THE WILD MAN:
A PERSONAL
INVESTIGATION

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THE WILD MAN - A PERSONAL INVESTIGATION

ABSTRACT

This research and thesis is a response to a particular usage of the Wild Man concept, an archetype with a long history in western and many other societies. In recent times, writers of the mythopoetic/therapeutic wing of the Men's Movement have advanced gender politicised notions of the Wild Man, assigning a role for him as a key to many of the problems men face. This new role intrigued me but their depiction of the Wild Man irritated because I too had a strong belief in him but felt he was being misrepresented.

The objective of this thesis is to arrive at my own considered view of the Wild Man through assessment of the relevant data. The primary focus is on recent Men's Movement writing, both those championing the Wild Man such as Bly, Keen and Biddulph, and their critics (Colling and Parker for instance), who deny his existence. Feminist views are also an important area of investigation. The scope of investigation must include historical
perspectives of the Wild Man and evidence from the physical sciences, anthropology, zoology, psychology, philosophy, literature and sociology. I also examine the connections with my own field, visual arts, inextricably linked with the Wild Man.

During the conduct of the research, the author experimented with some of the methods for “contacting the Wild Man” such as meditation and bushwalking. The written research was part of a cycle of investigation including the production of drawings and sculptures/installation, with each area nourishing and stimulating others. My assessment discusses and makes suggestions for: the Wild Man as a way for men to refashion themselves; men’s “contact” with the Wild Man; what the Wild Man has to offer; an exploration of the nature of the Wild Man; and his relevance to art. Further work is required in bringing men of differing views together to discuss and research means for positive change in men.
"The Savage lives within himself, while social man lives constantly outside himself and only knows how to live in the opinion of others, so that he seems to receive the consciousness of his own existence merely from the judgement of others concerning him." Jean-Jacques Rousseau "A Discourse on the Origin and Foundation of Inequality among Men." In Freedberg, David. (1992). The play of the unmentionable - an installation by Joseph Kosuth at the Brooklyn Museum. New York: The New York Press in Association with the Brooklyn Museum.

"Our dignity and authenticity as men demand that we never allow ourselves to be only products of our time." Keen, Sam. (1991). Fire in the belly - on being a man. New York & Toronto: Bantam Books.

"Be patient toward all that is unsolved in your heart and try to love the questions themselves like locked rooms and like books that are written in a foreign tongue. Do not seek the answers...Live the questions." Rilke, Rainer Marie. (1975). Rilke on love and other difficulties. New York: W W Norton.

"The Man we recognise as civilized has been unable to take a single step without the shadow of the Wild Man at his heel. The identity of the "civilized" has always been flanked by the image of the Other..." Bartra, Roger. (1994). Wild men in the looking glass - the mythic origins of European otherness. (translated by Carl T Berrisford). Ann Arbor: The University of Michigan Press.
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APPENDICES/ATTACHMENTS
In writing this thesis I have received help from many quarters. I would like here to thank some of those whose contribution has most helped me do justice to my topic.

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In the course of my investigations I have interviewed a number of male academics whose work touches on this topic. Many thanks to Professor Bob Connell at Sydney University and Dr Peter West at UWS who both retain a scepticism for this subject matter but were nevertheless most helpful and generous of their time, while being patient with questions from someone whose views were still forming. Their challenges have helped bring an academic rigour to this thesis. Neil Brerecry, Peter Charuk (both of UWS PFAD) and Brendon Stewart (UWS Social Ecology, Hawkesbury) shared some of my outlook on masculinity and the Wild Man and made a number of useful contributions. I am indebted to them all.

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FOREWORD

Recent writing on gender issues has been attended by a new expectation in the reader that authors, whether populist like Jed Diamond (1983) or academic like Bob Connell (1996 (b)), should state their personal viewpoints. This is one of many developments we owe to the 1960's wave of the women's movement which recognised that "where a person was coming from" was just as important as what they were saying (Rowan, John. (1987) introduction p. (ix)). For this reason I make no apology for the personal references to be found in this thesis.

My primary perspectives throughout are: firstly that the Men's Movement in general, and the discussion around the Wild Man in particular, both owe a considerable debt to the Women's Movement for being instrumental in providing appropriate preconditions for their existence; secondly, that men are indeed disadvantaged by a range of factors in our society but that these stem from expectations/stereotyping originating in times past, rather than anything inflicted by the Women's Movement; thirdly, that while different for every man, the true Wild Man is as much a part of gay men as heterosexuals and has nothing to do with machismo or a warrior (Bly (1994) p. 146); and finally that while men have a responsibility to assist in furthering a more equal society for women and gay men, they also have a right to explore the Wild Man foremost as a tool for their own development and that of all men. Women need not feel threatened since men understanding and finding their true selves is a necessary to ensure that men can adequately play their part in advancing gender equity.
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I INTRODUCTION:

This thesis is about the development of my understanding of a natural, intuitive self for which I had no name, but which I greatly prized. My particular focus is how I recognised this natural self in a writer’s description (despite seeing him poorly represented), found a name for him and, with modifications, a way for men to use this "Wild Man" in themselves for their betterment.

While the men who spoke of the Wild Man as a key to a new and more fulfilling future for men (principally writers from the therapeutic/mythopoetic section of the Men’s Movement such as Bly (1994) and Biddulph (1994)) threatened to cage his spirit and sometimes misrepresent him, I knew they had also found the way forward for men and for a society which would finally treat women equally. My principal concern lay in the over-specificity in their treatment of the Wild Man whose spirit, it seemed to me, could not be contained by close definition. Instead, the long history of the Wild Man, celebrated for instance in ancient Greece, which we look to as the cradle of civilization (Bartra (1994) p. 9), serves as a reminder that he has always been with us, rather than providing a proscriptive model for the present day.

From so-called primitive or traditional societies the example of renewal and change is more useful than that of the inherently conservative practice of initiation which some writers on the Wild Man sought to champion (e.g. Moore & Gillette (1990) p. 156 and Thompson (1987) pp. 173 - 4). From Western society we can learn the value of individual
experience. Common to both is an earth honouring Wild Man, contact with whom would help us save the environment we live in, “The newly emerging image of sacred masculinity is of a creative, fecund, generative, nurturing, protective and compassionate male, existing in harmony with the earth...” (Kipris (1991) p. 25). Biddulph in his letter to this author (1996) suggests there is a growing belief in this view.

To me and to the many others writing on the subject, Wild Man and Wild Woman are responsible for humans doing what other animals do not - make art. In other words the Wild Man or Woman is what makes humans unique as animals (Morris. (1994) p. 184), a cogent reason to fuel an intense interest in the Wild Man for me as an artist and in particular to make it a concern of my art. The implications of the role of the Wild Man in art thus form a significant part of this study.

The Wild Man which this thesis seeks to describe is our natural instinctive side. His role is outside of, and operates as a balance to, civilization. Dudley and Novak emphasise the significance of this relationship, noting that his energies are located outside the system, that he represents those forces, “...whose intimate reality undermines the solidity of those structures by which man seeks to live.” ((1972) p. 309). The Wild Man can be linked to an individuality which similarly challenges society. Somewhat tellingly, Freud viewed the relationship in siege-like terms, “Civilization has to be defended against the individual, and its regulations, institutions and commands are directed to that task.” (Hale (1993) p. 353).

While we never truly lose our Wild Man, the forces of our contemporary society increasingly suppress his expression, a process which began in
earnest in the Renaissance (Hale (1993) esp pp. 366 & 421). The repression we have assumed and internalised inhibits our freedom, happiness and potential for change. Men (and women) need more than rational thinking and civilized ways to function effectively. To fully come to terms with, and adapt to, new practices and make a changing world their own, men need to give rein to their Wild Man.

This thesis will discuss how the key for positive change in men lies within themselves, in the Wild Man.

More will be learned of this Wild Man through discussion of: the nature of our contacts with him; the magic of metamorphosis and transcendence which signal his presence; his balancing role as our animal nature, whose connection with wilderness is represented by another of his personifications, “The Green Man”; the determining role of genes; his freedom-loving side and intuition; and his role as an agent of change.

I will consider how self-esteem, won through greater acceptance of, and integration with the Wild Man (one aspect of whom is our gentle side), can be of assistance in overcoming male violence.

There will be discussion of feminist support for the Wild Man and women’s own interest in their Wild Woman.

Finally, the role of the Wild Man in art, both as inspiration/muse and as subject will be considered, together with implications for art practice.
II    CHANGING FROM WITHIN

MEN CHANGING THEMSELVES FROM WITHIN

Perhaps as a reaction to my apartheid, South African upbringing, I have always had a healthy disrespect for the status quo, a hatred of inequality and a desire for a means of transformation. Just as I have campaigned for racial equality, likewise I have applied the same principles to gender issues where the status of women and non-conforming males was, and remains, unenviable. My experience gained through demonstrating over women's issues such as abortion rights, as an Equal Opportunity Officer, and my recent reading (especially works such as Susan Faludi's Backlash (1992)), have led me to believe that the sexual revolution and the push for a gender-equitable society has stalled. The briefest inspection of contemporary Australian society reveals savage cutbacks in access to childcare and to equal rights, both having greatest effect on women. Many men have seen such developments as a signal that the old behaviours and remarks are again acceptable, even if disguised with irony when uncertain of the listener's views. It needs to be said that gender equality is still some way off. Nevertheless through their struggle for greater rights and freedoms many women have personally gained greater assertiveness. By contrast, far too many men have not changed sufficiently, either in terms of playing their part in bringing about change for women or in their own
These realisations were accompanied by an understanding of how much men too were disadvantaged by gender stereotyping. The effects can sometimes be fatal as expressed by far higher suicide rates (Biddulph (1994) p. 6), a generally lower life expectancy through being used as cannon fodder in wars and, because machismo dictates, a less frequent use of health systems. However, like many men, I was isolated in my discoveries. While I might break free of male stereotypes in part by being principal carer and home-maker for my two young boys, and by supporting my wife in particular and women in general in their struggle for fairness, there seemed to be few resources for me to draw on. Existing gender models and my own upbringing were clearly inadequate yet, as a man, I had been conditioned not to discuss my own weaknesses or any sense of inadequacy.

While I (and many others like me) was isolated in my consideration of men’s issues, there was a “therapeutic” branch of the Men’s Movement (Connell (1996) (b) p. 12) out there identifying similar issues and starting to come to grips with the problems. Clatterbaugh (1990) has coined the alternative term “mythopoetic” to describe the movement (p 86), stressing the spiritual and poetic rather than psychological perspective of many of its leading proponents.

However, in the main, the writers concerned (especially Bly, Moore, Thompson and Gillette) had attracted bad publicity and ridicule, both personal (Faludi (1992) p. 339) and in relation to their practices (Christian (1994) p. 11). In retrospect one can see a similarity to the abuse and media caricature heaped on the second wave feminists of the
1960s, and even current practice towards feminists so well described in Naomi Wolf’s *Fire with Fire* (1994) - esp pp. 83 - 143.

Initially, I shared the common suspicion that the Therapeutic Men’s Movement was a reactionary one, pitted against feminism. Yet many men who opposed the Therapeutic Men’s Movement offered men a straight-jacket by denying their right to an identity, (for example Connell (1996) (c) and Colling (1992) p. 7) or to concerns about their own lives and those of men generally, forsaking all for a life of service to the cause of feminism (Christian (1994) p. 11). (Connell even refers to the “patriarchal dividend”, suggesting that men gain through their participation in violence and the armed forces (1996) (b) p. 16). I wonder what he might have to say to the painter I met during my undergraduate studies whose life had been torn apart by his conscription and experiences in the Viet Nam War, or to the many millions of men killed in war this century).

For their part, some feminists, gay activists and transexuals were able to relate to the standpoint that “masculinities” were merely roles into which men are socialised. Such a response initially may have seemed positive in separating the persons of male perpetrators from the role in which they had inflicted hurt, thereby opening a way forward for personal change and improvement. It may instead have been more useful to separate masculinity from the roles and responses some men associate with it. Were such a constructionist logic to be applied to the identities of women, gays and transexuals, the relationship would, I suggest might sour. Those opposing a therapeutic approach often behaved as if they owned the rights to “feminism for men”, attempting not only to direct the thinking of men, but also by implication, of women. They have generally presented
feminism as a hegemony whose utterances were commandments, a creed to follow, while disregarding its contradictions and all its different dialogues. Even now, despite these men’s good intentions, the work of major feminist writers like Steinem and Estés and the perspectives they offer, appear unfamiliar to some of those presenting papers at “profeminist” men’s conferences! Yet, I was so concerned about apparent threats to feminism that I didn’t focus on problems inherent in the thinking of those I felt it more proper to align myself with. While some of my reservations remain, I am now more inclined to acknowledge the positive arguments from the therapeutic stream of Men’s Movement writing. My qualified endorsement has led me to question those who seek to deny men the right to give any priority to their own needs.

This breakthrough, not only in terms of finding a measure of personal support, but also in better gauging what other men with similar outlooks were thinking, came by chance when I attended a lecture on “Raising Boys” by the psychologist and author, Steve Biddulph. He had a publishing background in books about children, notably The Secret of Having Happy Children (1988). Biddulph’s lecture stressed the importance and responsibility of the male role in bringing up boys. He also spoke of the sorry position of men and of his (then) new book, Manhood - a book about setting men free (1994), which aimed to help men change and improve their lives. This book was written as part of a third wave of men’s books which dealt, at least in part, with the "Wild Man" (following the first wave of writers in the 1980’s which included Robert Bly and James Hillman, followed by in a second wave such as Mark Gerzorn and Sam Keen in the early 1990’s). It seemed to make a lot of sense. In particular, it highlighted the problems confronting men who wished to change themselves and lead very different lives to those of their fathers, stating:
“To get real we have to dig down deeper” (Biddulph (1994) p. 22).
Biddulph posed the question, what model could men look to and where
might they gain the energy and the direction to persevere?

The solution, it seemed, lay in the Wild Man (Biddulph (1994) p. 186),
glimpses of whom might be found through history, including ancient
Greece and in other cultures (Bartra (1994) p. 3). The Wild Man is not
simply a hairy creature of the Medieval imagination which some propose
(Husband (1980) p. 1), nor only a creature associated with Dionysius and
the Tree Spirit - a fertility figure (Frazer (1981) p. 248) connected with
mythos and nature (Bartra (1994) p. 206). Rather the Wild Man is “…the
spirit of the unknown and the disorderly, loose in the forest encircling the
city and the sown land, disrupting the conventions upon which meaning

However the particular magic promised by this solution was that the Wild
Man also dwelt in all men. Biddulph (1994), borrowing from 1980s guru
Robert Bly, suggests: “He is both a being that is in men and yet has
independent life” (p. 184).

