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Healing Within the Magic Circle

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HEALING WITHIN THE MAGIC CIRCLE

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CONTENTS

PROLOGUE

We know from experience
that the protective circle,
the mandala, is the
traditional antidote for
chaotic states of mind.

C.G. Jung

After a year and a half of studing mandalas, body therapy, massage therapy, anatomy and physiology, Jungian psychology and death counseling, I have finally arrived at and completed my Master's culminating project, a synthesis, ideally, of all my previous work. How appropriate, then, to present my work via a mandala project, for the mandala as a "self-integrating ritual," (Arguelles, p. 15) has precisely reflected my experience both over the past year and a half, and in writing this paper.

In January of last year, I was beginning an independent study project on Jungian archtypes. Early on in my readings I stumbled across a statement whose message impressed me deeply. In the statement which begins this introduction, I felt that I had found something both valuable and profound. With little conscious awareness, at the time, of how far my curiosity would take me, that statement launched my personal involvement and professional interest in the mandala.

The exploration and learning process has been a slow, gradual evolution. I read Jung's basic theories on mandalas and created my first mandala on February 16, 1976 with much conscious concern as to balance, symmetry and symbolism, disregarding in my search Jung's view that the mandala symbol arose spontaneously in times of psychic dissociation or disorientation. (Jung, 1969, p. 387) My inner sense to pursue actively the experience of the mandala held precedence, as I think it should. In any event, over the next several months, I periodically returned to my paper, compass and colors to create other mandalas.

It is my experience that I usually take to my materials when in agitated states, and find that the mandala often times acts as a catharsis, clearing and cleansing my psychic system of fragmented pieces which have been jostling, bumping and swirling about me. One early mandala, in particular, startled me, while simultanously reenforcing my belief in the inherent power of the mandala to plumb psychic depths and surface unconscious material. I was in excruciating pain and picked

up my pad hoping to release some of the physical tension onto the paper or, at least, to take my mind off my pain. As I was almost finished coloring in the circle, a primitive rendition of a mask leapt out at me. It convinced me of the mandala's inherent magnetism, "like a kind of spell on one's own personality." (Jung, 1962, p. 103) Joan Kellogg fondly expresses this same idea by saying that: "At some point, the mandala takes over, and begins to do you." And so, too, did this culminating project on mandalas begin "to do" me. Interestingly enough, I began it with the case presentation, only later adding Parts I and III, for truly my work with this client and her mandalas has been the core or center of my learning process.

When I chose to focus on mandalas for my culminating project, I was unaware of the implications of my choice, and these have reverberated to the depths of my psyche. Not only have I gained much personally from the process, but I have begun to formulate new ways of approaching therapy, the most cherished result being the ability to see, through the mandalas, the steady unfoldment of an individual's psychic story, his/her journey through the unconscious and its effect. And in watching the story gradually surface and progress, I have gained respect for each unique story and its creator. This, in turn, has changed my style of work to a more non-directive approach. After all, I feel, who am I to tamper with the creation of a masterpiece? Guide, perhaps; offer observations, yes. But the overwhelming effect on my counseling work through mandala study is the solid belief that, if clients are committed to their therapeutic processes, they can and will, move at their own pace to wherever they need to go. I, in effect, need only be present, fully, to watch, perhaps one of the most awesome processes of life at work -- healing and growth and the dawn of consciousness.

PART I

THE MAGIC CIRCLE

Without beginning, without end
Without past, without future.
A halo of light surrounds the world of law.
We forget one another, quiet and pure,
  altogether powerful and empty.
The emptiness is irradiated by the
  light of the heart and of heaven.
The water of the sea is smooth
  and mirrors the moon in its surface.
The clouds disappear in blue space;
  the mountains shine clear.
Consciousness reverts to contemplation;
  the moon disk rests alone.

Book of Consciousness and Life

Mandala, in Sanskrit, means circle, though more accurately the work connotes a magic circle. (Jung, 1962, p. 99) Generally, the mandala includes the form of a flower, wheel or cross, the latter an indication of its "distinct tendency towards quadripartite structure." (Jung, 1962, p. 100)

The mandala can be painted, drawn, sculpted or danced. (Jung, 1969, p. 387) Or, it may incorporate a square, circle, and triangle as a three-dimensional structure as with the Hindu stupa. (Perry, 1953, p. 106) Its size and the materials/medium used to create it vary with its intended purpose or function. It may, for example, be constructed with colored chalk on the ground as in Buddhist and Hindu initiation ceremonies, or it may take the form of a massive building or structure like the "Ka'abah", the Moslem "House of God" in Mecca. (Perry, 1953, p. 89)

The mandala derives its "magical" qualities from the fact that it is a symbol, "a living, organic entity which acts as a releaser and transformer of energy." (Edinger, p. 109)

Simple mandala symbolism includes the circle, usually with a quaternity, or multiple of four. The former symbolizes unity, completion and original perfection, "the perfect state in which opposites are united -- the perfect beginning because the opposites have not yet flown apart and the world has not yet begun, the perfect end because in it the opposites have come together again in a synthesis and the world is once more at rest." (Neumann, p. 8) Its perfection reflects the Divine Absolute, the Void, or One from whence all else comes.

Next appears a central point, a center, in psychological terms, the ego, or in religio-mythological terms, the light which heralds creation and the onset of the Many emerging from the One. The Many manifest itself first in opposites, i.e. two; and then four, the squaring of the circle, the quaternity which represents "the 'four-square' reality of limited human consciousness, the material sphere, our earth." (Waters, 1950, p. 429) (See Fig. 1) This particular motif is seen

in Egyptian mandalas that depict Horus with his four sons; in Christian mandalas, with Christ in the center with the four evangelists surrounding him; in Native American sand-paintings with the four directions in different colors; in Buddhist mandalas, where four gates are guarded by deities or four different aspects of Buddha.

Mythologically, symbolically and spiritually, the mandala thus represents the union of heaven and earth, relationship of the Many and the One. Psychologically, it reflects wholeness of self and ". . .in the unfolding flower of the mandala the animal tension of opposites is overcome, transcended by a self which blossoms forth into a corolla of opposites . . . This combination of the self with the stability of the ego serves to subdue and bind in a magic circle all contents, whether of the world or the unconscious, outside or inside." (Neumann, p. 417)

In this way, the mandala also reflects the symbolic process itself. Just as the symbol works to unite the unconscious with the conscious, so too, the mandala acts in such a way as to balance and harmonize those very same spheres. Thus, it goes beyond representing wholeness of self to functioning as the archetype of wholeness from whence its psycho-spiritual potency stems. (Jung, 1969, p. 388)

It is essential that one keep in mind the dynamic, archetypal qualities of the mandala, for its movement, though concretized through images, reflects, and indeed catalyzes, an ongoing process. When Plotinus in the Enneads described the relationship of the center to the soul, of the i to the Self, he was also expressing an inherent mandala characteristic.

