arms, his legs around her hips. Both look at each other with love and trust. There are no details of their faces, but their postures and the way they hold their heads is most impressive. The patient seemed able to identify with either of them, and, so it seemed, facing her rage and anger and resentment had led her to discover love.

Renaldo Maduro is an anthropologist who has become a Jungian analyst in San Francisco. He has done field work in Rajasthan, India, among 155 Hindu folk-painters. They had been asked to rank each other into three groups. Group I consisted of those judged as the most highly creative, and Group III of the least creative painters. By analysing their life histories, their projective-test results and their free associations Maduro found that the men in Group I were distinguished by:

1. an extremely rich phantasy life and rapport with deep inner states of non-ego awareness;
2. a great tolerance of ambiguity;
3. a noteworthy capacity to form very complete symbolic identifications;
4. more permeable inner and outer ego boundaries with a strong ego core, requiring less unconscious defensive manoeuvres;
5. a most important living symbol in their phantasy, which was the mythological image of the playful Divine Child, the infant Krishna. They were particularly fascinated and captivated by it. And they reported that, for them, to create is like playing and that in spirit they are children.

But the interesting fact which emerged in his results is that the mean age of the painters in Group I was considerably higher than in the other two groups (Group I had 13 people, mean age 52.2, Group II had 12 people, mean age 44.7, and Group III had 77 people, mean age 33.1). Maduro suggests that creative older persons are indeed able to tolerate large doses of perceptual and emotional ambiguity, larger it seems than the painters in the other two groups.

I want to mention one other person whose work is, I think, relevant to an exploration of creativity and maturity. Kohut, in his studies of narcissism, has suggested that there are at least five traits or faculties that result from a transformation of narcissism; and he has proposed that there are in particular three traits which tend to emerge only during maturity and the later phases of life. They are:

1. a cosmic narcissism which, transcending the bounds of the individual, enables a person to acknowledge finiteness and

transience;

2. a capacity for humour, which, Kohut suggests, expresses a quiet inner triumph with an admixture of undenied melancholy;
3. wisdom, which is a stable attitude formed through the integration of humour and the acceptance of transience.

It seems to me that the theories concerning the achievement of maturity in the second half of life of Erikson, Jaques, Maduro, Kohut and Jung, though coming from different starting points, all arrive at conclusions that have a common basis. They all seem to believe that the capacity to mature and to lead a meaningful second half of life involves the acceptance of death as a meaningful end; and this seems to be closely related to, and dependent on, one's ability to sacrifice the illusions of omnipotence, omniscience and the compulsion to be always in control, and to develop instead the capacity to trust, trust that one can allow oneself to be open and receptive, trust that one can tolerate a state of "muddled suspense" and of "creative emptiness"; and trust that both in the outer world, but above all in one's inner world, the constructive forces predominate over the destructive forces.

But if one now looks at the four stages that characterise the creative process - that is, preparation, incubation, inspiration and verification - it becomes quite apparent that these - acceptance of death and trust - are the very capacities without which the stages of incubation and inspiration could not easily happen. They, too - like the achievement of maturity - depend on a person being able to suspend ego functions and ego controls, and that means the achievement of a good-enough trust. In other words, the very qualities that make the negotiations of the mid-life crisis possible are the very ones that are essential to the creative process.

Thus I am once more driven to the conclusion that creating, like ageing, demands the development of particular capacities, of which trust and the confrontation with the fact of death are the most important.

I assure you that when I started to prepare this paper I had no idea that I would find myself discovering once more that ageing, creating and dying are

so intimately and closely inter-connected, and that one cannot, apparently, explore the one without having to take into account the other two.

So the conclusion is self-evident; ageing and creating are not opposed, contradictory and mutually exclusive; rather, if all goes well, they could be mutually enabling and enriching.

I hope that I, and the authors I have quoted, have not been led up a garden path by wishful thinking. The conclusion, I realise, could sound optimistic, almost idyllic, were I not also aware how difficult it is to develop the very capacities so essential to ageing and dying, and how few achieve true satisfaction.

I end this paper with a quotation from Montaigne; it seems so wise and touching:

'There is nothing more remarkable in the life of Socrates than that he found time in his old age to learn to dance and play on instruments, and thought it was time well spent.'

References:

1. E. Erikson (1950, revised ed. 1965) Childhood and Society, Penguin, and Hogarth Press.
2. Eliot Jaques (1965) "Death and the Mid-Life Crisis", Int. J. Psycho-Anal. XLVI, pt IV
3. C. J. Jung (1934) "The Soul and Death", Collected Works, VIII
4. Renaldo Maduro (to be published) "Artistic Creativity and Ageing in India", J. Analytic Psych.
5. The quotations from Somerset Maugham and from Montaigne come from The Book of Unusual Quotations, ed. Rudolf Flesch, Cassell, London, 1959.

B.A.P. LIBRARY
37 Mapesbury Rd.
London NW2 4HJ