In the mid 1980’s a number of men, many of whom were members of
men’s groups formed to support the Women’s Movement (Gerzorn (1992)
p. 269), but often working in isolation, began to formulate the outline for
a new standpoint for men in the gender debate. They rightly suggested
that for men to simply be anti-sexist was to abandon claim to any positive
gender identity (Kaufman (1987) p. 25). In any case, such a negative
standpoint held little popular appeal. As Biddulph (1994) puts it:
"Imagine joining a movement or attending a group which started with the premise that you were born (and always would be) defective, second-rate, by virtue of your sex. That you are intrinsically a rapist, child-molester and murderer - and had better exercise some self-control! It was limited in its appeal." (p. 21).

While "new men" were more loving, nurturing and earth-respecting, they appeared to lack the energy to pursue a positive self-image and defend their own objectives (Biddulph (1994) p. 21). Kaufman (1987) advances this idea:

"An awareness of oppressive behaviour is important, but too often it only leads to guilt about being a man. Guilt is a profoundly conservative emotion and as such, is not particularly useful for bringing about change. From a position of insecurity and guilt, people do not change or inspire others to change. After all, insecurity about one's male credentials played an important part in the individual acquisition of masculinity and men's violence in the first place." (p. 25).

In any case, the incomplete picture men presented in the form of the "new man" merely made feminists suspicious. Chapman (1988) even suggests that the change in men is simply an attempt to "reinforce the existing power structure" (p. 235). However the extent to which this power structure fails to answer men's needs as indicated by the statistic that worldwide, young men are seven times more likely to commit suicide than young women, and as Biddulph (1994) observes, "The leading cause of death among men between 12 and 60 is self-inflicted death" (p. 6). Yet, promoting a return to a nineteen-fifties type man with none of the insights and changes afforded by the women's movement of recent times, would be both damaging for men and indefensible in its likely impact on women and the gains they had made (Thompson (1987) p. 166).
The 1980’s saw men focus on, and more energetically address, their changing role. Most prominent among the men recognising these issues and advancing strategies aimed at accomplishing useful change in men (and who was so great an influence on later writers such as Biddulph) was US poet, feminist and peace activist, Robert Bly. He developed a gender-politicised and very subjective interpretation of a Grimms’ fairy tale “Iron Hans” (Connell (1995) (a) p. 13), which he eventually published as the book “Iron John”. It seemed to tap into the mood of many men and became a runaway best-seller, remaining in the best-seller lists for almost a year (Biddulph (1994) p. 203). The central character Iron John was a metaphorical reworking of the traditional Wild Man. Men might look to this Wild Man, outside themselves as an archetype from the collective unconscious (Bly (1994) p. 6 & p. 36), and within, for strength and guidance. Bly (1994) saw Iron John/Wild Man as possessing, “… qualities, among them love of spontaneity, association with wilderness, honouring of grief, and respect for riskiness…” (p. 226).

His argument for a return to forms of initiation for men, became the focus for media attention and ridicule (Gerzorn (1992) p. 273), in much the same way as bra-burning had been latched onto by the media during the 1960’s era of the women’s movement.

Bly has been criticised by feminists such as Susan Faludi ((1992) p. 344) and Pro-feminist men such as Australia’s Bob Connell (1996) (b) p. 13) for what they saw as regressive practices in the "Weekends for Men" he organised and for redirecting the focus of interest to men. In each case the information they cite against the activities Bly organised is vague, second-hand reportage from men breaching agreed confidentiality. Mark Gerzorn (1992) has detailed how these men lied to gain entry to the
weekend retreats and concealed the fact that they were reporters, describing their behaviour as “journalistic rape” (p. 273). The venom in the reporters’ criticism would suggest a coordinated attack against Bly, calling into question their impartiality. Furthermore, the complaints about closed Men’s Meetings from women commentators like Faludi ((1992) p. 342), seem curious when compared to the number and range of closed women’s meetings.

Christopher Harding (1992) has defended mythopoetic men from the profeminist accusation of avoiding responsibilities and holding onto power and privilege, suggesting that:

“...retreats allow men time and space to straighten out their thinking and recharge themselves with a sense of mission. Then they are able to go out into the world and get involved with social change. However, unlike their estranged brothers in the two political camps (profeminism and men’s rights), mythopoetic men do not feel the need to agree with each other or anyone else on what constitutes “enlightened” action, each man finds his own truth.” (p. 230).

Savage criticism by the media, some feminists including Friedan and Faludi (Gerzorn (1992) p. 269), and pro-feminist men, especially outside the USA (Mark Simpson ((1994) pp. 251-265) & ANSLIM (1992) p. 49), meant that Bly’s ideas were equated with reactionary elements in male society and the men’s movement. In turn this had the effect of alienating Bly and his ideas from large numbers of women and men with progressive views on gender issues.

A more balanced appraisal of Bly’s position suggests that there were flaws in his logic and that, if correctly reported, one or two of his spoken
remarks reflect impatience with the women’s movement. Faludi (1992 p. 342) quotes an example of some of Bly’s intemperate remarks:

“I remember a bumper sticker [advocating draft dodging during the sixties] that read WOMEN SAY YES TO MEN WHO SAY NO ... The women are definitely saying that they preferred the softer receptive male, and they would reward him for being soft: ‘We will sleep with you if you are not too aggressive and macho’. That Bly suggests, was the first of many female jabs that would deflate the male psyche.”

She takes these remarks out of context and fails to mention that Bly was a prominent anti-war activist. Nevertheless, the example Bly chose to illustrate a form of female sexism, where some women wanted to mould men, was inappropriate, it being more accurate to say that such women wanted softer men, rather than soft men. Sadly the reaction to closed Men’s Meetings and Bly’s sometimes unfortunate way with words, has led to distortion and misinterpretation. The title to his book "Iron John", naturally invites the interpretation that this is a book about some variety of macho iron man, exactly the image he sets out to question and replace. If part of one’s message is to encourage men to get in touch with their softer/gentler side and live a fuller emotional life (Bly (1994) p. 121), then this title is hardly apposite. Throughout, the mastery of language to be found in Bly’s poetry seems to desert him (e.g. his repeated use of the word “grandiosity” on page 57 is both awkward and tedious). Perhaps his writing is more suited to short vignettes than a broad-ranging tract embracing areas such as philosophy, anthropology, sociology, psychology, literature and history. It seems doubtful, in any case, whether Bly’s interpretation of a fairy tale could ever provide the basis for the broad world view for men he set out to achieve.
More recently writers such as Terry Kuper (1993) give Bly’s work the balanced evaluation without polemics which it deserves. After acknowledging the ways Bly has made a useful contribution, Kuper highlights his failure to sufficiently acknowledge the debt to the women’s movement and that Bly sometimes blames mothers for smothering sons ((1993) p. 25).

However it was managed, it is difficult to see how any shift in focus from women to men and their behaviours might ever have been achieved without some degree of controversy.

Bly himself addresses this problem, defending himself against the attacks of his critics, particularly Faludi, in his recent book The Sibling Society ((1996), pp. 204 - 205). Generally a fair and diligent researcher, Faludi has cause to blush over her character assassination of Bly. She had even, on a couple of occasions, sunk to criticising him on physical grounds, behaviour vehemently criticised by feminists when applied to women. She trivialises him as, “Just turned sixty, Bly, with his tangled white mane and rounded belly, looks a little like Father Christmas.” (Faludi (1992) p. 339).

Bly advanced the Wild Man as a symbol of what he calls the "deep male" (Thompson (1987) p. 178) or the "Inner Male". Up until the time of publishing "Iron John" and perhaps a little after, Bly’s investigations led him to a very proscriptive, narrow role model for this deep male. To lend weight to his rather particular views on the Wild Man, he made reference to examples in many cultures and mythologies. By referring to the Wild Man in a range of historical contexts and attempting to universalise him, Bly made him more accessible to "mainstream", "middle American" males. It might even be argued that he advanced other cultures, especially those
of native Americans, through encouraging positive identification with them (e.g. Bly (1994) p. 53).

However his "Mythopoetic" method (Clatterbaugh (1990) p. 86), had derived and revived from the past two "vices" which Bly curiously tried to turn into virtues. The first, initiation (see for example Bly (1994) p. 29), had its parallels in consciousness raising and may have been useful as a vehicle to pass on ideas without allowing much scope for intellectual challenge (perhaps akin to the way Bly advanced ideas in his poetry). That is, by invoking initiation and its roots in ritual, he bestowed upon his thesis a near religiosity that was difficult to challenge on logical grounds, as the power underpinning initiation and ritual is itself beyond logic.

Secondly, he described a fixed and specific nature for his Wild Man, and particular (some would argue questionable) methods to contact him. For example, Bly (1994) refers to a need to bring the interior warrior to life (p. 146), and to receive a wound (p. 207).

This baggage was a problem for many feminist men, among whose number I count myself.

Initiation, while a part of most cultures, is an innately conservative practice which maintains the status quo partly through inclusion, making an initiate of every member of the group, while deviations from the conduct demanded carry heavy sanctions. The harsher the initiation, (note that Bly argued for The Wound) (Bly (1994) p. 235), the more violent and reactionary the established order being maintained. Keen (1991) contrasts initiation's "belief and obedience, not reflection" (p. 208)
with: "The rite that initiates us into extraordinary manhoods begins when we start to live with a new and disturbing set of questions".

For his part, Bly has more recently come to believe that there are no suitable models for initiation in western society (Bly (1991) pp. 14 - 15), abandoning his advocacy of initiation for western men, but not before a great deal of damage was done to his reputation and cause.

Bly now acknowledges the misunderstandings possible when addressing a subject in mythic form. In The Sibling Society he says:

"Adventures in Mythological Writing - By the time I was fifty or so, I had published nine books of poetry and three books of prose, but they were all written for the community that understands metaphor.

Having written for that community, I threw Iron John out the way one launches a canoe on the ocean. I hadn’t realised how many misunderstandings are possible in a single book when one speaks in myth form. Because the word iron was in the title, some people did free association around the word and assumed I was in favour of pumping iron...." (1996) p. 203

An even more likely cause of the misunderstandings and distortions that occurred was his overly detailed description of the form of the Wild Man, and too proscriptive and complex a process for contacting him. Bly fell into this trap because, in substantiating the Wild Man through cross-cultural and historical references, he also constructed him with this material in an accretive fashion. The irony is that if Bly had relied less on the empirical evidence of existing mythology and practice and more on his own intuition, his notion of the Wild Man may have been more palatable both to men who could accept changing gender roles and to feminist
women. As a poet a more intuitive modus operandi would likely have been far more familiar to him.

Bly's most significant contribution to the gender debate therefore was not in the detail of his proposed Wild Man but the end to which he suggested this Wild Man be put. Despite the difficulties presented by the elaborate detail he had provided, significantly, there was enough of substance for many men to recognise and empathise with his thesis. He succeeded where those men inside the men's movement and without, who would simply class themselves as Profeminists, had failed. Robert Bly reached out to men not only recognising that they too had been poorly served by past and existing gender roles, but also offering them a guide to seek out the strength and direction to effect positive change in their lives. In doing so, Bly was foremost in promoting the idea of the Wild Man as an agent of change and healing, an idea now held by many in the men's movement and the central concern of this thesis.

The next chapter explores our experiences of the Wild Man and how, unlike in Bly and most writing on the Wild Man, I believe he is simply a part of our nature, not some separate entity.
III. JOINING WITH THE SHADOW

THE NATURE OF OUR CONTACTS

The phrase “getting in contact with the Wild Man” used in most of the literature about the Wild Man (Garfinkel (1992) p. 6), or in the case of the writers for women like Estés, the “Wild Woman” ((1992) p. 91), is one with which I find myself increasingly uncomfortable. The implication is that this is another being who one has to somehow go out to and unite with. Bly typifies such writing when he suggests that this Wild Man has an external identity which is a key to something already in us ((1994) p. 36). As discussed earlier, the desire to substantiate claims for the Wild Man has led proponents to a search for empirical evidence, especially across cultures. This in turn encourages validation of the Wild Man through an external being which exists somewhere between Jung’s “Collective Unconscious” (Jung et al (1973) p. 41) and a personal guardian, possibly even a creature such as those in medieval representations of the Wild Man (Husband, 1989, p. 1).

A more convincing view of our essential nature is that it possesses a dual form and the externalising of the Wild Man we see across many cultures is
simply an effort to understand ourselves better. Our consciousness fluctuates between Wild Man, and his opposite or complementary figure, Rational/Civilized Man. As Bartra (1994) puts it, “The man we recognise as civilized has been unable to take a single step without the shadow of the Wild Man at his heel.” (p. 3). Both are vital components of our make-up - we are diminished when we operate from one half of our nature alone.

It has become common for men to neglect their Wild Man for a range of reasons, but principally due to the nature and pressures of our modern society (Hawley (1993) p. 9, but see also Gooch’s (1975) list pp. 461 - 2). Everything from timetables to shift work; dealing impersonally with machines and total strangers; travel over bewildering distances and separation from our families; but especially the barriers erected to the natural world in terms of the way we move about, obtain our food, our indoor insulated living while we despoil the environment; even the way we get information - all these have placed the Wild Man under siege. A society where it is considered more normal to be an accountant than an artist, and where appearance is valued more than health, is a society whose members frequently ignore their Wild Man. Gooch (1975) describes this phenomenon as “The psychotic society” (p. 452) and goes on to say that this, “…does not quite mean the insane society. It does mean, however, the society which has moved and is moving perceptibly further along the upward curve to that condition.” (p. 453). He illustrates the problem with the following example:

“...the condition of Lake Erie is now irreversible. It not only does not support life, but it cannot be made to do so...to repeat our earlier comment, the Aztec Indian would be quite clear in his mind that we are insane. We are destroying, in his view, the very basis of life - the very context in which life, meaningful or otherwise, exists.” (p. 455).
If we fall into this trap we lose our balance and find ourselves unhappy, our dealings with others adversely affected.

The bewildering pace at which modern society and its technologies metamorphoses makes it difficult for us to re-establish an equilibrium. This rate of change described in, and whose significance forms the subject of, Alvin Toffler’s *Future Shock* (1975), has accelerated further. As Toffler states: “... the *rate* of change has implications quite apart from, and sometimes more important than the *direction* of change.” ((1975) p. 13).

In technological terms alone, while the early eighties saw ATM’s, personal computers, faxes, videos and VCR’s become widely available to the general public, in just the 4 years 1992 -1996 the average processing speed of personal computers increased by 800%! The control over technology Toffler suggested we need (Toffler (1975) p. 387), has been abandoned for the short term gains in convenience and entertainment offered by the burgeoning technological revolution. Indeed the “Information Age” has effectively replaced the “Technological Age”. In turn, it is probably being superseded with an as-yet-unnamed era as I write. Postmodernism also looks to be a thing of the past. Similarly, all the consequences of social change Toffler (1975) described have eventuated or been surpassed, and the cost of personal involvement he refers to (p. 94) has increased.