> . . . the soul's movement is not a straight line unless indeed it have /sic/ undergone some deviation. On the contrary, it circles around something interior, around a center. Now the center is that from which proceeds the circle,

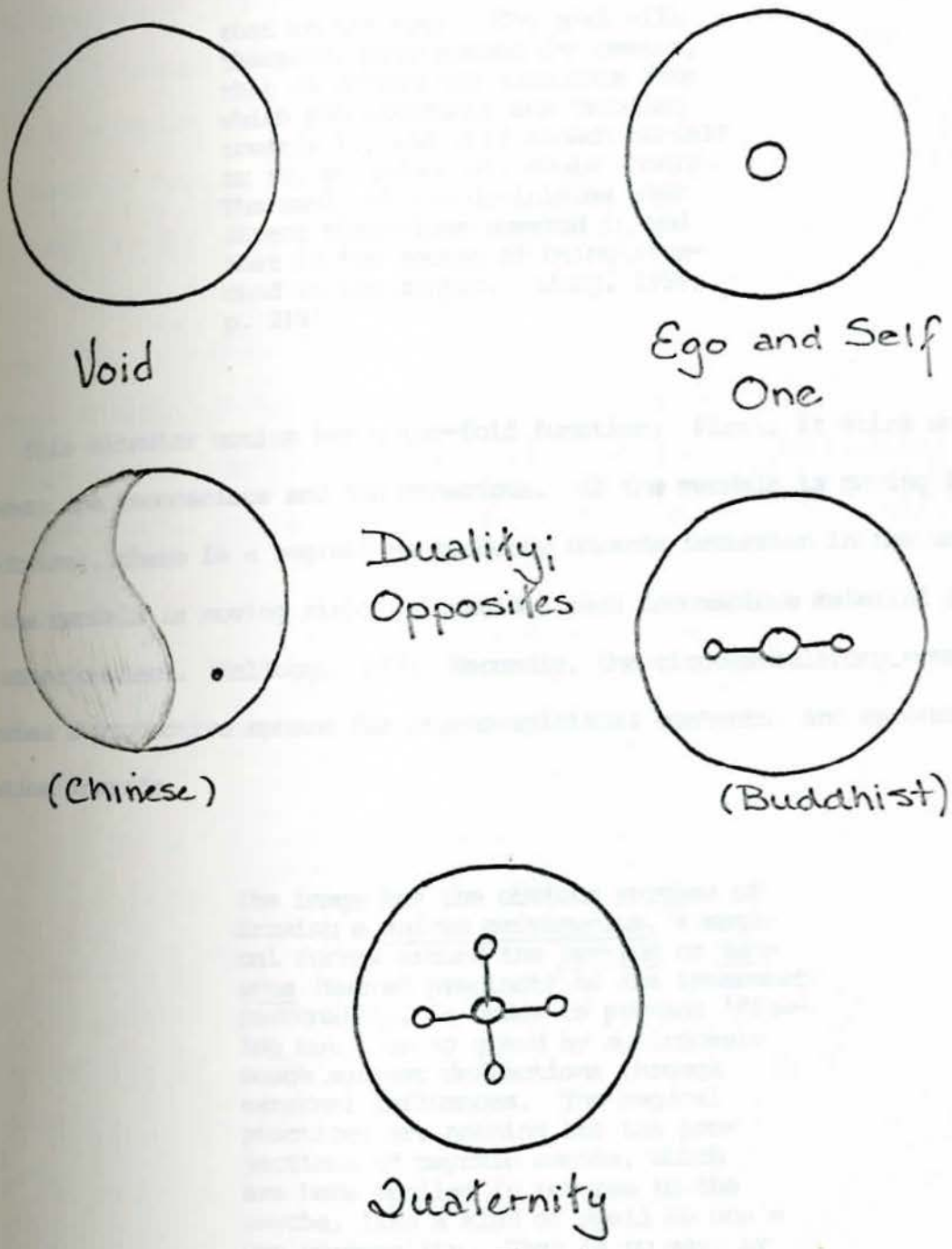


fig. 1

The Buddhist configuration from Blofeld's <u>The Tantric Mysticism of Tibet</u>, p. 102

> that is the soul. The soul will therefore move around the center, that is around the principle from which she proceeds; and trending towards it, she will attach herself to it, as indeed all souls should. The souls of the divinities ever direct themselves towards it and that is the secret of being attached to the center. (Jung, 1959, p. 219)

This circular motion has a two-fold function. First, it stirs an interaction between the unconscious and the conscious. If the mandala is moving left (counter-clockwise), there is a regressive tendency towards immersion in the unconscious. If the mandala is moving right (clockwise) then unconscious material is surfacing to consciousness. (Kellogg, 1977) Secondly, the circumambulatory movement also creates a protective sphere for psycho-spiritual contents, and encourages concentration inwards.

> The image has the obvious purpose of drawing a sulcus primigenius, a magical furrow around the templum or temenos (sacred precinct) of the innermost personality, in order to prevent 'flowing out,' or to guard by apotropaeic means against deflections through external influences. The magical practices are nothing but the projections of psychic events, which are here applied in reverse to the psyche, like a kind of spell on one's own personality. That is to say, by means of these concrete performances, the attention, or better said, the interest, is brought back to an inner, sacred domain, which is the source and goal of the soul and which contains the unity of life and consciousness. The unity once possessed has been lost and must now be found again. (Jung, 1962, p. 102-3)

In other words, the circle represents the Self; its boundaries preserve and guard its integrity. Then, within the enclosure, the unconscious is freed and begins to direct the process. This is what Jung refers to as "the sun wheel begins to run . . . the Tao begins to work and to take over leadership." (Jung, 1962, p. 103) The circulatory movement is the "turning in a circle around oneself," and activates "all the light and dark forces of human nature, and with them, all the psychological opposites of whatever kind they may be. It is self-knowledge by means of self-incubation." (Jung, 1962, p. 104)

Ralph Metzner and Timothy Leary in their article, "On Programming Psychedelic Experiences," offer another explanation of how the mandala functions:

> /The/ mechanism of the mandala can also be understood in terms of the neurophysiology of the eye . . . /as/ the mandala is a depiction of the structure of the eye, the center corresponds to the foeval "blind spot." Since the blind spot is the exit from the eye to the visual system of the brain, you are going in to the brain . . . The mandala is an instrument for transcending the world of visually perceived phenomena by first centering them and turning them inward. (Arguelles, p. 241)

SPIRITUAL ASPECTS

In its most elaborate, intricate and finest manifestations, the mandala serves as a cosmic map which reflects the universe and deep, universal Truths. In this form, which is generally stylized with similar patterns, forms and colors appearing globally, irrespective of religion or historical age, the mandala is employed literally as a map of the heavens, as an initiation tool, as a meditative device, and a religio-aesthetic window to higher truths.

