

Cast of Characters & Dates of "Birth"

Sybil Isabel Dorsett (1923): a depleted person; the waking self.

Victoria Antoinette Scharleau (1926): nicknamed Vicky; a self-assured, sophisticated, attractive blonde; the memory trace of Sybil's selves.

Peggy Lou Baldwin (1926): an assertive, enthusiastic, and often angry pixie with a pug nose, a Dutch haircut, and a mischievous smile.

Peggy Ann Baldwin (1926): a counterpart of Peggy Lou with similar physical characteristics; she is more often fearful than angry.

Mary Lucinda Saunders Dorsett (1933): a thoughtful, contemplative, maternal, homeloving person; she is plump and has long dark-brown hair parted on the side.

Marcia Lynn Dorsett (1927): last name sometimes Baldwin; a writer and painter; extremely emotional; she has a shield-shaped face, gray eyes, and brown hair parted on the side.

Vanessa Gail Dorsett (1935): intensely dramatic and extremely attractive; a tall redhead with a willowy figure, light brown eyes, and an expressive oval face.

Mike Dorsett (1928): one of Sybil's two male selves; a builder and a carpenter, he has olive skin, dark hair, and brown eyes.

Sid Dorsett (1928): one of Sybil's two male selves; a carpenter and a general handyman; he has fair skin, dark hair, and blue eyes.

Nancy Lou Ann Baldwin (date undetermined): interested in politics as fulfillment of biblical prophecy and intensely afraid of Roman Catholics; fey; her physical characteristics resemble those of the Peggys.

Sybil Ann Dorsett (1928): listless to the point of neurasthenia; pale and timid with ash-blonde hair, an oval face, and a straight nose.

Ruthie Dorsett (date undetermined): a baby; one of the lesser developed selves.

Clara Dorsett (date undetermined): intensely religious; highly critical of the waking Sybil.

Helen Dorsett (1929): intensely afraid but determined to achieve fulfillment; she has light brown hair, hazel eyes, a straight nose, and thin lips.

Marjorie Dorsett (1928): serene, vivacious, and quick to laugh; a tease; a small, willowy brunette with fair skin and a pug nose.

The Blonde (1946): nameless; a perpetual teenager; has blonde curly hair and a lilting voice.

The New Sybil (1965): the seventeenth self; an amalgam of the other sixteen selves.

Excerpted from Sybil

by Flora Rheta Schreiber.

Sybil / Notes

1. Analysis required that each of the personalities would have to be analyzed as both an autonomous human being and as part of the total Sybil Dorsett-key was to get closer to the waking Sybil - that was the only way to get around the anxiety and defensiveness that causes the other selves to emerge.
 2. Sybil is ignorant of the other personalities - it's as if she is unconscious when she is in another personality (Sybil loses consciousness)
 3. Sybil (waking self)
↓
Conscious

alternating self
↓
unconscious
- They functioned within Sybil but also in the outside world, where they seemed to act out the particular problem they were defending.
4. Repression - Dr. Wilbur hypothesized that the emotions that were repressed were transferred to the other personalities
 5. Fears - people, hands, music, doorknobs
(Connected to the trauma)
 6. Sybil's paintings were sold often in high school and college
 - Most were collaborative efforts with the other selves, but Sybil was the dominant painter
 - She was regarded as the most gifted artist student in the school (Columbia) in over 20 years.