Employers downsize or shift operations without regard to their employees while the more successful employees constantly play the field. Loyalty in the workplace is generally a handicap for both parties. The Wild Man can provide an appropriate humanising response to address the imbalance in our environment and navigate change (Moore & Gillette (1990) p. 156).
Yet absenting oneself from modern society’s normal practices and customs might also have a damaging effect. To do so threatens our own evolutionary advancement as Gould (1987) explains:

“Biological (Darwinian) evolution continues in our species, but its rate, compared with cultural evolution, is so incomparably slow that its impact upon the history of *homo sapiens* has been small. While the gene for sickle-cell anaemia declines in frequency among black Americans, we have invented the railroad, the automobile, radio and television, the atom bomb, the computer, the airplane and spaceship.

Cultural evolution can proceed so quickly because it operates, as biological evolution does not, in the “Lamarckian” mode - by the inheritance of acquired characters. Whatever our generation learns, it can pass to the next by writing, instruction, inculturation, ritual, tradition, and a host of methods that humans have developed to assure continuity in culture.” (p. 324).

One could add to Gould’s list of technological accomplishments (already slightly dated) the massive social gains over the period nominated: enfranchisement for blacks and women; the discrediting of imperialism/colonialism and, as a consequence, independence and self-rule for most ex-colonies (a yet-to-be-completed process, as illustrated by the only recent achievement of majority government in my home country, South Africa); the development of the women’s, black rights, and gay rights movements; and the advancement of rights for the disabled. The attitudinal changes required for these changes owed their existence at least as much to societal pressures as any innate transformation.

Absenting ourselves from society may also put our emotional well-being at risk. As Atkinson, Atkinson and Hilgard (1983) observe, failure to come to at least form a working relationship with one’s actual social and built environment, to make them one’s own, brings distress, as does an absence
of organisation and order in our lives (p. 452). They do, however, caution that cultural differences in social norms may produce differing degrees of connectedness with society (p. 453) and as Chorover (1983) points out we need to distinguish actual abnormality from that employed as a construct to exert behaviour control (including excessive demands to participate in society) (p. 149).

Despite the hazards of non-participation, we also need to be aware of how the incredible artificiality of our modern urban environment in terms of physical and social structures, and the tyranny of an imposed quantifying but often valueless mindset, typically suppresses the Wild Man.

Some proponents of the Wild Man imply that all his influences are good (e.g. Gerzorn (1992) p. 278), but I would argue that viewing him in this way is to ridiculously deify a part of ourselves. It is more realistic to suggest that we are at our best when we achieve a balance of our two sides and with those aspects of our society which tend to suppress the Wild Man.

The history of psychology provides us with an account of layers of complexity superimposed on our preexisting understanding of the human persona. Freud formulated Id, Superego and Unconscious Ego (Hospers (1950) pp. 76 - 7) and Jung then added animus/ anima - the Shadow (Gooch (1975) p. 49). Jung et al (1973) also spoke of symbols in the collective unconscious into which category the Wild Man has often been placed:

"There are many symbols, however (among them the most important) that are not individual but collective in their nature and origin. These are chiefly religious

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images. The believer assumes that they are of divine origin - that they have been revealed to man. The skeptic says flatly that they have been invented. Both are wrong. It is true, as the skeptic notes, that religious symbols and concepts have for centuries been the object of careful and quite conscious elaboration. It is equally true, as the believer implies, that their origin is so far buried in the mystery of the past that they seem to have no human source. But they are in fact "collective representations," emanating from primeval dreams and creative fantasies. As such these images are involuntary spontaneous manifestations and by no means intentional inventions" (p. 41).

However, identity can more simply be seen as comprising Rational/ Civilised Man and Wild Man. How exactly these might correspond to mainstream psychological theory is uncertain, but unlike Bly and other Jungian Men's writers (Bly (1994) p. 227), I would seek to include in Wild Man not only ego and anima (Jung's female archetype for the male (Hall & Nordby (1973) p. 47 -48), but also especially, animus - the male archetype (Hall & Nordby (1973) p. 48) and our animal nature to form a complete shadow identity. I share Keen's reluctance to describe all gentle, nurturing behaviour as female, in the way psychological orthodoxy seeks to do. He makes the decisive point:

"When I pick up my daughter to cuddle her, by what stretch of the imagination is that a feminine act? That's as much a part of my maleness as riding my horse down a mountain at breakneck speed." (Keen (1991) p. 187).

My own experience as principal carer of my two young sons suggests such gentle behaviour is as instinctive in males as females. It is only the absence of immediate and available role models which causes men to doubt the existence of this gentler side. Animus is sufficient explanation without having to resort to anima. It is when we embrace our animality/instincts and come to terms with our shadow, that we are most capable and happy.
Our so-called “contacts” with the Wild Man are simply a matter of a shift in our thinking and bodily perception to this other side of ourselves. The role of the body, not just the mind, in this process is referred to by most writers on the Wild Man (e.g. Biddulph (1994) p. 188 and Keen (1991) p. 183). For this reason right-side-of-the-brain theories as exemplified by works like Drawing on the Right Side of the Brain, (Edwards (1981) especially pp 29 - 30 and p. 40), are not adequate explanations for either the shift or the state it produces. Edwards outlines the left/right brain theory in the following terms:

“The tests provided surprising new evidence that each hemisphere, in a sense, perceives its own reality - or perhaps better stated, perceives reality in its own way. The verbal half of the brain - the left half - dominates most of the time in individuals with intact brains as well as in the split-brain patients. ... the right, non-speaking half of the brain also experiences, responds with feelings, and processes information on its own.” (p. 29)

Steinem ((1992) p. 146), however, suggests that right-brain theory has more recently been under attack by researchers who believe that both hemispheres have similar capabilities. She outlines an alternative which advances the role of the body:

“The idea that muscles and sinews instruct our minds is often assumed to be anti-intellectual or child-like....

What gets downplayed or ignored, however, is all those phenomena that suggest body-mind communication is a two-way street; that mind-change can begin with body-change.” (p. 200)
Perhaps the most valid conclusion is that left/right brain theory is an incomplete explanation.

Many men’s writers suggest a structured approach is required to enable contact with the Wild Man (Bly (1994) p. 194), some even advocating forms of initiation are necessary (Moore & Gillette (1990) p. 156 and Gilmore (1990) p. 1). However for a few of these commentators (Keen (1991) pp. 130-1 & p. 183), and for my own part, contact can be achieved in a variety of ways, including, very frequently, an unstructured approach. While not predictable, sympathetic conditions can be achieved by attempting to give one’s instincts freer play. There is not always a direct correlation between intent to initiate the shift to our Wild Man and the shift itself.

The means by which these shifts/contacts occur can be classified in three ways. Most frequently experienced is that shift/contact which takes place without any cue, where one realises only retrospectively the shift/contact has occurred. Second most common is as a consequence of precipitate thought or action - “taking the plunge”, taking risks, striking out into the unknown. The final approach is the more purposeful attempt discussed by most Wild Man writers where one sets out to get in contact with the persona of one’s Wild Man (Biddulph (1994) pp. 186 - 187).

It must be remembered that the Wild Man side of us is not simply a passive recipient of attention but may also be the initiator of the shift/change. Thus the first form of contact, where rational/civilised Self passively admits Wild Man, can be viewed from the perspective of the Wild Man actively bringing about the shift and taking control. Physical actions as much as thoughts may precipitate the change. Athletes as much as
intellectuals and artists talk of “going with the flow”. Even performing a mundane activity such as driving a car can be transformed when movements and responses seem to fall smoothly into place. Transcendentalism may be a means to access the Wild Man from both sides, from the conscious or the unconscious, from rational Man or Wild Man. From drug taking to lovemaking and a number of other activities besides, we sometimes experience what may seem to be “going beyond ourselves”, but what is in fact entering the Wild Man state. Transcendentalism therefore deserves our more detailed consideration in the following chapter, “The magic of the Wild Man”.
IV. THE MAGIC OF THE WILD MAN

METAMORPHOSIS/ INFILTRATION/ TRANSCENDENCE

The Wild Man offers magic through metamorphosis. Transcendence of the regime of daily life and the alteration of our identity are invisible yet powerful manifestations of a natural, if not fully explicable, part of ourselves. We live with the reality of intuitions and creative minds, a positively instinctual self including instinctive love, and lateral thinking. (Estés (1992) for example recognises these attributes in men as well as women (pp. 121-123), as does Steinem ((1992) p. 122). The senses nudge our thoughts with premonitions, gut feelings and hunches. Defying reason, these phenomena provide an inner strength and direction. We use our rational thinking to assess and quantify, gut feeling to assign relative importance and value.

The Wild Man and the way our rational/civilised selves alter to become him is a mysterious matter. There is usually no external evidence of the Wild Man at work - surviving clues remain ambiguous. Yet when the sum of personal and anecdotal experience is considered together with similar experiences reported throughout history (Schama (1995) pp. 96 - 98) and

(Previous page Intrusion Drawing for sculpture - James Waugh)
across cultures (Mazur (1980) p. 6), the weight of evidence appears conclusive. We know the Wild Man exists but find it hard to present proof of his existence through concrete examples. Certainly the basis of his magic, just as the explanation for the success of artworks (themselves a product of his influence), remains a mystery.

Much of the effect of the Wild Man is seen only in retrospect and the duration of his periods of control are never fully clear. Standard scientific observational method is rendered useless as a way of coming to understand the Wild Man. Indeed it might be argued that our other rational half may never perfectly understand our Wild Man. Since one half of us is generally not fully aware of the nature and effect of the other, this might be considered a case of the left hand not always knowing what the right is about (Keen (1991) p. 100).

Similarly, the frequency and unpredictability of Wild Man “occupations” mean that it may be virtually impossible to be sure where our motivations derive from - Wild Man or Rational/Civilised Man. Impossible, also, for us to properly understand our true and complete identity. When viewed from our rational half, much of our identity stems from such mysterious origins, while from our Wild Man perspective the motivations of our rational self are equally unfamiliar. Perhaps our difficulty in functioning with a simultaneous combination of these attributes or viewing them as a whole, is part of our general inability to properly know ourselves, itself a curious form of psychological and physical defence. Understanding fully our every motivation and action is detrimental to our well-being and a degree of unpredictability is a useful defence.
Yet our rational self cannot hold back the tide and keep Wild Man fully at bay. As an example, much has been written of man’s inability to hold off morbid fears (Poe (1975) pp. 180 - 183 and De Maupassant (1990) pp. 2 - 3). On a more positive note, we are also subject to unbidden yearnings of sexual love - an apparent unsuitability of match may not prevent ardent feelings. Perhaps the most famous and enduring example in literature is Shakespeare’s Romeo and Juliet, for example Act 1, scene 5 -, and Act 2, Scene 2 (Shakespeare, William. (1919b) pp. 890,892). Such is our expectation of the involvement of our Wild Man that decisions made without reference him are referred to pejoratively. Employment chosen for expediency may be referred to as “just a meal ticket”, or when decisions are arrived at solely through consideration of material gain, without respect for our own or other’s emotional needs, they are described as “coldly calculating”.

On a day-to-day basis our decisions are founded on gut feelings as much as on logic and rational thinking. When we vote at election time, to what extent is our decision based on an assessment of policies and how much on an instinctive response to the candidate or party? Our assessment of truth owes a great deal to our Wild Man faculty.

If instead we assume these insights derive from Jung’s unconscious (Jung et al (1973) p.6) and have nothing to do with the Wild Man, the structure of our personalities seems flawed and incomplete. If the unconscious is not guided by natural instincts, it does not have the wherewithal to sufficiently inform us. Besides, decisions and actions influenced by the Wild Man are not only unconsciously determined, but at times consciously as well - we choose to “go with the flow”.

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The Wild Man infiltrates our persona and takes it over, effecting a magical metamorphosis, transforming us from so-called rational down-to-earth, to Wild Man informed, earth respecting and aware.

A particular form of this shift or transformation which has excited much interest is the transcendental experience. First seriously considered outside a religious context by writer and thinker Aldous Huxley (1952), transcendental experience can be defined as experience which is *primordial, intuitive*, otherworldly, beyond understanding or supernatural (Microsoft Word Australian Dictionary). Within this definition, "intuition" and "primordial" complement, and provide a link to, the Wild Man. Further evidence for such a link can be found in transcendentalism's application in the transcendentalism movement, "the American reaction against Puritan prejudices, humdrum orthodoxy, old-fashioned metaphysics, materialistic philistinism, and materialism" (Geddie, William (Ed) (1965) p. 1168) - surely a reaction against non Wild man. Huxley, for his part, regarded much transcendental experience with suspicion, reserving his enthusiasm for its application to religion. But he recognises upward transcendence in some elementary sexuality and accepts its existence in rhythmic movement/sound (Huxley (1952) p. 372), acknowledging its base in nature. Huxley also refers to drugs and herd intoxication (1952 p. 368) but these may be seen as externally induced transcendence.

Huxley was of a generation of thinkers whose ideas were based in Christian religion and a continuing suspicion of human animality (including a belief in its connection to herd intoxication) which they linked to the atrocities of the Second World War in particular (Huxley (1952) p. 368). I would argue that these atrocities were anything but a product of the Wild
Man/human animality, being unnatural in the extreme, evoking our horror and disgust. The very character of the holocaust, for example, deriving from a set of theories and ideas, and then carried out in a methodical, coldly calculating fashion, is the antithesis of the nature of the Wild Man which recognises the fundamental kinship of all men, indeed the natural world.

A writer who recognised the transcendental potentialities within our basic instincts was D H Lawrence, who, in *Lady Chatterley's Lover* (1928), championed transcendence through sex. He also suggested that sexual experience/ transcendence led to greater understanding between men and women, unleashing our faculties for tenderness and loving (pp. 184 & 215). On page 180 Lawrence (1928) described these effects in the following terms:

"And as she melted small and wonderful in his arms, she became infinitely desirable to him, all his blood vessels seemed to scald with intense yet tender desire, for her, for her softness, for the penetrating beauty of her in his arms, passing into his blood."

Similar examples of transcendence can be found in contemporary men's writing about the Wild Man (e.g. Keen (1991) p. 218). For Biddulph (1994), "Our sexuality is basically a huge energy source which pushes us towards union with a partner and release from the ordinary" (p. 47), providing one of his seven steps to achieving manhood (p.13).

Most religions, mysticism and meditation techniques refer to the phenomenon of transcendence and suggest a spiritual, otherworldly explanation. I would suggest that these experiences are instead intensely worldly, making us hyper-aware of our situation and thought processes.
Meditation techniques involve letting go of the thoughts that clutter our brains (i.e. the superficial) and becoming aware of the very substance of one's being (Steinem (1992) p. 158). Far from separating the subject from the world, Steinem demonstrates that this awareness allows athletes and artists to focus better on the physical adjuncts to their oeuvres (p. 158). Rather than mentally removed from our circumstances, we see them from a different perspective. Part of the Macquarie Dictionary definition of transcendental is: "transcending ordinary or common experience, thought, or belief [i.e. not Wild Man]; or extraordinary." (Delbridge et al (Eds) (1991) p. 1855). My own experience of meditation includes an ensuing heightened physical awareness which is one of the goals sought by its many advocates. Chidvilasananda (1991) describes the disconnectedness which meditation seeks to address in the following terms:

"Our fear is created out of this disparity, "God and I are different'. When we have this feeling about God, we feel the same about the world. 'People and I are different. Things and I are different.' This duality provokes so much fear, because it places everybody, including God, far away and separate from us." (p. 48).