The most obvious examples of literal maps can be found in Stonehenge and the Aztec Sunstone (Mexican Calendar Stone). These structures accurately conveyed astronomical knowledge which was also merged with the religions belief systems of the culture. Hence, the ancient sciences clearly carried deep spiritual knowledge. It was believed, for example, in Tantric Mysticism, Medieval Astrology and Alchemy and elsewhere that the microcosm (man) and the macrocosm (universe) were of identical construction and mirrors of each other. (Blofeld, p. 103)

The Native American Plains Indians, for example, beautifully and simply viewed the Medicine Wheel (mandala) as the Universe. "It is change, life, death, birth and learning. This Great Circle is the lodge of our bodies, our minds, and our hearts. It is the cycle of all things that exist. The circle is our Way of Touching, and of experiencing Harmony with every other thing around us. And for those who seek understanding, the Circle is their Mirror." (Storm, p. 14)

Thus, was born the impulse to use mandalas in initiation rituals, which exposed and guided neophytes to higher spiritual realms. When utilized for this purpose, access to the mandala was "the culmination of a long and patient apprenticeship and a proof of the spiritual maturity which the Master . . . recognized in the neophytes." (Tucci, p. 85) Great precision and care is taken with the construction of these mandalas, for any error, omission or oversight nullifies

the procedure. This is so because this type of mistake indicates inattention on the part of the initiate, and thus a flaw in his/her spiritual or psychological attitude towards the process. Concentration, utmost attention and clarity are prerequisites to this ritual. (Tucci, p. 38)

Yet there are less rigid and less spiritual uses of the mandala.

> . . . If the mandala is a guide to salvation, inasmuch as it arouses liberating recognition, it follows that the mandala must assume an infinite number of aspects. In Buddhism the immense spiritual or intellectual variety of creatures has been recognized from the beginning, so that truth, in order to be operative and penetrate men's hearts, must be refracted in a thousands modes. (Tucci, p. 76)

Beginning at this point, the mandala process would be transformed from a cosmic map to a "psychocosmogram," a unique, spiritual journey. (Tucci, p. 25) The initiate, starting with himself, would allow his internal senses to guide him to his Truth as do the Naskapi Indians of the Labrador Peninsula.

In order to communicate with the Great Man (the name given to the soul), the Naskapis turn to their dreams If they pay "serious attention" to their dreams, then they are blessed with, not only more dreams, but more clarity and qualitative change in the dreams. At some point, they are, through the dreams, instructed to concretize and preserve the night-acquired knowledge through some artistic endeavor, with the end result being a mandala. (Roheim, p. 201)

> The mandala, born, thus of an inner impulse . . . /is/ a support for meditation, an external instrument to provoke and procure such visions in quiet concentration and medita-

> tion. The intuitions which, at first, /shine/ . . . capricious and unpredictable are projected outside the mystic who, by concentrating his mind upon them, rediscovers the way to reach his secret reality. (Tucci, p. 37)

In this context, the mandala is an external representation of an inner process -- a personal map of one's journey to higher states of consciousness. This same concept of mapping can also be applied to the psychological process of individuation, and, hence, it comes as no surprise that the mandalas spiritual functions closely parallel its psychological functions.

PSYCHOLOGICAL ASPECTS

In its religious, ceremonial uses, the mandala acts as a map for initiates, as a protective enclosure, as a symbol of duality and representation of the reconciliation and subsequent union of opposites; and as a healing tool. Translated into psychological terms, the mapping parallels the projective uses of the mandala; the protective enclosure can be seen as the setting of limits and boundaries of ego, self and others; the union of opposites can be interpreted as an archetypal process; and healing -- the goal of both the ancient rituals and the current therapeutic rites -- is the return to wholeness, the result of the mandala's integrating, ordering and harmonizing effects.

Just as "capricious and unpredictable" unconscious material in the mandala of a spiritual seeker would symbolically act as guideposts on the road to a personal reality, so too does the mandala of a client depict various psychological spaces in the healing and growth process. Thus, the mandala can be seen as a projective tool which can be used by a clinician/diagnostician to "read" or monitor steps in the client's process. In the battery of projective tests and tools currently employed, the mandala, though a far distant cousin to the Rorschach, Thematic Appreception Test (T.A.T.) and Bender-Gestalt Visual Motor Test, is closely akin to art therapy and projective devices which have emerged from that field, such as fingerpainting, drawing, painting, etc. The reasons for this are twofold. First, stringent, methodological demands have effectively curtailed the potential of certain projective devices, such as the Rorschach and T.A.T., in terms of the data they can offer.

For example, the Rorschach Test, which consists of ten ink blot designs on white cards or slides, is best suited to discovering the nature of thought processes, emotional organization, and, to a lesser extent, psychiatric diseases,

processes or organic dysfunctions. The Thematic Apperception Test (T.A.T.), on the other hand, hones in on the interpersonal relationships of the individual, and only incidentally can diagnose disorders. The Mosaic Test, the stimulus of which are wooden, colored, geometric forms, originally was used to diagnose emotional disturbances, tempermental difficulties and intellectual deficiencies; later, its use was expanded to clinical diagnostics. (Wertham, p. 231) The drawback in the use of these and other techniques, such as the House-Tree-Person Drawing, Make-A-Picture Technique, Picture-Frustration Study, etc., is that, except for symptomatic classification and/or organic dysfunction diagnosis, their uses simply affix labels to the client, and little in the way of therapy or even prognosis can be had. Further, this "symptom analysis" tells only half the story. (Jung, 1966, p. 89) By ignoring the full range and depth of psychic processes the rich, intricate unconscious realms are barely tapped. Free artistic expression, while currently far less precise, seems to fill the gap in the psychic regions left uncharted by these projective tests.

The mandala, finger painting, drawing and painting seem to combine several different functions and thus present a more holistic picture of the person's evolving personality. These functions include the surfacing and ordering of unconscious material freely by the client, the inner cathartic exorcizing of chaotic fragments and the establishment of a non-verbal channel of communication. Using these techniques, the stimuli factor is negligible, for unlike the Rorschach, T.A.T., et.al., the client can project onto a clear, clean space all that seems to be presently significant. He/she can literally, within the bounds of the medium, structuralize his/her immediate experience, the most pressing gestalten of the moment.

Further, in working with the finger painting technique, Clower (p. 107) observed that "with the Rorschach and Thematic Apperception Tests . . . repeated

usage tends to elicit repetitive, stereotyped responses from many types of patients." Duplicate finger paintings, however, occur only with those with organic brain damage or with chronic, fixed personality defenses. Hence, finger painting, as with the other more artistically-based techniques, can be utilized over a longer period of time and more frequently within the therapeutic time span, introducing the concept of frequent and closely monitored client progress.

Lastly, at some point, the boundaries between simple expression of the disordered psyche and the healing process merge to become, essentially, two aspects of the same process.

HEALING ASPECTS

In psychoanalytic circles, Jung was the first to observe that those suffering from psychic disorder and/or fragmentation and in need of a re-uniting of their selves sought the healing qualities of the mandala. He stated that:

> As a rule, a mandala occurs in conditions of psychic dissociation or disorientation, for instance in the case of children between the ages of eight and eleven whose parents are about to be divorced, or in adults, who, as a result of a neurosis and its treatment, are confronted with the problem of opposites in human nature and are consequently disoriented; or again in schizophrenics whose view of the world has become confused, owing to the invasion of incomprehensible contents from the unconscious. In such cases, it is easy to see how the severe pattern imposed by a circular image of this kind compensates the disorder and confusion of the psychic state -- namely, through the construction of a central point to which everything is related, or by a concentric arrangement of the disordered multiplicity and of contradictory and irreconcilable elements. This is evidently an attempt at self-healing on the part of Nature, which does not spring from conscious reflection but from an instinctive impulse. (Jung, 1969, p. 387-8)

This self-healing is accomplished by means of emptying of the mind via the projection of mental complexes, thus liberating the self from mental obsessions. (Arguelles, p. 15) Another way of seeing this process is that the magic circle allows the person to surface what seems to be irreconcilable opposites and splits. Once the material is surfaced, distance is created and a new perspective gained with resultant conscious decision-making capabilities increased. The mandala

process thus activates via symbols expressed by the client in color and form, a kind of dialogue between the conscious and unconscious.

The word, "symbol," is derived from symbolon, or symbolum, which originally referred to a coin or stick, broken in half as a gesture of a pledge. The re-uniting of the broken pieces would serve to remind the parties of their union or agreement in the pledge. (Edinger, p. 130) Now symbols literally parallel that archaic function in terms of reminding the self of "the other" portion of the self -- the unconscious, and acting subliminally to restore the union, harmony and balance of the unconscious with the conscious. The "totally other" is neither fully known, nor familiar and difficult, if not impossible to express in words. (Wallace, p. 99) Hence it seeks non-verbal means of expression — symbols.

Herbert Read made an interesting observation in this light when he discovered that drawings of secondary school girls consistently depicted mandala forms. Now the instructions given by the teacher consisted of simply telling the girls prior to drawing to relax, to "feel at peace not thinking of anything." (Read, p. 186) After careful study of the pictures, Read concluded that "the real significance of these mind-pictures is the revelation of processes of integration within the mind of the child and below the level of consciousness . . . Obviously the 'pictures' do not come from without; they are an internal phenomena of some kind and must have a basis in the physiology of consciousness. But they are then organized: they crystallize into a formal pattern, discover an appropriate configuration or 'Gestalt' . . ." (Read, p. 189-90) Read further theorizes that, "psychic equilibrium, which is the basis of all equableness and intellectual integration or formal elements below the level of consciousness is allowed or encouraged to take place, which it notably does in all forms of imaginative activity -- day-dreaming, spontaneous elaboration of fantasy, creative expression in colour, line and words." (Read, p. 191) Through this illustration we can see how free art expression lends itself to the mandala motif spontaneously while simultaneously underlining the

mandala's significance in personality integration.

At one level, the mandala functions to surface unconscious, non-verbal material and provide a channel of communication, both between the individual's conscious and unconscious. The unspeakable, unknowable thus becomes expressable, and the art work thus aids in the "objectivation of unconscious images." (Jung, 1955, p. 178-9)

The unconscious wields its most potently destructive forces when it goes unrecognized by the conscious ego. Thus, the surfacing and concretizing of these forces enables change to begin without necessarily involving verbally articulated insights. (Ulman, p. 93) Form and order, the functions of our consciousness, are therefore established on chaotic psychic contents. (Perry, 1973, p. 65)

Specifically, the mandala helps in that reconstructive process by its very form, the circle, the symbol of wholeness and completeness. Mandalas were once used by the Romans to establish the bounds of property and city states. The cardinal directions with a circle around them provided the "foundation" for whatever was to be built. Thus, the mandala can be seen as the "inner refounding" of the individual. (Jung and Kerenyi, p. 13) Once the magical boundaries are established, within the mandala form, the individual can open up to the full force of unconscious expression via the artistic projections, and this, in and of itself, is healing.

> The descent into the depths will bring healing. It is the way to the total being, to the treasure which suffering mankind is forever seeking, which is hidden in the place guarded by terrible danger. This is the place of primordial consciousness and at the same time the place of healing and redemption, because it contains the jewel of wholeness. It is the cave where the dragon of chaos lives and it is also the indestructible city, the magic circle of temenos, the sacred precinct where all the split off

> parts of the personality are united.
> (Jung, 1968, p. 137)

At this point, it may be profitable to raise a question concerning the imposition of a circle in this healing process, as opposed to allowing full, free expression as is done with most other art-oriented projective tools. It is my belief that the circle helps to contain, and also perhaps nudge, the process along. It does this by the symbolic representation of the circle which assists the psyche in terms of stimulating the primordial levels and providing a boundary and container for the contents emerging from those levels.

The circle, as stated previously, is charged with a psychic energy constellating patterns of wholeness and harmony. Also inherent in its form is a regressive aspect. Platonic myth, for example, tells us that "primeval man was round, his back and sides forming a circle." (Edinger, p. 8) Rhoda Kellogg in her art therapy work has also documented that as children begin to draw, early work results in scribbles which are immediately followed by circles. Children's attempts to draw human figures, generally their first self-selected subjects, emerge as circles with appendages depicted as rays of the circle. Thus, we can infer that, symbolically speaking, "the human psyche was originally round, whole, complete . . ." (Edinger, p. 9) Hence, it is this same psychic space to which we direct the client via a pencil-drawn circle. The therapeutic value of a pause in this internal place is beautifully put by Ulanov who states:

> The circumambulation of the conceiving processes usually takes place in stillness and darkness . . . Darkness, as opposed to the burning rays of the sun, characterizes the world of the unseen, and the mysterious process of the unconscious where creative activity starts, and the soul's wounds may begin to heal themselves. Nighttime is the

> time of sleep and of recovery, of regeneration and of healing. (Ulanov, p. 170-1)

The Pueblo Indians of New Mexico re-create this same symbolic process specifically for healing purposes. When a person is ill, a sand painting is drawn and a sweat lodge or medicine lodge is constructed in its center. Another magical circle is drawn within the lodge with a bowl of healing water occupying its center. "The water," states Jung, "symbolizes the entrance to the underworld." (Jung, 1955, p. 123) Thus, the Pueblos utilize the unconscious underworld as a healing environment for both the body and spirit; psychological healing is also effected, and thus the whole person, body, mind/emotions and spirit, is treated.

Navaho ceremonies -- their songs, prayers, myths, sand paintings and rituals — also function to heal body, mind and spirit. In the ceremonies, basic mandala symbols appear, the circle, quadrated circle (cross), and the four-petalled flower (Encircled Mountain). It is interesting to note that the Navahos never regard illness as solely organic. "Its /the illness or disease/ causes is /sic/ a basic disharmony which can be righted in him, the microcosmic image of the macrocosmic universe, by bringing him into harmony with his cosmic duplicate." (Waters, 1950, p. 259) In other words, "Navaho ceremonialism is preoccupied with specific healing or restoring harmony between the individual and supernatural forces. Its function is the treatment of the patient, not the disease." (Waters, 1950, p. 261)

To align and re-integrate himself with the universal powers, the person in need of healing would sit in the center of the mandala (sand painting) which represents the center of the cosmos. Four cardinal points, symbolizing the directions, elements or seasons surround him. By this act the "patient" restores himself symbolically to the center of the world, in a form that expresses "the interdependence of all phenomena and their essential unity in time." (Arguelles, p. 15)

And, through this action, the individual attempts to re-restablish a harmonious connection to universal forces.