A comparable transcendent state may also be achieved in the physical arena of sports, especially those of an endurance nature. Such a state is not fully explained by the effect of the body's release of either endorphins or adrenalin (Hemery, Ogden & Evans (1990) p. 29 & p. 44), although these substances, which occur naturally in our bodies, are themselves responsible for producing transcendental-type states.

Making and appreciating art can also be a transcendental experience. In becoming as one with our subject matter or media, we are, in effect, heightening our physical connectedness. When we see an artistic solution for an idea, we are reconnecting with the world of forms. Our state of
transcendence (and therefore Wild Man or Woman) when making/performing art works is clear in the Latin root for the word: "transcendere climb over or beyond" (Delbridge et al. 1991 p. 1855) - surely our aim to go beyond ourselves and any established benchmarks of excellence? We are in all circumstances transformed by our Wild Man, inspired, and in turn transform those circumstances. The nature of the role of the Wild Man in art will be explored in the last chapter. In the meantime I shall consider the Wild Man as our animal nature and the way he operates as a balance in our lives.
V. OUR ANIMAL NATURE AS A BALANCE

THE WILD MAN AS OUTRIGGER

Since Bly's "Iron John" there have been refinements in the debate and discussion on the Wild Man. Some writers, in particular Sam Keen ((1991), especially p. 100 & p. 183), have presented a more credible Wild Man (what I will call the Model Group), while others have delivered a more balanced appraisal of the existence of the Wild Man in general and the way he might function (e.g. Gerzorn, (1992) p. 272; Hawley (1993) p. 9; and Kipris (1991) p. 25) (referred to now as the Context Group). However, it is my contention that both groups have failed to address two essential areas: acceptance of our animal nature, and looking at what is not Wild Man and how not-Wild-Man balances the Wild Man.

The model group advance the most plausible Wild Man, recognising the down-to-earth guide, the free nature, passion and balance for rational man as well as his home in and connectedness with the wilderness. Yet they fail to recognise the parallels between their arguments and the study of Man as animal by writers such as Desmond Morris (1994):

(Previous page Lord of the Dance  Drawing for sculpture - James Waugh)
“Human beings are animals. We are sometimes monsters, sometimes magnificent, but
always animals. We may prefer to think of ourselves as fallen angels but in reality we
are risen apes” (p. 6).

I suspect that they are able to embrace words like intuition yet find
animal a little close to the savage. As Steinem (1992) says:

“Self-esteem is natural, and only humans create inequality by simply believing in it. By
unhardening our hearts to animals, perhaps we open them to ourselves” (p. 305).

For their part the context group make a useful contribution to discussions
on the Wild Man. Some highlight the danger of losing sight of the beauty
in the masculine (in the context of the Wild Man) while recognising what
was wrong with the heroic model for masculinity (Gerzorn (1992) p. 270
& 272). For others, awareness of men’s different needs and true nature so
often suppressed by contemporary culture is the fundamental issue
(Hawley p. 171 & 9). Finally there are those whose primary consideration
is the way the Wild Man exists in our hearts and appears at those times
when the character and rhythm of our surroundings are at odds with our
instincts (Mazur (1980) p. 41). While all have different emphases, they
acknowledge a widespread fear of the masculine in the broader community
and concerns about reactionary responses to feminism, while drawing
attention to the importance of a proper understanding of men’s nature
(Gerzorn (1992) p. 272). Valuable though these contributions may be,
these authors nevertheless neglect to describe the Wild Man’s relationship
with the logical/rational side of man nor how we might evaluate their
relative importance (e.g. Kipris (1991)). Thus their conclusions remain
unbalanced because they fail to adequately identify what is not Wild Man
in us, in the dynamic of the interplay of these two selves, nor do they
suggest a balance, either actual or ideal, for their shared existence.

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The contributions of both model and context groups are required for a proper assessment of the Wild Man. To know the Wild Man, just as to know a person, we need an accurate description (model group), definite identification including what he is not and characteristic behaviour (context group). Such an assessment need not suffer from the overly specific definition characteristic of Bly's writing. We simply need to understand that we are looking at categories of thinking, experiencing and acting without defining the specifics of those actions, experiences and thoughts. Thus every man enjoys a unique and personal Wild Man but one which shares universally recognisable traits.

We are all animal so it is useful to consider the Wild Man in terms of the behaviours we believe we share with other animals. Some of those animals also share an objective/rational/logical thinking similar to that we proudly own to, as demonstrated by a broad range of research experiments. Although Griffin (1992) supports this type of animal thinking/consciousness, finding:

"I Versatile adaptability of behaviour to novel challenges...
II Physiological signals from the brain that may be correlated with conscious thinking... and
III Most promising of all, data concerning communication behaviour by which animals sometimes appear to convey to others at least some of their thoughts."
(p. 27),

he nevertheless warns that: "The taboo against considering subjective mental experiences of non-human animals has become a serious impediment to scientific investigation." (p. 6). (As a non-scientist I also have encountered this type of restraint on intellectual inquiry into animal thinking). However, like most scientists, Griffin still fails to take the bull
by the horns to question the astounding presumption of an absence of rational thinking and feeling in animals. This must surely be one area where a large portion of the general pet-owning public is in advance of science. Equally strange is the commonly held view that as yet unmet extraterrestrials would most likely have intelligence, while the possibility in non-human animals is rejected simply because we do not understand the noises they make!

Following the lead of animal rights reformers (see below), scientists working with animals have been more inclined to identify similarities in what might seem a more subjective field - that of motivation, intuition and feeling - animal behavioural psychology (Griffin (1992) p. 6).

Our hesitation to objectively compare our mental processes with those of other animals might be a residue of our forebears’ fearful distancing from beasts and Wild Folk referred to by Husband (1980): "... in the earliest literature, antecedent wild men were numbered among the monstrous races" (p. 6), "This discomforting notion further implied that the potential for wildness not only existed within a social unit collectively, but also dwelled within the hidden recesses of every man." (p.13). These same fears are still clearly recognisable and eloquently expressed in "Heart of Darkness" by Joseph Conrad (1983):

"We are accustomed to look upon the shackled form of a conquered monster, but there - there you could look at a thing monstrous and free. It was unearthly, and the men were - No, they were not inhuman. Well, you know, that was the worst of it - this suspicion of their not being inhuman. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity - like yours - the thought of your remote kinship with this wild and passionate uproar." (p. 69).
Culture and religion have often played a part in distancing us from other animals. Serpell (1996) outlines how this came about:

“In his recent book Animal Minds and Human Morals, the classical scholar, Richard Sobraj, attributes the relatively negative view of (non-human) animals primarily to the influence of the Greek philosopher, Aristotle. Like his teacher, Plato, Aristotle exalted intellect or the power of reason above all other human faculties. Unlike Plato, however, he perceived the natural world as a sort of intellectual hierarchy - the so-called Scala Naturae or Ladder of Nature - with humans at the peak or top rung of the ladder, and animals and plants at various levels below this according to their reasoning abilities... Animals were even less capable of reason than human slaves, and they were therefore deemed to be inferior and imperfect beings designed to serve the interests of more perfect and intelligent humans... Eventually, at the beginning of the fourth century AD, the same ideas were incorporated into early Christian tradition.” (p. 151).

Serpell (1996) goes on to describe how St Augustine distinguished the killing of animals from that of humans on account of their lack of reason so that they were not protected by the commandment “thou shalt not kill”, “their life and death ... subordinated to our use,” (p. 152), an attitude still held by many people today. Aquinas shut the door on animals declaring that, again because of their lack of reason, their souls perished with their bodies - no vengeful spirits for people to encounter in the hereafter! (Serpell (1996) p. 153). (See also Steinem (1992) pp. 299 - 300 quoting Jean Liedloff's The Continuum Concept: Allowing Human Nature to Work Successfully). By the Renaissance even keeping pets constituted a form of heresy because it “turned beasts into humans or at least semi-humans,” (Serpell (1996) p. 158).

However, through ideas advanced by two philosophers of the Enlightenment, first the Frenchman, Michel de Montaigne, and later the
Englishman, Jeremy Bentham, the tide began to turn for non-human animals. Both philosophers advocated the humane treatment of animals based on their capacity for suffering turning the tables on those whose argument relied completely on the professed absence of reasoning in other animals (Serpell (1996) pp. 160 -161). This focus on feelings can be seen to have provided a foundation for our increasing empathy with the emotional life of non-human animals, while allowing scepticism regarding their reasoning or consciousness to continue.

Despite resistance, particularly from the Catholic church, publications advocating the humane treatment of “lower animals” grew into animal welfare laws, first in England and then throughout most of the globe (Serpell (1996) pp. 160 - 163). Serpell (1996) concludes from all this that:

“"It is entirely possible... that the recent growth of the pet-keeping habit in western society is not so much a product of increasing need, but rather the inevitable outcome of historical changes in attitude, not only to pets, but to animals in general." (p. 150).

This view would be hard to quibble with, especially if one uses as a yardstick the incidence of favourably depicted animals, (often anthropomorphised), in today’s children’s literature. We’ve come a long way from bear baiting to teddy bears. The increase in regulation for wildlife conservation and the number of campaigns to save various species also attests to this spirit. Steinem (1992) aligns a worldwide rejection of animal killing and cruelty with a growing understanding of the benefits other animals have to offer us (p. 302). Earlier (pp. 300 - 302) she notes the negative impact on humans of treating other animals badly, page 302:
“Because the truth is: we cannot harden our hearts selectively. In Fire in the Belly, Sam Keen ((1991) p. 139) warns men especially, who have been so historically pushed toward hard-heartedness, ‘The ability to feel is indivisible. Repress awareness of any one feeling, and all feelings are dulled... The same nerve endings are required for weeping and dancing, fear and ecstasy.’”

That we compare ourselves with animals in terms of behavioural psychology, augers well for the future of our relationships with other animals and our understanding of our own nature. As we accept how close our emotions are to those of other animals, so too, we increasingly accept the extent of our commonality. In addition, it is this behavioural context which most pertains to our Wild Man. Our animal natures are also the key to an improved relationship with our environment. In the next chapter the identity of this animal nature is discussed as “The man behind the mask” - natural man with image or facades stripped away to reveal the Wild/Green Man.
VI - THE MAN BEHIND THE MASK

THE NATURAL, GREEN/WILD MAN WITH IMAGE STRIPPED AWAY

Men (and women) develop a persona to represent themselves to the world (Waugh, James 1986)) derived from an amalgam of pre-existing images and archetypes appropriated from the world around them. While the principal role of this persona is to act as a mask, it also performs the secondary role of a shield, to defend areas of perceived potential weakness from unwanted attention. Many writers refer to this facade we present, from George Johnston and Charmian Clift (1956), “Our public faces are only papier mâché moulded around an inner core of reticence.” (p. (i)), to Lawrence Durrell (1974), “Identity is the frail suggestion of coherence with which we clad ourselves. It is both illusory and quite real, and most necessary for happiness, if indeed happiness is necessary.” (frontispiece). Shakespeare (1919a) also refers to the extent to which we play roles in our lives, “All the world’s a stage, And all the men and women merely players: They have their exits and entrances; And one man in his time plays many parts…” (As you like it, Act 2 scene 7 p.260). Much of our lives are lived in these masks. Consequently our society is ill adapted to dealing with people who refuse to abide by this convention - they are seen to be behaving out of character!

(Previous page Untamed daydream Sculpture - James Waugh)
One of the masks which modern men feel obliged to adopt is a reticence and shyness about their bodies, themselves a reminder of our animal nature. Walters discusses how this prudery developed in the nineteenth century not only to plaster over fears and doubts about sex but also about society itself, springing from the new bourgeois stress on domestic privacy ((1978) p. 229). She also relates it to a fear of animalism, “Running through such high-mindedness about the body is a pervasive fear, not just of the animal in man, but of man as no more than an animal.” ((1978) p. 230). The very same fears displayed by Medieval and Renaissance man in respect of the Wild Man!

These fears brought about a huge reduction in the number of male nudes in art as Walters chronicles in her chapter “The Disappearing Male” ((1978) p. 228). She describes how the naked female subject in Manet’s “Déjeuner sur l’herbe” is coolly self-possessed while the clothed men look faintly ridiculous and out of touch with their bodies, and goes on to maintain, “Manet hints at what the nineteenth-century male loses by his double standard about nudity, by his own reluctance to expose his own person.” ((1978) p. 229).

The phobia is now accompanied by institutionalised prohibitions on displays of male nudity and in particular male genitalia. The distinction between what is acceptable for the sexes has continued so that male genitals, especially in a state of readiness, are deemed obscene, while the entire female body remains within allowable limits, even if often as an object of desire. Men live with society’s message that their bodies, or at least parts of them, are obscene. While the signal of reproductive readiness in plants through flowering is considered both beautiful and uncontentious enough to be the most common form of decoration in our
culture, any display of the sexual organs of the male of our own species has become unacceptable. In the past, the Romans found the phallus a suitable subject not only for art but also for decorations such as floor mosaics (Webb (1982) p. 61), but we have now contrived to feel shame in our own bodies and sexuality.

Nevertheless there exists within us a "natural man", (sometimes referred to as Cernussos, Pan, The Green Man, Dionysius etc), whose impulses are not adequately satisfied by the role the mask affords. The very directness of our emotions and responses subverts the process of fitting into a mask. Intuitions and nature do not always agree with what is expected of us. Our desire to fit into society or present ourselves as an attractive, likeable being is matched by our natural/Wild Man's questioning when that society's values fail to agree with a natural response. Steinem (1992) sees the competing urges in these terms:

"Following an instinctive pull towards toward this or that part of nature takes us back to our natural roots, but many of us have been so educated out of these instincts that we think all progress lies in leaving nature behind. We've learned to respond to its power with "feminine" distance and fear, or "masculine" aggression and control. Having been led down this nongarden path of separation from nature by learning, however, we can unlearn our way back just by looking at everyday life." (p. 289).