The Plains Indians describe the process in this way: "The Medicine Wheel Way begins with the Touching of our Brothers and Sisters. Next it speaks to us of the Touching of the World around us, the animals, trees, grasses and all other living things. Finally, it Teaches us to Sing the Song of the World, and in this Way to become Whole People." (Storm, p. 1)

The Bhils of the Indian Jhabua State, to procure cures, employ a magician whose task it is to draw a mandol (mandala) with corn flour around the bed of the ill person. Two god figures and their house are placed in the center; the mandol is kept around the patient until his/her full recovery. (Eliade, 1963, p. 25)

Another instance of the healing power of the mandala is found in the circle dream of the Digueno shamans of Southern California. Described as "dream doctors," these men recognize the circle dream as a highly potent, self-healing force. For example, "a doctor who feels his powers and self-confidence waning goes to the hills to fast and concentrate on his magic rocks, hoping that the circle dream will come to him again to reinforce him . . . The circle dream indicates the highest degree achieved." (Roheim, p. 200)

But, one need not be physically ill, dysfunctional or in a state of psychic dissolution to draw upon the healing process of the mandala. Indeed, as Jung himself discovered, the motif arises spontaneously at critical points in one's own growth.

Jung began drawing mandalas in 1918 and utilized them to monitor his psychic changes from day to day. Later, he realized that the mandalas were actually "cryptograms." "In them I saw the self -- that is, my whole being, actively at work." (Jung, 1961, p. 196)

Jung's introduction to the mandala came, not from a state of fragmentation,

but from an internal urge to express and experience his entire Self. Both Maslow, in his theory of self-actualization, and Jung, in his observations on individuation, agree that the mature, human organism seeks to reach higher states of self-awareness.

To grow within and through this process is to move towards wholeness, towards health.

> The mandala . . . is the major symbolic expression for being an individual. Such an image emerges spontaneously from the unconscious at times when all the grand and terrible implications of being a unique, indivisible lonely monad are beginning to dawn on the individual . . . the experience which the mandala symbolizes is by all evidence the central and fundamental fact of existence. It is the condition of being an individual with all its consequences and implications . . . (Edinger, p. 176)

The key here is "symbolic expression." One need not be splintered, or even particularly aware of self-realization potential to express symbolically. "Acting out," for example, is a classic case of symbolic behavior, inappropriate to the situation but also riddled with personal, unconscious meaning. Symbols (and symbolic acts, i.e. rituals) are extremely powerful, though oftentimes subtle, forces. They contain a dynamic quality and exert a kind of fascination and magnetism on the individual. They bridge the unconscious and the conscious, for the former can only express itself through symbolic representations and the latter can produce symbols by following ideas to the highest intuitive realms. (Jung, 1962, p. 107) Thus, the mandala symbol, historically, is not solely restricted to the realms of lunatics, spiritual healers or priests, but is widely invoked for its magical effects, like the "charmed circle" found in folklore and folk customs. (Jung, 1962, p. 102)

I mention the use of the mandala form in this vein to underline its universal appearance and constant use. Jungians, on the whole, seem to become overly cautious in matters involving work with the unconscious. For example, Jung himself, while stating that "even the mere attempt in this direction /creating a mandala/ has a healing effect," adds, "but only when done spontaneously." (Jung, 1969. p. 389) Edinger warns of the danger of attempting to substitute conscious and willful image-making for the real experience of the mandala process. (Edinger, p. 176) And, Perry following in this tradition suggests that mandalas "cannot be studied in 'normal' conditions, and is not even known to those researchers who do not probe into the content of deep psychic turmoil." (Perry, 1950, 136) I would argue that simply because of its mighty symbolic power, the magic circle as a psychically- and archetypically-charged representation of wholeness affects each and every one of us when exposed to it. Seeing it in this light, the mandala can function as a mirror of the psyche, by which psychological diagnosis and monitoring can be made in a relatively simple, quick and non-threatening manner. As Robert S. DeRopp in his book, The Master Game, states, "a properly drawn mandala is a book in itself containing a great deal of information." (Arguelles, p. 16) It seems appropriate, now, to open that book and read the story of Client B., whose psychic tale is told through her mandalas.

PART II

THE TAPESTRY OF A JOURNEY:

A CASE PRESENTATION

"Knowledge" has killed the sun, making it a ball of gas, with spots; "knowledge" has killed the moon, it is a dead little earth fretted with extinct craters as with small-pox; the machine has killed the earth for us, making it a surface, more or less bumpy, that you travel over. How, out of all this, are we to get back the grand orbs of the soul's heavens, that fill us with unspeakable joy? How are we to get back Apollo, and Attis, Demeter, Persephone, and the halls of Dis? How even to see the Star Hersperus, or Betelgeuse?

D.H. Lawrence
A Propos of Lady Chatterly's Lover

INTRODUCTION

Working in the round, so to speak, for the past seven months I could hardly present a case in linear fashion; i.e. explaining each session and its corresponding mandalas in chronological order. Practically, the sheer number of mandalas , some 50 or so (the client does one at home and one following each session), prohibited this type of approach. Yet beyond pragmatic considerations, I also needed to re-create the therapeutic experience as closely as possible. Neither therapeutic, nor psychic/psychological processes, in reality, unfold along rational lines. Rather, as in a tapestry, certain threads are uncovered and followed, first this way, then another. The result is the emergence of a beautifully intricate, personal pattern of being. As Jung put it: ". . . the goal of psychic development is the self. There is no linear evolution, there is only circumambulation of the self." (Jung, 1961, p. 196)

In this chapter, I have attempted to use the client's history, discussion of presenting problem and description of therapeutic techniques as the warp, and subjective tales and interpretations as the "yarns" of the weft in order to weave a tapestry, spin a tale, that conveys that part of the client's encounters with her self, her psychic journey, which began last October and continues even today.

THE WARP

My client, B., is a 23 year old, single, college educated, white woman. Both parents are alive, but have been divorced since the client was six. She is the youngest of four children; she has a sister and two brothers, one of whom is mentally retarded and has been institutionalized since the client was 10 or 11. Past therapeutic assistance came in the form of a six month Gestalt group while the client was a senior in college.

The presenting problem was related to anger and unsatisfactory relationships with men. In the initial interview, B. stated that, "a lot of my anger is coming up; I can't hold it down any longer . . . I've got all this fight in me that needs to come out and I need to learn how to deal with people when I am angry at them." In a subsequent session, B. also explained that whenever she expressed anger to her mother, the latter would simply walk out of the room.

About her relationships with men, B. said that she has always had unsatisfactory relationships, and suggested that "something about me is pushing them away." Her relationship at that time, she described as "light" and "sexual" and felt "at his mercy" and with "her hands tied" in terms of generating affection or real closeness with him.

Describing herself, the image she conjured was that of being split. "Mentally and outwardly to other people, I appear like a really mature, responsible, together person, but inside I feel like this little girl who's sort of lost and like what am I doing with this big job and all those responsibilities . . . what the outside world sees is not what I feel inside."

A body analysis, conducted with Kevin Andreae, M.S.T., Director of the Potomac Massage Therapy Institute, constituted the initial therapeutic session. In that session, B.'s posture and particularly her legs, confirmed physically her image

of a little girl and energetically indicated her inner-outer split. At first glance, she appeared to be a physically well-grounded, stable and balanced individual. Tension, however, in the arches of the feet, above the knees and in the back of the legs, pointed to the fact that she was carrying most of her weight forward onto the balls of her feet, gripping the ground with her toes. She had no firm grounding. Further, the shape and strength of her legs coupled with chronic lower back tension and contraction around the buttocks and thigh area reinforced the image of a little girl. Energetically, tension in these areas would successfully cut off any full womanly sexual feelings.