We are not always isolated when giving rein to our natural/wild man. There are subsets of society catering for many types of deviations from societal norms. Because these subsets offer an alternative to conventions described as 'responsibilities' they are frequently termed 'escapist'. Everything from nudist colonies and alternative communities, to camping and fishing, can be seen as providing this type of escape. However, the
unlikelyhood of groups of people in a structured society all simultaneously having similar responses/needs, means that this natural man is, nevertheless, often a solitary figure. Our individual experiences provide individual responses, reflected in the writing about Wild Man and Wild Woman (e.g. Biddulph (1994) p. 188). Hawley (1993) goes further:

"Manhood has no happy ending because the masculine trajectory knows no end. ... Men require solitude, the need to be alone in amounts and ways that are probably inherent to their gender." (p. 171)

Since it is the very strictures consequent on the company of others, which we might seek to escape, a degree of isolation is inevitable for this natural, wild man. Cities in particular stifle our Wild Man and, in so doing, can render our responses unnatural. Desmond Morris (1994) describes the negative result:

"So how do we explain all the violence and mayhem in modern society? Basically, the answer is that the law does not forbid men to do what their instincts incline them to do but what their unnatural urban environment drives them to do". (p. 89).

The Wild Man, as our nature, represents the connection with our environment. Watts (1989) accounts for this connection in the following terms:

"We do not ‘come into’ this world; we come out of it, as leaves from a tree. As the ocean ‘waves’, the universe ‘peoples’. Every individual is an expression of the whole realm of nature, a unique action of the total universe." (p. 21)
When we perceive ourselves as part of that environment, not in some way removed from it, its interest becomes our own and our environment gains its best chance of survival. Not only does the Wild Man need the wilderness to thrive, but the relationship is reciprocal. With humankind’s survival the objective, the Wild Man’s role vis-a-vis our environment is perhaps his most important. This role alone should justify the investigation of the Wild Man and make a nonsense of the supposed “Men’s Movement ripoff ... ‘rediscovering their natural masculinity’ ” referred to by ANSLIM ((1992) p. 49).

Keen (1991) sees the protection and nurturing of our environment as a responsibility limiting men’s introspection:

“There is a danger that dedication to self-exploration and personal growth may replace a larger vision of a just commonwealth that includes humans, rich and poor, and other species with feathers, fins and fur. Our age cries out for men filled with prophetic rage, men daring and political enough to husband the fragile and succulent earth and protect the weak and disenfranchised.” (p. 268).

In this his thoughts are echoed by James Hillman who suggests men form groups to deal with their principal concerns, “Farm labour groups working on pesticide controls, for example.” (Craver (1992) p. 246).

Keen clarified the challenge for modern man as the discovery of a peaceful form of virility in an ecological commonwealth, to become “fierce gentlemen.” (1991) p. 121). Increasingly the population at large and politics in particular has come to reflect the primacy of this objective. We neglect our Wild Man at our peril!
It is because we have this natural connection and comfortableness with the Wild that there remains hope for us and our environment. This comfortableness with wilderness has been so broadly attested, we know it to be more than personal (Biddulph (1994) p. 189; Keen (1991) p. 183; Kipris (1991) p. 25; & Steinem (1992) pp. 292 - 7). There is also a natural connection between this ease with wilderness and our Wild Man/Woman which we need to realise. Keen (1991) maintains (and here I keenly concur) that symbolic wildness is not enough and that:

"Wildness is no metaphor whose meaning we may learn when we are comfortably housed within a city or enclosed within the boundaries of the civilized psyche. We need large expanses of untouched wilderness to remind ourselves of the abiding fundamental truth of the human condition... After nearly a century of urban living, men's dreams still testify that we belong in the wilderness." (p. 183).

Aaron Kipris is perhaps the most prominent writer to provide an image of this wilderness aspect of the Wild Man, often also known as the Green Man. In The blessings of the Green Man (1992), he questions the way current beliefs often separate man and the earth and in so doing provides us with an insight into the Green Man:

"Indeed, the trend to personify soul and the earth as feminine effectively perpetuates the divorce of the male psyche from its own fecund, inner-masculine, life affirming nature. The modern envisioning of nature and soul as feminine has done the same injustice to men as monotheism did to women through exiling and degrading the sacred image of the Goddess.

Many of us have heard much about the Earth Mother. However, when we regard nature as only our mother, we risk remaining forever boys in her service, disconnected from the masculine power to heal, engender, and support life. If men cannot imagine a masculine connection to nature, if it is conceived as being other than them, then their feelings of separation may breed alienation from life.
The pressing need of our time is for us to become more potent, generative, and embodied - powerful, mature men committed to life. For images of this masculine ideal some of us are turning towards the ancient masculine gods of the earth. One of these images is the Green Man. He is a masculine personification of nature - the Earth Father.” (p. 161).

Kipris’s vision is shared by many men around the globe, locally by a large group in Northern New South Wales as Biddulph attests (1996) and my own anecdotal evidence confirms. Far from being reactionary, the Green Man in politics calls for new and original thinking to combat entrenched approaches to economic growth and the accompanying disregard for the environment by most governments. Kipris (1992) suggests a Green mind is, “a beginner’s mind - a mind capable of embracing new ideas and fresh visions.” (p. 163). His description of the Green Man demonstrates that he is one and the same as the Wild Man:

“The Green Man is immediately available to our imagination as soon as we begin to look at nature and soul with masculine eyes. He will speak to us if called upon. He offers us a deep source of wild magic and empowerment. The Green Man is connected to our creativity, our passion, and our capacity to generate and protect life.” (p. 163)

It is time to recognise a new term - “ecomasculinism” - to be placed alongside Steinem’s “ecofeminism” ((1992) p. 295). Already, we have an emotional pact with our environment, spending at least as much time in it as women. Now is the time to celebrate this side of our nature!

In the following chapter we shall explore the genetic basis of our nature and how it manifests itself. The Wild Man and the Wild Woman share a “wild” nature and have more in common than otherwise. However, for
the purposes of this thesis and to assess the Wild Man’s import for men, we need to consider his uniqueness. That part of the Wild Man which sets him apart from the Wild Woman is his masculine nature, requiring an investigation of the genetic underpinning to our identity.
 VII - IN THE GENES

CONTACTING THE HAIRY SNAKE THROUGH THE GENERATIONS

As Desmond Morris explains, while we often live in environments vastly different to those our genes developed to survive in, our animal nature responds by subverting its original urges, e.g. the hunt becomes a work related activity or a collecting impulse (Morris (1994) pp. 68 - 69). Those who fail to make such adjustments become a problem for themselves or their societies (Morris (1994) p. 77). Morris maintains that the only way ahead for planet and species survival, is through the process of subverting instincts to useful purposes ( (1994) p. 7). Natural responses such as a reasonable fear of heights may need to be suppressed to some degree when taking aeroplane flights or going up in tall buildings, but the instinct remains a useful one. These natural responses and intuitions not only remain advantageous, but, in some cases, highlight deficiencies in modern living. We may, for example, mourn a loss of trees in our cities as the air becomes poisonous.

Both gay and heterosexual men share a genetic identity. Just as with any other genetic parcel, there are differences from person to person, but there is a resemblance between all men - maleness. Even if controversial theories that suggest gay identity is determined in the genes were proven,
a gay male gene would nevertheless be a type of male gene, influenced by male hormones. Logically, a plurality of male identities, even seemingly contradictory ones, does not rule out the existence of maleness itself.

Masculinity is under some of its heaviest fire from male academics, social scientists and commentators. Some go so far as to suggest that masculinity is not innate but learned or constructed (Colling (1992) p. 7). For many others an orthodoxy exists which requires one to talk only of the plural “masculinities” (Buchbinder (1994) p. 1). While this latter group does not deny the experience of a masculine body, they suggest that masculine behaviours are socialised and do not develop unaided (Buchbinder (1994) p. 2). Finding a logical explanation for why this might not constitute a purely constructionist stance, or why admitting that the male body has an effect on its occupant should not create an expectation of masculine behaviours (Connell (1996c)), has been an unsatisfactory quest for me at least.

I have come to feel no more confidence in the dubious logic of many social scientists on this subject than the findings of the group they appear to disdain, “white coat” scientists (Connell (1996c)). Profeminist social scientists’ views seem more fashioned to establish their proposer’s ideological soundness than by any objective reasoning.

We assume that the place or country we inhabit would have some bearing on our behaviour and mannerisms. Why not then the very body we live our lives in? Naturally this is not to suggest behaviours that are exactly alike. We do not expect that physical factors other than masculine gender would either produce identical behaviours or otherwise have no bearing on behaviour. Tall or short people may be influenced by the culture and
particulars of their environment as well as their individual temperament. Nevertheless, they do share a commonality of experiencing the world from a particular frame - a commonality which has some bearing on their behaviour. Why then should we not expect far greater commonality, and hence greater bearing on behaviour, for those who share a masculine gender?

Such is the pervasiveness of a sceptical and pejorative view of masculinity in some circles, that Harry Brod felt the need to defend Men's Studies, both against the accusation of not having a real subject and of promoting studies of advantaged groups ((1987) p. 275). Brod provides his justification by:

"...adapting a fundamental contention of feminist theory to the effect that consideration of one's identity as specifically gendered, as male per se, is central to any understanding. This is not to argue that masculinity is invariant. Rather, male identities may well consist of what philosophers following Wittgenstein refer to as 'family resemblances'. Just as members of a family may be said to resemble each other without having any single feature in common, so masculinities may form common patterns without sharing any single universal characteristic. The claim which justifies men's studies, is that there is a sufficiently unified concept of 'masculinity' to justify its study under one rubric." ((1987) pp. 275 - 6)

I have emphasised "feminist theory" (while personally rejecting the singular case employed) to highlight the fact that gendered identity is felt as much by women as by men. Women have rightly been outraged when men who felt threatened by their newly assertive behaviour cast aspersions on their femininity or their role as mothers. Women have never, however, had to deal with the claim that there was no such thing as a feminine identity. Now men are having the existence of their masculine
identity brought into question (Colling, Terry (1992) p. 8). They too have a right to outrage.

In *The sibling society* Bly points out that at six weeks, the foetus undergoes about 250 changes to become a male (Bly (1996) p. 116) referring to the research of Anne Moir and David Jesse (1992). *Brain Sex*. New York: Dell). Robert Pool’s research indicates that, while equal, men and women are inherently different and have different aptitudes ((1994) pp. 13 - 36). In discussing men’s different minds, the leading writer on genetics and sexuality, Matt Ridley (1993) states:

“...that men and women have different minds because they have had different evolutionary ambitions and rewards - accords easily with common sense. But the overwhelming majority of the research that social scientists have done on human sexuality was infused with the assumption that there are no mental differences.” (p. 245).

On page 246 he outlines how this comes about: “Testosterone masculinizes the body: without it the body remains female, whatever its genes. It also masculinizes the brain.” Pool (1994) supports this view citing research on aptitudes to demonstrate how males and females are inherently different but equal (pp. 13 - 35). Clearly the extent to which males differ from females is significant, suggesting that we need to consider a separate Wild Man and Wild Woman.

Those who have personally rejected masculinity also, by implication, affirm it’s existence and significance in the make-up of identity. For her part, Kate Cummings, herself a transsexual (Cummings (1997) pp. 1 -2), feels transsexuals have an irrefutable identity which is not fully explicable in terms of the brain, but rather an amalgam of factors she describes as the
mind. One of these factors is the wash of hormones to the fetus which determines both male and transsexual orientation (testosterone in the case of the male, see above). Furthermore, Cummings states that her view of herself and her femaleness, dated from her earliest memories ((1997) p. 2) thereby clearly contradicting the argument that socialisation constructs gender. Her impulse seems more one of instinct or intuition. She went on to recount a scurrilous attack on transsexuals in XY magazine, one of the mouthpieces of the profeminist perspective perhaps threatened by people for whom gendered behaviour was more than a construct (Cummings (1997) pp. 5 - 6).

Gender remains, like the root stock of a plant, important throughout life. We may grow in many different directions, but always have things in common. Determinist philosophical theory gives substance to this argument. As Baron Holbach describes mankind's position:

".He is born without his own consent; his organisation does in nowise depend upon himself; his ideas come to him involuntarily; ... he is unceasingly modified by causes, whether visible or concealed, over which he has no control, which necessarily regulate his mode of existence, give the hue to his way of thinking, and determine his manner of acting." (ref. p10).

The fact of gender is a tangible cause or determinant affecting the nature of man. It is far from being the only cause, which explains the rich variety in the nature of men, but nevertheless cannot be disregarded or minimised.

While there is much philosophical debate, even those who argue against applying determinism to human actions generally (Benn & Peters (1966)
p.98) do not presume the same is the case for human *thought*, nor deny that determinist thinking is the basis of scientific thinking:

"Determinism to a scientist conveys the general proposition that every event has a cause. Whether this general proposition is true is a very difficult question to decide, but it is certainly assumed to be true by most scientists." (Benn & Peters (1966) p. 94).

Benn and Peters (1966) make concessions in relation to psychology and social sciences, where a general pattern of cause and effect is accepted even if their efficacy for predicting human *actions* is comparable to that of predicting the weather (p. 95)! Our inability to predict consequences or to identify causes with certainty does not make these causes and consequences any the less real. The unreliability of these sciences does not render their logic incorrect, much as it may temper our acceptance of their conclusions. As Hospelers (1950) argues, psychoanalysts believe most human acts to be determined. Hospelers’ assertion that our acts are at the least, mostly determined, implies that we do not have free will. Our will itself is a product of countless causes.

At face value, such a conclusion appears to generate a logical problem for the basis of the Wild Man. If I use determinism to assert the genetic basis of some of our thinking/identity and as further evidence for the Wild Man, how then can this be squared with a Wild Man, one of whose attributes is as a source of freedom? The answer, I believe, lies in the gap between “free will” and “freedom”. Our Wild Man, natural side or male genes, determine aspects of our thinking as do other causes, contributing to our absence of free will. However, the Wild Man causes thinking and behaviour which is *more free* by encouraging us to question the restrictions of our society and sometimes to break free of them. Thus these natural impulses,
however much caused, become our path to freedom. It is interesting to note that the Macquarie Dictionary only gives the definition, "power of determining one's or its own action." for "freedom" after six other definitions headed by "civil liberty" (Delbridge et al (Eds) (1991).

Furthermore, causes may be considered in two ways. While some causes are relatively direct and predictable, and therefore better "fit" the characters and events of our lives, others are random or chance, their provenance less easily determined and not seeming to fit any overall pattern, the type of events which form the subject of Chaos Theory (Gleick (1987) p. 3).

Such random causes normally elicit intuitive responses in man and are therefore emphatically the domain of the Wild Man. These responses often break away from stereotypical/habitual behaviour, another definition of "freedom" (Delbridge et al (1991) def 9, p. 695). While studies of our animal nature often seek to cement the blueprint in times past (e.g. Morris (1994) p. 77), our ability to change and adapt is just as essential to our survival now as in any earlier stage of our evolution.

Random causes provoke random responses, taking us on journeys, actual or psychological, analogous to Bruce Chatwin's notion of our true wandering nature ((1987) p.161 & p. 203). The least predictable causes and responses are those which most challenge Determinism. In such situations, we often feel as if our responses are also free in the sense of being uncaused. When the nature of random causes and our "freer" responses are so difficult to chart, we often do not feel our actions are determined. Such a feeling is associated with yet another definition of

While freedom, in the sense of un-caused actions, may be illusory, notions of lack of restraint abound and revolve around our Wild Man.

Masculine genetic inheritance produces a masculine signature in our actions however much it might vary from man to man. It exists in gay men just as it does in heterosexual men. My Wild Man is naturally affected by this inheritance, just as a woman’s Wild Woman is by hers. While the bodily responses of the Wild Man are clearly gender related, so too, must part of our intuitions and Wild Man thinking, even if only in terms of Brod’s “family resemblances”.

Laying claim to Wild Man responses brings us freedoms whose attributes and effects I shall describe in the following chapter.
VIII - FREEDOM - THE WILD MAN'S PROMISE

MEN RUNNING FREE - THE WILD MAN AS INTUITION, INSPIRATION AND AGREEABLE DISORDER

As I suggested at the outset of this thesis, I have come to associate my creative, artistic life with the Wild Man. Understanding my own Wild Man is also a path to freedom, for, "At the risk of sounding idealistic, the experience of art is a glimpse of freedom in an increasingly codified society; a glimmer of the infinite in a routine workaday existence." (McDonald (1997) (a) p. 14).

The Wild Man is at the core of all our personal freedoms and our collective freedoms as well, since they are founded in similar behaviours.

Large populations generate complex issues which have generally been managed through the application of readily comprehended rules, standards and conventions of behaviour. As a consequence, our society is ill-equipped to deal with freedoms expressed through deviation from norms. In the main, adopting a position counter to societal norms, has been seen as a threat. Likewise the Wild Man has traditionally been linked with this "threat" (Husband (1980) p. 5).
Colin Wilson (1970) terms this side of the individual The Outsider and states:

"The problem for the 'civilization' is the adoption of a religious attitude that can be assimilated as objectively as the headlines of last Sunday's newspapers. But the problem for the individual always will be the opposite of this, the conscious striving not to limit the amount of experience seen and touched; the intolerable struggle to expose the sensitive areas of being to what may possibly hurt them; the attempt to see as a whole..." (p. 308)

Wilson's appraisal highlights the struggle involved but I believe we can use this dynamic to pursue and bring balance to our lives.

Those outside the mainstream of society, in modern Western culture at least) such as artists, performers, musicians and writers, often ally closely with a Wild Man or Woman persona - some such as Kokoshka, adopting the persona for their own. The intuitive thought and action which drives these activities is often undervalued by more mainstream society. Instead, high value is placed on the excessive growth which poisons and destroys our habitat, the environment we share with other animals.

Even outside the arts there are many whose occupations involve frequent Wild Man activity. There are also those whose lifestyle features the Wild Man in essaying a range of freedoms. These freedoms might take the form of alternatives to conventional religions, Chatwin's (1987) wandering spirit, living in remote areas or sailing the seas alone. Others marginalise themselves by obeying their Wild Man/Woman in terms of sexual orientation/preference. Transsexuals go so far as to avail themselves of external bodily gender change to balance with hormones and mind. Just as for women, gay orientation is one of the wide variety of male response
which some men are free to live and exhibit. It is important to remember that the Wild Man/Woman is just as much about this type of freedom as any heterosexual preference. He/she affords us the freedom to reconstruct our lives in accord with our feelings and instincts.

All these freedoms (and countless others) are the product of a vital force within us, one which debunks all which would seek to limit them in us and whose very nature is the antithesis of restraint - surely the core of freedom. "Unrestrained" forms part of most definitions of "wild" (Delbridge et al (Eds) (1991) p. 1999). The impetus this vital force provides gives us the fire and energy to resist limits to our freedoms, as examined in the next chapter.
IX - THE END OF SANITISED ROLES

THE WILD MAN AS AGENT OF CHANGE/FIRE WITHIN

The ideograms to represent ‘male’ found on toilet doors around the world are but one example of a de-gendered, conforming, featureless model of man, denying our true nature. (Naturally there are female equivalents, which suggest you are not a woman unless you wear a knee-length skirt!). This model of the male is also a symbol of the extent to which we have become regulated, in a legal sense, with a myriad of laws, by-laws, regulations etc; but also in social and economic terms.

The Wild Man allows us to navigate these murky waters. Mazur (1980), in The Wild Man in the Spanish Renaissance and Golden Age Theatre, believes we still hold him in our hearts and describes his continuing relevance in these terms:

"He seems to appear in us whenever we cannot agree with our surroundings and the rhythm of our century. This Wild Man cannot be relegated to a past of long ago or a space far away from our own." (p. 41).

Since our Wild Man may frequently be at odds with aspects of our society, it then follows that he is an inspiration for change. This opposition and

(Previous page Everything’s on fire  Sculpture - James Waugh)
change promotes a better balanced and more natural society.

Environmentalism for instance, could be seen as a progressive form of change. Its opposition - the more conservative groups of society and politics, reinforce such an assessment. Measures aimed at repairing and resuscitating the environment are not only intrinsically worthy, but also provide more credible visions for the future than other futuristic technologies. Developments in areas such as solar technologies contribute interesting new technologies together with a viable future to enjoy them in.

The Wild Man enables us to obey our intuitions and advance a better model for society and ourselves by providing us with the necessary inspiration and a strength, often described as “fire”, e.g. Keen’s Fire in the belly (1991), and sometimes associated with virility (p. 121). The authentic Wild Man challenges stereotypes so that men can live and express their masculinity in a form which acknowledges their individual personalities. Since the Wild Man connects us with the complexity and contradictions of nature he encourages dissatisfaction with stereotypes applied to ourselves or others.

If one takes the word “savage” to mean Wild Man, a reasonable inference for the language of the times, then the following quote by one of the world’s great thinkers gives an insight to the challenge for our Wild Men:

"The savage lives within himself, while social man live lives constantly outside himself and only knows how to live in the opinion of others, so that he seems to receive the consciousness of his own existence merely from the judgement of others concerning him." Jean-Jacques Rousseau “A Discourse on the Origin and Foundation of Inequality among men.” (Freedberg (1992) p. 17)
The support we derive from the Wild Man’s energy also nurtures our self-esteem, giving us courage to defy the history of men’s violence by expressing our gentle side - issues which I investigate in the following chapter.
X - SELF ESTEEM

MALE VIOLENCE VERSUS THE GENTLE SIDE OF MAN - THE ROLE OF THE WILD MAN

My research has exposed one argument running through the writing of those opposed to men pursuing the Wild Man - men’s violence. The argument lacks validity as the critics of the Wild Man fail to advance credible solutions for the problem themselves, nor any solid evidence to implicate the Wild Man in men’s violence.

Lack of self-esteem has long been recognised as the primary cause of antisocial behaviours including violence (Steinem (1992) p. 4). Likewise, it has been seen as a leading cause of, and augments in a negative manner, many other contributing factors to personal unhappiness, even to the point of suicide (Biddulph (1994) p. 6). Furthermore, very large numbers of men do suffer from poor self-esteem (Biddulph (1994) p. 5, and Steinem (1992) p. 4). The Therapeutic Men’s movement not only recognises the central importance of men’s violence but set about building self-esteem using the Wild Man to counter it. Self-castigation without recognising self-worth has little potential to reduce men’s violence.

After highlighting the conservative way guilt operates to minimise change, Kaufman (1987) notes that, “There is a need to promote the personal

(Previous page Fathering Drawing - James Waugh)
strength and security necessary to allow men to make more fundamental changes ....” (p. 25).

We identify the importance of low self-esteem when treating individuals, whether violent or self-abusive, yet fail to do so when considering a whole class of people, in this case men. In fact, we need to recognise that men are generally not sufficiently skilled in socialising, poor at assessing other people’s feelings while finding it hard to express their own, and often suffer from having no life outside work (Steinem (1992) p. 4).

Just as those who pressed for some of the social advances already achieved did not expect help from within the status quo, we should not to anticipate that our communities, their laws and their norms are either equipped or prepared to deal with the challenge of reducing men’s violence. Individual men (as well as the whole community of men) need considerable assistance if this goal is to be achieved.

Brod (1987) suggests that there is a prevailing wisdom that men who are violent have failed to internalise society’s condemnation of violence successfully. Instead, he contends that these men are, in fact, over-conformists who have been socialised too much in outdated male norms (p. 270). My own experience and any perusal of boys’ sections of toy shops, confirms this assertion. Some mothers may also be implicated, especially at the earliest stages of the process, perhaps because they are uncertain of the range of possibilities for male behaviour. Once again from personal and bitter experience as a father and principal carer, it is very hard to bring up sons to be physically vulnerable and considerably different from the overwhelming majority of their peers.
Addressing the issue of changing adult males after home, peers and older males have often wrought substantial damage, Brod argues the question should not be: "What is wrong with these men and how can we bring them up to par?" ((1987) p. 270). Instead, he proposes the rather different inquiry:

"How can we strengthen the mechanisms of resistance by which non violent men have avoided society's prescriptions for male violence, and how can we stop society from prescribing male violence?" ((1987) p. 271)

For some, the task would seem a hopeless one since, they claim, male violence has a clear genetic basis (Flannery (1997) p.6). However variations in levels of violence, both historically and geographically, contradict such a conclusion. Moreover, violent genes have as yet to be identified. In any case a basic logic may be used to refute the claim. Gould (1987) reasons that: "... if some people are peaceable now, then aggression itself cannot be coded in our genes, only the potential for it." (p. 330).

Bruce Chatwin postulates that men are not drawn to kill each other instinctively, instead needing to objectify or bestialise themselves or their enemy in order to kill them ((1987) p. 221). Chatwin also demonstrates how the research of Raymond Dart and followers such as Robert Ardrey suggesting that man is inherently violent against his kind has been discredited ((1987) pp. 236 - 238). The damage to fossils they relied upon was brought about through natural causes rather than violence (Chatwin (1987) p. 238). Bob Brain's research negates that of Dart and nominates the extinct Dinofelis as the real specialist hunter of man (Chatwin (1987) pp. 238 - 242).
Keen stresses the role of socialisation in male violence and the magnitude of its consequences:

“For roughly the last 10,000 to 13,000 years, the male has been socialised and informed primarily by the imperative to become a warrior... the single greatest difference between men and women, other than the obvious biological differences, is that the male must win the title of “man” by becoming a potential killer, while women retain the luxury of innocence.” ((1992) pp. 237 - 238).

He goes on to speculate on what the male psyche might be like if it were not systematically desensitised or subjected to a taboo on tenderness, or for that matter what the female psyche might be like if it were not forbidden overt aggression. (Keen (1992) pp. 240-241).

My own conclusion is that Men’s violence is almost undoubtedly a result of a socialisation which once had a useful purpose in producing hunters and protectors. Contemporary living no longer calls on these skills. The hero is out-of-date, the behaviour no longer appropriate, as Cohen (1990) remarks, “Men do not need to go hunting in the supermarket.” (p. 31). Likewise aggression related to sexual dominance to ensure survival of the genes has become a self-destruct option in an overpopulated world.

The relative absence of violence in women may well also be a product of socialisation. Some recent worrying trends suggest that changes to their upbringing and socialisation are producing antisocial and violent behaviour in a growing number of young women. ABC TV “Four Corners” program on 21 April, 1997, profiled a British Panorama special on female violence, which drew attention to a doubling in reported female violence within the last 5 years accompanied by a similar upward trend in murders committed
by women. The Hollywood film “Thelma and Louise” is but one example in recent popular culture, where women’s violence is popularised and seen as an extension of assertion. Insurance companies cite worsening female driving/accident figures as responsible for increased premiums.

However before proceeding, I stress that (a) care needs to be taken in not overemphasising these changes in backlash fashion, and (b) keeping them in the context of an overwhelming majority of violent acts still committed by men. Any notion that there is some naturally high level of violence in society with women now taking up the slack, is absurd.

Nevertheless, the trends suggest that socialisation is the primary cause of violence and also that the process of social evolution is producing change in this area of human behaviour with its characteristic rapid pace.

Socialisation as a cause for men’s violence might be termed “the nurture factor”. The two other contenders are: innate characteristics (in which the Wild Man might be implicated) i.e. “nature”; and mental abnormality or “deviance”. While the latter has obviously been important in cases such as the Port Arthur incident, nurture may still be implicated. However, it would be difficult to argue that such men (and the overwhelming majority of such cases involve men) perpetrate atrocities because of their male genes. Gould’s (1987) earlier cited argument on the existence of men who are not violent (a majority after all), is sufficient on its own to effectively debunk such a suggestion. Meanwhile, Chatwin’s (1987) claim of a need for bestialisation is further supported by reports of mass and serial killers referring to their victims as “prey”.
The Wild Man by himself is no guarantee of an improvement in men’s behaviour, but does support gentle behaviour. The best hope for improvement is working together with the information gathering, socialising reasoning of non-Wild Man.

Morris (1994) also suggests our animal nature is the best hope for a reduction in violence (p. 7 & p. 77). Certainly, it is hard to advance a scenario where such a reduction might be achieved without significant reference to, and assent of, this nature. But even if socialisation is the culprit and our civilizations endanger themselves not only through destroying their environment but in normalising and encouraging violence in men, the task to change this behaviour is harder than Morris suggests. The evidence of violence and killing through the ages undermines Morris’s contention that man killing man is at most an infrequent aberration ((1994) p. 88). While such a proposition may be argued for primates, (even chimpanzees rarely kill each other), the same is demonstrably not true for humans. In Australia we live with a homicide rate of 1.84 per 100,000 (Mukherjee & Carcach (1996) p. 1) and statistics gathered in all the states of Australia bar New South Wales indicate physical assault rates of 358.9 per 100,000 (assault figures extrapolated from Mukherjee (1996)). Both sets of figures are greater if one takes into account unsolved, undetected and unreported crimes. Male violent crime offenders outnumber females in all categories, the total for homicides outside New South Wales for example being 161 males and 42 females; assault figures show similar proportions of male and female offenders.

Nor can we say that violence and cruelty are a recent phenomenon, brought about by an overcrowded world. “The Devils of Loudon” (Huxley (1952)) depicts an example of extreme institutionalised violence and
cruelty from times past, while casual violence seems to have always abounded. Wars and territorial/factional fighting have never left us either. The ancient Greeks are famous for Alexander’s conquests as well as for their art and philosophy. Our own century has seen the largest wars of all time, both geographically and in terms of human lives lost. An appraisal focussing on these factors might suggest a bleak and pessimistic view of man’s nature and perhaps, by implication, that of the Wild Man.

Keen (1991) clarifies the challenge:

“We seem to want the obsolete but habitual connection between masculinity and violence to be severed. But we have not yet found a way to connect the kinder and gentler virtues we admire with that untamed quality - wildness and passion - that seem necessary for virility.”