A collapse in the chest area was also apparent, indicating feelings of hopelessness and helplessness, as well as dependency. Her jaw, however, was set determinedly, contained much tension and reflected her practical, "together" persona.

Body work in the legs and chest was suggested as initial points of focus with the hope that as the legs became stronger and more grounded, she could literally support herself. The chest would then begin to open up. These changes would begin to shift the body and work directly on the pelvic area could commence.

At the outset of therapy, I felt that I had numerous therapeutic models and techniques from which to choose. These I identified as: Bioenergetics, Gestalt, Jungian analysis, Dream Work, Autogenics, Mandala Work and Fantasy. In the actual course of the sessions, I found, however, that not all of these approaches were timely or appropriate. The approaches which I have consistently drawn upon, then, became: Bioenergetics, Gestalt, Fantasy and Mandala Work. A brief summary of these approaches and techniques follows:

Bioenergetics:

"Bioenergetics is . . . the study of the human personality in terms of the energetic processes." (Lowen, 1975)

Alexander Lowen, the father/founder of Bioenergetic Therapy, sees a direct relationship between the energetic processes of the body and a person's mental and emotional functioning. Thus, if areas of chronic muscular tension in the body can be worked through and released, mental and emotional health will likewise result.

"Bioenergetics is a therapeutic technique to help a person get back together with his body and to help him enjoy to the fullest degree possible the life of the body. This emphasis on the body includes sexuality, which is one of its basic functions. But it also includes the even more basic functions of breathing, moving, feeling and self-expression." (Lowen, 1975)

To induce a flow of energy, deeper breathing and spontaneous body responses, clients are put in stress positions, lie over the breathing stool or are encouraged to pound a pillow, kick or yell. All of these exercises aim to increase energetic activity in the body. A Bioenergeticist will also use his/her body, fingers, hands or fists to open blocked areas in the body through manipulations, palpatations or massage. (Kurz and Prestera, 1976)

To complement the actual energetic release, Bioenergetics puts great emphasis on grounding. Bioenergetic therapy emerged from Reichian therapy (originally termed character analytic vegetotherapy, and later shortened and modified to orgone therapy, and now most frequently referred to as Reichian therapy), which stressed breathing and the orgasmic response -- a spontaneous, total body release. Reichian exercises are usually done in a prone position. Lowen, however, began using standing exercises and stress positions, thus introducing the concept of grounding. This concept is integral to Bioenergetics as it functions to help the client stand firmly with his/her feet on the ground, literally. Emotionally and psychologically this means to be fully in touch with reality and responsible for one's own actions. Thus, grounding attempts to balance release with reality and responsibility.

Gestalt:

Awareness in the Present simply and succinctly describes the goal, and indeed, the essence of Gestalt Psychology.

"These are the two legs upon which Gestalt Therapy walks: now and how. The essence of the theory of Gestalt Therapy is the understanding of these two words. Now covers all that exists . . . Now includes the balance of being here, is experiencing, involvement, phenomenon, awareness. How covers everything that is structure, behavior, all that is actually going on -- the ongoing process. All the rest is irrelevant . . ." (Perls, 1969)

The goal, therefore, of gestalt therapy is to establish what Perls has called a "continuum of awareness" so that unfinished gestalts can emerge and be dealt with in a responsible fashion. Neurosis, according to those in Gestalt Psychology, is generally blocked awareness accompanied by a limited set of possible reactions and responses to a situation. Thus, neurosis is viewed as an interruption of life processes.

"The main idea of Gestalt is that a gestalt is a whole, complete, in itself, resting whole. The gestalt wants to be finished. If the gestalt is not completed i.e. interrupted, we are left with unfinished situations and these unfinished situations press and press and want to be completed . . . there are thousands of unfinished gestalts. How to get rid of these gestalten is very simple. These gestalts will emerge . . . Always the most important gestalt will emerge first." (Perls, 1973) By focusing on the primary gestalt, and working it through, the client can move freely onto the next situation, the next moment.

Perls has stated repeatedly that awareness, in and of itself, can be curative. He was not, of course, equating awareness with intellectual understanding. Awareness is a total mind, body, emotional, spiritual experience. Hence, Perls has stated: "It is insufficient merely to recall a past incident, one has to psycho-

dramatically return to it. Just as talking about oneself is a resistance against experiencing oneself, so the memory of an experience -- simply talking about it -- leaves it isolated as a deposit of the past -- as lacking in life as the ruins of Pompei . . . It is here and now, in the present, that this assimilation must take place." (Perls, 1973) Hence, Gestalt is a valuable approach in terms of focusing on the whole picture, the whole person, and encouraging increased awareness.

Fantasy:

Whereas Bioenergetics and Gestalt constitute systematic therapeutic approaches, Fantasy, like the mandala, is more a therapeutic tool or technique which can be utilized to enrich and enhance the process of discovering unconscious material. As a clinically-tested technique, Fantasy work has been called Symboldrama and Guided Affective Imagery by Leuner, Initiated Symbol Projection by Assagioli, and Autogenic Training by Schultz. Leuner has pointed out that the technique has broad application possibilities in that it can be used with any theoretical view that "acknowledges subconscious motivation, the significance of symbols, resistance and the therapeutic importance of the mobilization of affect." (Leuner, p. 21)

Essentially, G.A.I. and I.S.P. require little or no hypnotic induction. (Assagioli, p. 288) The client simply relaxes and daydreams on specific themes provided by the therapist. The client's state of consciousness is altered to one "similar to meditates states." (Leuner, p. 6) In this altered state, the client is engaged in a symbolic experience which can have powerful therapeutic results. In Leuner's words: " . . . G.A.I. is an effective treatment method because it juxtaposes the repressed aspects of the personality that are associated with a regressive mode of ego-functioning with the more mature ego; it promotes their interaction, and in doing so, it encourages a productive integration of primary and secondary processes." (Leuner, p. 20) The technique can be used to develop

more fully associations which arise in the course of a session, to assist in the recollection of dreams or past events, or to attempt to work with persistent resistance beyond the verbal, conscious level. (Leuner, p. 20) Clinical experience has shown that certain images, in particular, can be used quite effectively as stimuli to this projective exercise. (Assagioli, p.302) These include a meadow, mountain, brook and house scenes, as well as numerous others. Each motif has been found to relate to and catalyze various unconscious responses, and can evoke intense, latent feelings relevant to patient's problems. (Leuner, p. 21)

Mandalas:

To complement the in-depth discussion of mandalas in Part I, I will describe here the ways in which I have employed mandalas in actual counseling sessions.

Generally, I use mandalas as monitoring devices by which I can view the client's progress through symbolic representations. Clients are asked to draw one mandala at home, and then one at the end of the session. The former exercise is geared to reflect the client's "way of being in the world" or how she relates to situations, people, etc. outside the therapy session. It also can be utilized as a starting point for the session. The post-session mandala gives me some idea of the unconscious material stirred by and in the session itself -- in other words, the unconscious reaction to session material.

The post-session mandala when combined with body work has another positive effect. Bioenergetic exercises can well act as a regressive catalyst, essentially taking the person out of the present and back to a primal scene where traumatization has occurred. My experience with the mandala correlates to that of Helen Bonny who sees the mandala as allowing the client to concretize the experience non-verbally, as well as allow him/her to experience "an easy and pleasant reentry into the normal conscious state." (Bonny and Kellogg, 1976)

I have also used mandalas as a drawing technique during sessions with another client who has not yet moved into body work. With this approach, I generally utilize gestalt techniques to explore further the drawings and material.

THE WEFT

> Jung said that he learned from the start how in every disturbance of the personality . . . one could discern the elements of a personal story. That story was the personality's most precious possession, whether it knew that or not, and the person could only be cured -- or healed, as he put it . . . by the psychiatrist getting hold of the story. That was the secret key to unlock the door which barred reality in all its dimensions within and without from entering the personality and transforming it. More, he held that the story not only contained an account of a particular hurt, rejection or trauma . . . but the potential of wholesome development of the personality. This arrest of the personality in one profound unconscious timeless moment of itself called psychosis . . . occured because the development of the person's own story had been interrupted, however varied, individual, and numerous the cause of the interruption. (Van der Post, p. 119-20)

Throughout the course of my training and academic work, I have repeatedly found myself assessing the re-assessing my feelings, attitudes and use of the traditional, pathological model of psychoanalytic and psychotherapeutic work. Frankly, I was delighted to read in Frank's Persuasion and Healing (p. 19) that "although proponents of every /psychotherapeutic/ method offer persuasive reports of their successes, extensive and persistent research efforts have failed to produce conclusive evidence that any form of interview therapy with neurotics and schizophrenics is more effective than a simple, helping relationship."

Theoretically and intellectually, I espoused Jung's approach. I argued that mental illness was merely a "stuck" place, hindering a person'a growth by causing them to repeat past patterns in currently inappropriate settings and interactions. The more closely I scrutinized my work, however, the more that I found the extent

which I honed in on these stuck places, labelling them in accordance with any number of psychoanalytic or psychotherapeutic tags. I forgot to view the whole person, to listen for the whole story, to draw upon and probe the positive as well as the negative, to expose the strengths as well as the weaknesses. In short, I felt that one needed to change the client. Through my work with mandalas, my attraction to Jungian psychology and simple experience, I have come to appreciate and respect the client's integrity, their innate ability to surface the material that needs to be examined, and to move, to progress, in their own way, at their own pace. Perry beautifully stated the basis for this non-directive approach when he wrote:

> If we can relinquish our drive to make changes, and just quietly listen to what the individual's psyche is doing, we find surprising things happening. The psyche is already busy with its own aims to repair the situation. In fact, we discern that the psyche drew the individual into this predicament for a very good reason, to bring about some very needed changes in the organization of the self and of the emotional life. (Perry, 1973, p.62)

I have also come to appreciate the self-regulated healing process that occurs in client's by their simple re-owning of parts of themselves, of piecing together their own personal stories. Jung has said that "the person who comes to us has a story that is not told, and which as a rule no one knows of. To my mind, therapy only begins after the investigation of that wholly personal story." (Jung, 1961, p. 117) In my estimation, it may well be that the investigation and re-telling of one's story is the therapy. Mandalas, when used in this light, become like chapter headings, outlines or summaries of our personal novels. Mandalas express and visually communicate the finely woven plots and subplots that we all create and live out.

In preparing the case presentation portion of this project, I decided to begin with a fairy tale as a way of setting the mood for the actual series presentation. In true, Jungian synchronistic style, I had hardly finished the tale when my client appeared for that week's session with a fairy tale she had just written to express her feelings about her sister moving out of the apartment they shared. It seems only just to include both tales as an introduction to the case material. And I begin it, with one last, loosely paraphrased comment from Jung: whether or not these tales are true is not the problem, rather they are our fables, our truths. (Jung, 1961, p. 3)

B.'s Tale

Once upon a time there was a little lost girl. She was very lonely. She used to have a home with her family, but one day she took a walk and couldn't find her way home. So she tried to build herself a home in the woods. She found a little cabin which she fixed up as nice as she knew how. All the little animals came to see her because she would feed them. But if she didn't have any food for them, they would leave her right away. (During the session the client commented that she really didn't think this was true. In fact, she said she lied.)

Sometimes some people would be on a walk and would see her cabin. When she wasn't feeling too shy -- she would invite them in. They would have fun but then the hikers would always leave. Some would stay longer than others even spend a night or two, but they always left.

One time the little lost girl met another lost girl. So they lived together for a long time and the lonliness /sic/ got smaller. They played together and would have fun and dreamed of the days when they would find their real homes and wouldn't be lonely anymore.

One day the second little girl went on a long walk and found a house with a little boy in it. He, too, was lonely so he became friends with the girl and after many trips back and forth, she decided to move in with him 'cause she felt less lonely at his house than at her own house. She still liked the first little girl, but felt like she had a real home with the little boy.

So now the first little girl is real lonely again and feels a great big hole inside her. And she spends more time than ever dreaming she will find her home.

Another Tale

Once upon a time, in a great, lush garden, as vast as it was beautiful, lived a little girl, a princess really for her father, of course, was the King, and her mother, the Queen.

The princess was the youngest daughter and had two very princely brothers and a princess sister. Not only was she the favorite, but she was a magical child as well.

Nights, when she lay on her royal bed, she would transform herself into a giant or giantess and walk over the great mountains to the sea where she would become a fish or seal and swim through the depths; other nights, she would become miniscule -- smaller than the tiniest, semi-particulate, and she would just be. Sometimes she would turn into an ogre; other times, an angel, but always she would return to herself before the first rays of dawn settled on the land.

During the daytime hours, the little princess would sit under a large tree in the courtyard, singing with the birds; or when it rained, she would sit by the huge fireplace and dream of rainbows.

The magical child's life went on quite pleasantly, even joyously, but as she grew older, she began to see and sense things which disturbed her.

Her father, for example, a very busy King, was often gone from the castle tending to the business of his realm. She could not help but overhear rumors in the court which said that it was really the Queen who ruled. And this made her both sad and angry. One day, her father, the King, announced that he was leaving; he felt his duty to be elsewhere. And he rode off.

The magical child, having seen her father ride off so very frequently did not cry, but rather decided to go off and find her father.

And so she started off into the dark foreboding forest which surrounded the

castle.

Not ever having ventured out very far, our little princess immediately lost her way. Though she cried and shouted for help, no one could hear the princess. She wandered and wandered, gradually forgetting about her brothers and sisters, about her mother, and her father, and even finally about herself, so distracted was she by her survival in the forest.

Days grew into weeks, and weeks into months, and months into years, until the little princess was no longer little, but had grown into a beautiful woman -- though she was not aware of it.

Then, in the fall of her twenty-third year, the princess wandered to the edge of a desert and there happened upon another woman. Startled to find another person, she cried for help.

"I will help you," said the woman, and pulled from her robe a circle. "This is a magic circle," the woman explained, "and if you allow the colors of nature and your own imagination to dance within it, it will help you to remember who you really are."

So the princess-woman took the circle, thanked the woman and began to cross the desert. Each night, she would take out the circle and gradually this is what unfolded.