Hope for the future might lie in an aspect of the Wild Man which is rarely discussed or acknowledged - an ability to change and develop. Recent examples of such development can be seen in widespread changed attitudes towards women, gays and blacks. Prior to mobilisations in the 1960’s and 1970’s and the reforms, including legal reform, achieved, the typical reaction to these groups was very different to present day attitudes. Viewing 1950’s films generally makes the difference clear.

The changes in these habitual responses have been achieved through education and the dissemination of information. One might therefore be inclined to conclude that the Wild Man is an obstacle in the path leading to a reduction in men’s violence, or, at best, has no role in the achievement of this goal. In fact, however, it is the Wild Man we can rely upon to respond naturally and with compassion when presented with the facts.
Our rational/civilised self alone is not enough. Both sides of us, Wild Man and not-Wild-Man, are mutually dependant.

Men’s violence remains a problem while men are unhappy and lacking in self esteem - a situation often brought about by insufficient acknowledgment of the Wild Man. Meanwhile our society encourages (and sometimes coerces) males into violent roles, ones at odds with their nature - their Wild Man. The Wild man has a role to play in reducing violence, but needs the assistance of non-Wild Man to realise this objective.

For there to be a favourable environment for Wild Man to function, women also have to play a part. This not only includes desisting from conditioning males to violence, but also having an encouraging and positive attitude to the Wild Man. For their part women have much to gain through their own Wild Woman. The next chapter deals with women’s interest in the Wild Woman and their widespread support for the Wild Man despite divisions in the Men’s Movement on the subject.
XI - WILD MAN AND WOMAN

FEMINIST SUPPORT FOR WILDNESS AND MEN’S RIGHT TO IT

Women feminists are impatient for men to educate themselves, answer their own needs and seek their Wild Man by themselves (John Rowan (1987) p. 18). Women are saying to men that they must now take responsibility and not keep looking to women for direction. The largely feminist partners of men in the Men’s Groups with which I have been associated often encourage their partners into a therapeutic based group to “get in contact with” their Wild Man. It seems that many women see that the way ahead lies through therapeutic activities linked with the Wild Man, and are impatient with the Men’s Movement for not sufficiently galvanising men (Arndt (1996) p. 1). However, with around a third of the writing on masculinity/men’s issues written by women and the degree of suspicion sometimes directed at men’s efforts to change (Chapman (1988) p. 235), men have not yet had an uninterrupted opportunity to be galvanised. Had men attempted a commensurate level of involvement in the formulation of feminism in the 1960s and 1970s or been critical of

Wild Folk with fabulous beasts Fragment of a tapestry, Switzerland c 1450. from Husband (1980) p. 27.)
"women only" meetings, as some now are suspicious of "men only "
meetings, sparks would surely have flown. Men will, in time, reach their
goals, which may not be as easily defined as the equality women have been
and are seeking; goals which are personal and individual.

With one or two notable exceptions, most women feminist writers have no
problem with the therapeutic men's movement and the Wild Man, for
example Steinem ((1992) p. 4) quotes Keen sympathetically (p.302) and
invokes the benefits of the Wild Man/Woman (p. 26). Naomi Wolf (1994)
is another who is sympathetic to men finding their own path in this
manner (p.xiv - xv).

Many women have been drawn to a female equivalent of the Wild Man,
most directly addressed in Clarissa Pinkola Estés' Women who run with the
wolves - contacting the power of the Wild Woman (1992). As in the case
of the Wild Man, the Wild Woman has a historical counterpart, sharing
many characteristics and often represented together with the Wild Man
(Husband (1980) p. 1). The qualities the Wild Woman represents and has
to offer women are also equivalent to those of the Wild Man, the wildness
referring to natural qualities as opposed to being "out of control" (Estés
(1992) p. 8). Estés later describes the Wild Woman in these terms:

"The archetype of the Wild Woman and all that stands behind her is patroness to
all painters, writers, sculptors, dancers, thinkers, prayermakers, seekers, finders -
for they are all busy with the work of invention, and that is the Wild Woman's
occupation. As in all art, she resides in the guts, not in the head.

...So what is the Wild Woman? ...she is the female soul. Yet she is more; she is the
source of the feminine. She is all that is of instinct, of the worlds both seen and
hidden - she is the basis." (pp. 12-13).
She perhaps differs from Bly in offering greater choice and is more open to a variety of interpretations and approaches to the Wild Woman:

"The ways and means of living with the instinctive nature are many, and the answers change as you change and as the world changes, so it cannot be said: 'Do this and this in this particular order and all will be well.'" (Estés (1992) p. 460).

Estés (1992) herself identifies a Wild Man which she characterises as man's dog side and which she views in a favourable light (p. 121 & p. 123).

Wilentz refers to an affirmation of difference and openness Wild Women project in her review of "Wild Women in the Whirlwind" not limited to the Afra-American culture of the writers, but also to a freedom which allows them to take their writing far beyond the normal confines ((1990) p. 146 & p. 151).

Naomi Wolf (1994) discusses this overall type of writing as part of the improvement in outlook for the Women's Movement, "...self-abnegating self-help books for women fell by the wayside, to be replaced on the best-seller lists by "Women Who Run With The Wolves" and "Revolution from Within"..." (p. xiv - xv). Wolf has her own concept of Wild Woman. She links contacting a "bad"/assertive girl within to achieving equality and power:

"And she in all her badness is the other, unacknowledged side of female consciousness. At her worst she is narcissistic and destructive; at her best, she is the force of creativity, rebellion against injustice, and primal self-respect. If we are trying to grow strong at all, we will spend the rest of our lives trying to find her again, even as we think we spend our lives trying to bury her. Whenever there is a
moment in sex or danger or fantasy when we are swung too high and pushed up through the lace nets of our niceness, we almost reach her, almost place a sliding foot on home - a savage, unrecognisable, familiar place we did not know we had lost, even as we lose it again on the downswing...

Now imagine that you can reach her when you need to... That drive is in us. It always was.” ((1994) p. 82).

I have already referred to Steinem’s respect for Wild Man and Wild Woman as well as her understanding of the fundamental importance of connection with nature. Furthermore, her own investigation of self-esteem itself relates closely to the Wild Woman:

“Children create imaginary playmates, and athletes, musicians, and painters strive to free this true and spontaneous self in their work. Meditation, prayer, creativity - all these are ordinary ways of freeing an inner voice. It’s a feeling of “clicking in” when that self is recognised, valued, discovered, esteemed - as if we literally plug into an inner energy that is ours alone, yet connects us to everything else.” (Steinem (1992) p. 26).

Profeminist men are one group which has consistently sought to deny the Wild Man. As a significant group within the Men’s Movement, their role, their position on the Wild Man and its significance need to be assessed. Their contribution in support of feminism certainly cannot be denied. They count amongst their numbers many of the men who lent organised support to the women’s movement of the 1960’s and 1970’s. In this they were not, however, alone. The same is true for many who espouse the therapeutic approach, including a majority of its best known proponents.

Despite their continuing worthwhile contribution, the demand they make that all formulations of masculinity have to start from feminism (Clatterbaugh (1990) p. 11) is unreasonable and unlikely to produce a
workable model. Leading exponents such as Connell (e.g. (1996) [b] p. 4), Kimmel and Kaufman ((1994) p. 284), and Parker ((1995) p. 461) argue clinically through narrow systems of logic which have often been pejoratively described as archetypally masculine. Even apart from shunning scientific explanations outside of the behavioural sciences, they apply no common sense filter and make almost no attempt to weigh how theories might operate in the real world. Connell himself admitted to getting drawn into instinctive responses at a men’s gathering but later “snapped himself out of it” (Connell (1996) [c]).

Their whole approach therefore lies within a narrow set of parameters, located in a branch of traditional male argument, removed from intuition and emotion. The “science” profeminists advance is not without its detractors, ridiculed by what appears to be a majority of the scientific community, (Ridley (1993) p. 245). What is more, their “science” appears to follow an ideological path without too much testing of views, just as Marxists seem intent to fit the world into an ageing model. It comes as no surprise that a number of profeminists (e.g. ANSLIM (1992) p. 47, and Parker (1995) p. 457) cling to Marxist as well as profeminist theories. Socialism and feminism are both extremely worthwhile philosophies, but employing outdated/limiting versions or models of them simply undermines one’s position, however much historic interest these ageing versions might be imbued with.

In any case men have a right to consider their needs outside the context of any benefit to women, even if the end result may, in fact, advantage women. Biddulph ((1994) p. 179) and Steinem ((1992) p. 60) focus attention on the truism employed by psychologists that you have to look
after yourself before you can help others. Christians will be familiar with the parable about motes and beams in people's eyes.

Men who deny our right to treat ourselves and seek out our Wild Man fall into the same trap as feminists aiming to censor pornography - they ally themselves with the far right and fundamental Christians such as McLoughry (1992):

“There is no wildness in the human soul that does not come from the dying embers of the fire God has placed in every human being. ... Wholeness cannot be found in ... the recognition of the presence of the wild man. It can only be found in the redemption of the God who is man, Jesus Christ.” (p. 112 - 113).

Otherwise things are lonely for them out there. But when they try to insist that other men join them in their isolation, their righteousness becomes cause for concern.

Perhaps an element of sour grapes can be seen in the profeminist reaction to the therapeutic men's movement and the Wild Man. After many years of their largely unsuccessful, fundamentalist style evangelising, a populist therapeutic group has attracted wide support and achieved most of their aims. It is time for men to stop taking the traditional male adversarial approach, concentrating on differences. Now is the time for men to instead concentrate on what brings them together to forge a better future for themselves and for women.

The pursuit of art, an activity which most encourages the expression of the wild "other", brings men and women together in a commonality of purpose and interest. Long recognised as one of mankind's intuitive
impulses, art and the Wild Man's role in it form the subject of the next chapter.
XII - THE WILD MAN IN ART

THE IMPLICATIONS FOR ART PRACTICE

From ancient times there has existed a concept of an agency which provides artists with inspiration. For the ancient Greeks there were nine goddesses who presided over the arts and sciences, daughters of the god Zeus. We now use their name, the “Muses”, for the spirit, related to intuition and meditation, which fuels the imagination and provides artistic vision. This source of inspiration is intimately bound up with the Wild Man through the nature of its insights, the transcendental and contemplative manner in which it functions, and because of its generative nature.

The connection was recognised in ancient times too, for the Muses’ favourite habitation was Mount Parnassus, the site of worship of the gods associated with the Wild Man, Pan and Dionysius.

The Wild Man’s inspiration appears repeatedly in art practice, though sometimes in surprisingly unexpected quarters. Even in the work of the

conceptual artists Christo and Long, super-realists such as Malcolm Morley and Duane Hanson, and minimal abstract art practitioners like Carl Andre and Donald Judd - work which exhibits little obvious expression - one finds evidence of him. They too are well-acquainted with that dreamy state which precedes the formulation of ideas in art and are familiars in the unique relationship of artist to artwork. In addition many of their works have a meditative quality to them, drawing the viewer into a contemplative union with the artwork.

In the case of Richard Long his work and artistic intentions indicate a much greater connection with the Wild Man than simply tapping into matters meditative. He makes his sculpture installations often by walking out into remote areas, into the type of wilderness referred to in earlier chapters:

“One of Long’s primary achievements has been to bring the body back into balance with nature in the most literal sense...He uses nature ‘with respect and freedom.’” (Seymour in Long (1994) p. 12)

His most important works, and also the majority of his works, are to be found in remote areas, documented in a very direct fashion by the camera of the lone artist. Long explains that his walks are most frequently in cool temperate climes in order that he has easily accessible water while remaining alone and away from civilization (Long (1994) p. 249). Such an isolated work method itself brings to mind the earlier quote (p. 50) of Hawley’s ((1993) p. 171) on solitude with its implications for the Wild Man. However, knowing of the plentiful supplies of water in many tropical regions, one suspects, rather, that Long goes where he loves to be, where he most feels at home.
The Wild Man seems to inhabit a great deal of Long's artistic practice - from the natural materials used, to his own physical involvement in his work. Seymour states:

"His work seems steeped in intention to keep all channels of sensitivity open, to experience things as immediately and as keenly as possible, so that by simply remaining true to nature he will by natural means extend his explorations deeper and deeper into the nature of reality itself.

Just watching a river flow, Long has remarked, frees the mind, gives insight into the patterns of nature." (Long (1994) p. 34).

Long has also developed an art which exemplifies the freedom of the Wild Man. Only the conceptual side of his art, the plans he sets for his ventures, create limits to this freedom. His words offer an insight into the way art practitioners are intimately connected with freedom in a manner generally not available to other professions:

"It interests me very much that art functions as a kind of freedom. It is an open point of view. You can invent any idea and that's enough - you can just do it," (Long (1994) p. 76).

Long even seems to have understood the importance of the body and its balance with his Rational Man, "The work is the expression of both the intellect and the body, they are absolutely complementary." (Long (1994) p. 251).

Oscar Kokoschka, on the other hand, was one of the many artists known and recognised as Wild Men for the way life enters his paintings. Bosman (1964) asserts that Kokoschka was fully expressed in everything he did and
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describes him as a man who lived passionately, enjoying the blessing of vision but who:

"...even in his most enraptured moments, does not lose his capacity for sharp perception and is always in close contact with reality. ...With Kokoschka, however, art is an active participation in the world, in its joys and its sorrows..." (pp. 5-6)

One of the most influential artists of the twentieth century, Joseph Beuys, was another who espoused and lived a Wild Man life. This predilection can be seen in many of his artworks. Two themes in particular, realised in art projects, embody his world view. His first artwork produced in the United States of America, "I like America and America likes me", involved Beuys (with a staff and clad in a blanket) sharing a cage with a North American Coyote for his first ever week in the States (Borer (1996) p. 154). Through the work he established the importance he attributed to man's link with animals and its value as a point of first encounter with what was for him a new land. His affirmation of the ancient Teutonic religion of wood-spirits prompted his personal involvement as a Green candidate for the European Parliament and artistic projects such as the "Seven Thousand Oaks" for the 1982 Kassel Documenta 7 (Schama (1995) p. 124).

Like his "guru" Beuys, Anselm Kiefer (himself an enormous influence for many recent painters) rejected much of the art coming out of New York for its commercial culture and as being uprooted from time and space (Schama (1995) p. 124). Kiefer identified closely with the forest and made much of his name's connection to the meaning of "der kiefer", the pine tree. In a number of compositions he superimposed his portrait on paintings of trees, while in others he dealt with a range of forest themes
(Schama (1995) p. 125). Even in his earliest works he connected with landscape painters in terms of a spirit of the landscape, a connectedness with the land (Schama (1995) p. 122). Timber itself is a recurring motif in his work including large-scale woodcuts (Schama (1995) p. 125). Kiefer reflected a Wild Man stance in his fear of modern culture’s emphasis on rationality and progress, warning against intellectual as opposed to visceral understanding (Kiefer (1988) p.21). Theodore Stebbins (who wrote the introduction for Kiefer’s book) observed:

“... a major theme for him is repairing what a Jungian theorist has called “the collective psychic rift” that has occurred in the twentieth century, when “civilization was removing man further from his instinctual foundations, so that a gulf opened up between nature and mind...” (Kiefer (1988) p. 21).

Australian artist Mike Parr shares these concerns for the environment including protesting against logging of National Estate forest for woodchips where he devised and coordinated 12 artists in a performance of burying heads in the ground. (Bromfield (1991) p. 295).

Parr is also involved in an obsessive search for the “Other” which might be seen to correspond to the Wild Man. He became involved in this quest through his art practice:

“... the Other is discovered, indeed to some extent created or defined, during the process of making art. The Other is implied by the very practice of art. Parr’s artistic career until the early 1980’s can be understood as a series of attempts to articulate his Other in which he acted out his own hero.” (Bromfield (1991) pp. 221 - 222).
Parr has continued to focus on this Other in his drawings and more recently sculptures. Attention is focused on the absence of the Other in the artwork:

“In stepping between the full frontal head and the anamorphic head in the second room, the viewer did indeed attempt to constitute the viewpoint of the banished Other who had left traces of his operations on the floor [charcoal].” (Bromfield (1991) p. 226).

Even whole movements such as the Expressionists and the “Fauves” have operated as Wild Men. Denvir (1975) cites the validity of the personal vision and a revolt against rationalism as central to expressionism (p. 4). The movement is chiefly seen as concentrated mainly in Germany in the period 1905 to 1930 and its foremost practitioners: Beckman, Van Gogh, Heckel, Jawlensky, Kirchner, Kokoschka, Marc, Munch, Nolde, Pechstein, Rouault, Scheile, Schmidt-Rottluff and Soutine. (Butler, Van Cleave and Stirling (1996) p. 508). Denvir, however, also maintains that expressionism in a broader sense has existed in all periods and most cultures (p. 3). We can see expressionism as much in the powerful linear patterns of the great BaSongye kifwebe masks from Republic of Congo as in a Rembrandt self-portrait with its extremely personal insights.

Expressionism has continued to occupy a significant position in the art scene, sometimes as the dominant trend, particularly during the Abstract Expressionism of the 1950’s (Gowing (1983) p. 928) but also in lesser movements such as the “Wild Art” of the 1970’s. Expressionist art still has its practitioners today in artists like John Hoyland whose best paintings seem filled with a romantic excess and who describes his style as “just the direction in which I was naturally, instinctively impelled,” (Robertson (1994) p. 33) - surely an intimation of the Wild Man!
"The Fauves" is French for "the Wild Beasts" whose "wildness" manifested itself in the expressive depth of pictures which evoked a fantastical, joyous world of heightened emotion and colour (Butler, Van Cleave and Stirling (1996) p. 508). Their work attempted to dispense with the conventions and social inhibitions of the time whether it be through the primitive simplifications of Matisse's "The Dinner Table (Harmony in Red)" (Butler et al (1996) p. 308), Vlaminck's crucifying his sitter with brutal truth in "The Bar Counter", or the adventurousness and impetuous vehemence of Derain's "Lady in a Chemise" (Denvir (1975) p. 10 & 12).

One can even go so far as to assert that all expression in art is a materialisation of an aspect of the Wild Man/Woman through its connection with emotions and as balance for rationalism. In addition, we can see the way that the forms of expression influence not only expressionist works but also formalist ones when we consider the massive impact of African art on early modernism. It was not only German expressionists like Schmidt-Rottluff and Kirchner who were inspired by expressive African art, but one can also see these forms in the cubist experiments of Picasso and Braque (Rubin (1984) pp. 241 - 344). Even the famous Picasso eyes owed their beginnings, in part, to these origins, especially to Kota reliquary figures (Rubin (1984) esp p. 303).

Images of the Wild Man and representations of the transformative thought and body functions associated with him are a fertile subject for art. Not only is the Wild Man involved in the process of art production, but he has also often been the subject of art. Since artists are more likely than most to acknowledge, and even rely upon, their Wild Man or Woman, this should come as no surprise.
The fascination has extended well beyond folk art representations (Mack (1994), p. 201), with artists like Dürer producing a number of Wild Man prints such as "Coat of Arms with skull, woman and Wild Man" (1503) and "The sea monster" (c. 1498) (Husband (1980), pp. 194, 197). The Wild Man also appears as a subject in Pieter Brueghel's "Play of the Wild Man Hunt" (1553) (Husband, p. 157).

Nor did artistic interest wane at the end of the Renaissance as it did for much of the rest of the community. Giovanni da Bologna, for instance, continued the tradition in "The Appennino" or mountain god which he carved out of the rock in situ so that it is hardly distinguishable from its surrounds (Bazin (1968) p. 365).

While the Impressionists of the late 19th century communed with nature, Rousseau produced "Snake Charmer" - clearly a Wild Man image, as is his "Happy Quartet", a Wild Family (Werner (1970) illustrations 34 & 23). His naive style is also that of the Wild Man without affectation, his images extrapolated from limited personal experience (Butler, Van Cleave and Stirling p. 403). Gauguin on the other hand, sought to regain the primitive or Wild Man as reflected in his voyaging to the South Seas and the subsequent subject matter of his paintings - idealised primitive/Wild people. Butler et al see his purpose as part of a broader phenomenon:

"Gauguin personified the turn-of-the-century desire to return to a romantic idea of a primitive life. Leaving his family and successful career, he went to live in Tahiti. In his book Noa Noa about his life there he wrote, 'I have escaped everything that is artificial and conventional. Here I enter into Truth, become one with nature.' In Tahiti he strove to capture the impulsive, instinctive immediacy of primitive art." ((1996) p. 403).
Gauguin may have been impetuous, we may even feel his flight to the Pacific was fanciful and self-indulgent, but his were times of rapid change generating tensions similar to those we see in our own era. We also feel a need to personalise and humanise the situations we find ourselves in as a result of technological and social change - to make them more natural for our Wild Man.

The Wild Man even has a place in early modernism where, for example, he appears in the painting by Paul Klee, “The Wild Man” (1922) (Husband, p. 203). The Wild Man continues to attract attention from artists like Kiefer (Rosenthal (1987) p. 54) and Westermann (Art in America, (October 1984) p. 82).

Thus the Wild Man has a secure position both in inspiring the production of art and as a subject for art.

This attention is not confined to the visual arts but can be found in other art forms. Shakespeare’s Caliban has some of the hallmarks of the Wild Man and Mazur (1980) shows how the Wild Man is found and best exemplified in Spanish Renaissance Theatre:

“The Spanish Wild Man... is neither a bestial creature like Thomas Hobbes’ nor a natural or noble man like Rousseau’s.... What the Spaniards excelled in was a healthy balance of both types united in one, allowing one and then the other side of their nature to act and very often blending them into someone like Leonido, one of the most humane Wild Men in Western literature.” (p. 6)

Since the Renaissance fewer specific commissions - church, public or private - has left visual artists ever more free to provide their own vision of the world and allow the Wild Man (or Woman) expression. The
resultant works may then address more basic issues about the human condition.

The long-term staying power one associates with great art has been described in these terms:

"To achieve that state, surely a work must activate an emotional response that transcends intellectual curiosity to address some instinctual human need. This may be a love of beauty or harmonious form, or a sense that one's feelings are being stirred by some powerfully expressive gesture." (McDonald [b] (1997) p. 14).

I have added emphasis to a number of words in this quote which, perhaps unconsciously, point to the ubiquity and indispensable nature of the Wild Man in art.

Laying oneself open to new experience in the way Wilson (1970) describes (p. 308) is a prerequisite for the production of art and its true appreciation. This entails allowing one's intuition and Wild Man to predominate in order to expose and lay bare feelings, sensory receptors, intuitions and emotions. One is, in effect, making oneself vulnerable to creative impulses or, in the case of the viewer, creative empathy. Original work leaves an imprint on the sensory organs, the body as a whole, and the brain. Art involves the magic of the Wild Man in a transcendental experience for spectator and artist alike.
XIII - CONCLUSIONS

Generalisations:

This investigation has confirmed my belief in the Wild Man as an essential part of every man and potentially an agent of personal change, which in turn may allow the possibility of broader social reform in our increasingly unnatural world.

The Wild Man is a figure with a history as long as civilization itself, whose image can be seen across cultures, yet whose relevance and importance has never been greater than now. Far from being an encouragement for men to return to discredited (including violent) behaviours of the past, the Wild Man offers a glimmer of hope for consolidation of more progressive attitudes. Such a goal might be achieved through an improvement in men's self esteem, whereby men are better able to conduct themselves, both in terms of their dealings with the world around them, and their own feelings of self-worth.

As discussed in chapter two, prominent writers within the therapeutic group of the Men's Movement, notably Robert Bly, have recognised this promise and advanced a revised Wild Man as a way forward. While the criticism their model attracted was excessive, the model was unfortunately flawed on account of its inflexibility, itself becoming a new straight-jacket. Furthermore, they recommended prescriptive and narrow methods to "contact" the Wild Man including the use of regressive initiation practices.
In fact, as we found in chapter three, there is no need to “go out to contact” our Wild Man. He is a part of our nature. Unhappily, our society and the rampant change we have seen in recent times have created an imbalance in our lives where we live too little in our Wild Man. Nevertheless absenting ourselves from society is no answer, if it were indeed possible. We need instead to redress the imbalance through a shift in thinking and bodily perception (itself sometimes initiated by our Wild Man) to allow our Wild Man/Shadow persona to play more of a part in our lives.

In chapter four we saw how the Wild Man provides us with a form of magic through transcendence and instincts to guide us. The transcendental experience may be triggered by meditative/contemplative practices, intuitive ones such as art and music, or through physical activities such as running or sex.

Humans are animals as Desmond Morris reminds us, which helps explain our Wild Man. But we are not all Wild Man as we discussed in chapter five. All sides of the debate fail to adequately describe the necessary balance of our Rational/Civilized Man and Wild Man. Perhaps encouraged by our increased acceptance of our animal nature, we have started to recognise feelings (and to a lesser extent intelligence) in species other than our own. As a consequence, our history of poor perception and treatment of other animals is now improving. We also benefit from the change in attitude since our emotions toward other animals affect all our other emotions and with them our Wild Man.
In chapter six I explained how we often present a mask/facade of our identity to the world, while the Wild Man is the source of our natural responses and our connection with Wilderness. Many writers view our attachment to the natural environment as the Wild Man's chief purpose. It is through his personification as the Green Man that we celebrate this side of the Wild Man and the link with wilderness.

As we discovered in chapter seven, our genes and hormones have a close relationship to our instincts and hence to our Wild Man, who, like men, is gendered. Gender behaviour has been questioned but maleness determines men, providing a major part of our signature. As individuals, as people with varying levels of political and social consciousness, in often very different cultures, we express our maleness in a wide variety of ways. It is difficult to see how pretending that our behaviour is all potentially asexual might help either men or women. The bodies we live all our lives in inevitably exert a very significant influence on our identities.

We are also determined by the Wild Man in other respects as we saw in chapter eight. He provides a love of, and will to, freedom. Our Wild Man encourages a range of freedoms which include intuition/creativity, individualism and the impetus to construct our lives in accord with our feelings and instincts rather than solely by society's rules.

In chapter nine I demonstrated the folly in considering our instinctual, Wild Man nature as inherently conservative. At those times when our intuitions may not conform with societal norms, the inspiration of our Wild Man initiates in us a desire, energy and capacity for change. Thus our instinctual nature may seek progressive reforms, for example in areas such as environmentalism.
In chapter ten we discovered that self-esteem and the lack of it is the key to men's violence. Men's violence is not genetic but rather our society breeds it in men, socialises it. We need both information from Civilized Man and feeling from Wild Man to promote constructive change in men. It may be impossible to argue that violence is not common in humans, but there is hope for change when we recognise and foster the role the Wild Man has to play.

There is a good deal of strong feminist support for the Wild Man from prominent feminists such as Steinem and Wolf. Moreover chapter eleven showed how many women are themselves involved with contacting their own Wild Woman, encouraged by more recent and popular self-help feminist writers such as Estés and Steinem. Profeminist men comprise the group most opposed to the Wild Man and who focus on division amongst men. However, right now men need to be unified in their efforts to improve their world and that of women.

The Wild Man has an important role in art and can be seen as analogous to the artist's muse. There are many examples of artists engaged with the Wild Man or operating as Wild Men, even whole movements in art, especially those relating to expression, as surveyed in chapter twelve. The Wild Man has also been a recurring theme as a subject of art and is found in all art forms not just visual arts.

Despite his long documented history, we are only beginning to properly identify the Wild Man as a key part of our selves and appreciate the ways in which he operates.
Implications:

The Wild Man clearly has an important role in the remaking of men and of our society. Thus the Wild Man is more than an archetype or a relic of past mythology, nor is he just some new age diversion. Instead he is a vital part of ourselves, an understanding of whom is essential for genuine self-knowledge. Furthermore, with many men at a point of crisis, social progress stalled, our society increasingly alienated from our very nature and feelings, and our environment/habitat in tatters, the Wild Man may hold solutions to many of our woes. There has never been a time when we needed him more.

The practice of art is closely associated with the Wild Man and may therefore have an important part to play in addressing these issues. Addressing social concerns is not a new role for art and our secular age calls on the artist to assume an increased responsibility.

Recommendations for future work:

The notion of balance is fundamental in properly coming to grips and arriving at some sort of truth on the subject of the Wild Man. The serious investigator needs to avoid being railroaded into accepting a single model for the Wild Man and the pitfalls of viewing the Wild Man as entirely virtuous or as constituting a complete human being.

The divisions and suspicion between men over this issue mirrors men's history of favouring disputation over consultation, evident in areas such as
adversarial legal systems and argument-based research. I asserted near the beginning of this thesis that "where you are coming from" is important, but if the Men's Movement and research on men are both going to realise all their potential for generating positive change, they will rely on cooperation and consensus to do it. In addition, we need to explore every viable solution to men's problems and the Wild Man seems more worthy of investigation than most. While surveys which rely on relatively small numbers of men for their sample (e.g. Connell (1995 a)) may hold some new insights, the persistence of an archetype which has survived for millennia with adherents throughout the world, must surely warrant more serious consideration.

Finally, the path to greater wisdom lies in a greater respect for the processes of the Wild Man/Woman, including emotions, intuitive and instinctive thinking, and the role of the body. Those whose vocations and thinking are centred in these areas should not be intimidated, discouraged or dissuaded from making their contribution nor from considering it worthy. As a visual artist, this thesis and the artworks it features have confirmed the efficacy of the Wild Man in my own art practice.
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APPENDICES:

- INTERVIEW WITH PROFESSOR BOB CONNELL, UNIVERSITY OF SYDNEY (tape)

- LETTER FROM STEVE BIDDULPH