MAPPING THE JOURNEY

I have chosen several major themes from the mandala series to explore in-depth. These basic themes include the color combinations of red and black, and red, orange and yellow, as well as the symbols of the sun, lightning and rainbow. All appear at least once in the first four mandalas. Further, all except the lightning are present in Mandala 10/20 (Slide 4), which we can view as the road map of the journey, for it is composed of a number of thematic color combinations and symbols. I will also discuss a demonic aspect which made its appearance later in the series, but whose presence and movement neatly illustrates certain specific mandala characteristics. (See Appendix or slides for mandala illustrations.)

Black and Red:

Black and red, along with yellow and white, are ancient primary colors. Maria Schindler states that primitive man and the ancients could not perceive the colors of nature as modern man does. She cites Xenophanes (who died in 50 B.C.) who reports that our early ancestors could only perceive light and darkness. (Schindler, p. 30) Once man's sensory organs began to change and colors were perceived, the first were the light colors -- red, orange and yellow -- with the darker end of the spectrum -- the greens, blues and violets, still undifferentiated. In other words, a dark blue could very easily have been mistaken for black.

In the first stage of color awareness, thus, only the red, black, yellow and white colors were perceived. As evidence supporting this theory, Schindler cites Pythagoras and Empedocles who only speak of these four colors. (Schindler, p. 32) It is also interesting to note here that certain myths and ancient cultures hold these same four colors to be primary, and sacred. The Hopi myth of creation, for example, relates how Spider Woman fashioned human beings out of these colors.

(Waters, 1963, p. 6) In later mandalas (sand paintings) and holy tales, black is replaced with blue.

Black generally represents the initial, germinating stage of all processes, while red usually represents life or life-giving principles. (Cirlot, p. 52) Black might be seen as the utter negation of life, and could, in some instances reflect an existential crisis. However, black could also "be the forerunner of a new life in the darkness of the womb, where the seed is planted. All life that begins in the earth begins in darkness." (Kellogg, 1975) Red, on the other hand, bespeaks the vibrancy of life. "Eyes red with wine are Dionysian eyes, drunk with an excess of blood or life intensity." (Edinger, p. 239) And, the Plains Indians associate red with fire, "the living spirit of the people." (Storm, p. 5) Combined, the two colors are often attributed to the ancient Earth Mother and Devouring Mother aspects of the Great Mother archetype. The image of Mother as Primeval Swamp, Chaos which spawns (red) and devours (black) life seems to convey most closely the essence of this particular color combination. In our culture, the colors may also connote the Devil, hell, seeing red (anger), "black with rage," and black would also be associated with death, mourning and despair.

Black and red appear immediately in the mandala series, indicating to me a primal struggle with chaotic forces. The forms expressed in black and red are most often jagged or sharply explosive, though on occasion rounded. In several instances, the colors take the form of lightning.

In the first mandala, the client reported that the black and red represented her lungs (she smokes cigarettes; she was also very congested during this session due to a chest cold.) At first, I free associated the form with a womb, but the more I looked at it the more I felt that it resembled the scrotum, a flaccid, phallic form. I then recalled the well-known "hallucination" about which Jung wrote, of a schizophrenic who had announced, one day, that the sun had a

phallus, and that was where the wind came from. Jung, many years later, corroborated the man's "vision" through research which uncovered a similar symbol in the Mithraic liturgy. Jung quotes: "And likewise the so-called tube, the origin of the ministering wind. For you will see hanging down from the disc of the sun something that looks like a tube." (Jung, 1956, p. 100)

Clearly then, at one level, Mandala 10/15 (Slide 1) represents a physical ailment connected with the lungs. Now the lungs, as the organ of respiration, have to do with taking in (inhaling) and giving out (exhaling). The black and red form can be seen as an obstruction blocking the ability to take in, especially from men (the yellow sun). (See also a further discussion on this form in section on Sun-King-Father). This could indicate an oral dependency of the client. This interpretation is further re-inforced by the fact that the other colors used are weak in intensity. Mandala 10/16 (Slide 2) depicts the black and red theme in the left-hand side. Generally, colors or forms in mandalas move clockwise around the circle as the person works on the thematic problem. (Kellogg, 1977) As you can note, this first combination moves counter-clockwise and thus represents a regression further into chaos or the unconscious. (Bonny and Kellogg) It is also clear that the black encases the red heart and confines and hinders its life expression. In Mandala 10/17 (Slide 3), the black and red has moved to the right-hand half of the mandala and is shown in a lightning shape. Lightning, or thunderbolts, classically signify sudden, unexpected changes. (Jung, 1969, p. 314) It is interesting to note, therefore, that this mandala was drawn following the first session in which I began body therapy techniques.

In Mandala 10/20 (Slide 4), the color combination, still moving regressively, appears in the top-right quadrant which represents the present, the Here and Now. The form is that of a coffin with red body and a small red cross. This, I feel, reflects one aspect of the client in which her needs are dead and buried to her.

Yet there is an opening and I feel that this indicates an openness to therapeutic interaction.

Mandala 10/29 (Slide 7) and Mandala 12/3 (Slide 12) generally reflect similar experiences. In the first, the black and red explodes out of the center and visually and electrically depicts the client's confusion. Early body work uncovered a host of emotions but the client felt confused and felt, she said, all the feelings simultaneously, anger, hurt, frustration and fear. The theme is repeated in Mandala 12/3, though with less intensity.

Mandala 12/9 (Slide 13) shows the black and red as separate asterisk-like forms on a pink background. Generally, when images move around the circle and then inwards to the center, an integration may be taking place. (Kellogg, 1977) I think, in this case, that is precisely what happened. The colors are separated from each other and reduced in size and intensity -- I would surmise that the chaos has been put into a manageable perspective for the client. Mandala 12/10 (Slide 14) is another explosion of red and black. (Mandala 12/9 was done at home; Mandala 12/10 was drawn post-session.) While the intensity has returned, the perspective or balance, I feel, is retained, represented by the light lines and images extending from the center.

The combination does not really appear for another month and a half. When it does, (Mandala 1/30, Slide 22), it assumes a snake, phallic form entering the mandala from the 3 o'clock position. This mandala was drawn at home. The client reported having opened herself up to a man who then rejected her. She felt betrayed and probably "screwed," though intercourse had not taken place.

The next strong red/black representation comes in Mandala 3/18 (Slide 34) and is diagonally opposite the sun. My feeling is that a separation from the sun has occured, that the chaos has been broken and the sunlight (in the right, top quadrant) is exerting a life-giving force. Heaven (yellow) and Earth (red and black) are in a creative polarity. (See further discussion in Sun-King-Father section.)

In Mandala 4/4/ (Slide 39), the black and red appear in the mid-heaven position, in the form of lightning. Other colors represented in the same form are present. I feel that the emergence from the chaos, the separation from mother is still an active component and, here, the colors and form presage change. That change is more strikingly represented in Mandala 4/24 (Slide 45), which depicts a thunderbolt from the top right quadrant shooting to the lower left quadrant. The bolt is on a yellow background. This mandala seems to very vividly portray the coming transformation and resolution of the breaking up of chaos and the re-emergence of a new level of work, and a firmer ego as represented by the yellow.

Unfortunately, work with the client is still in progress, and this expected change has yet to appear.

The Demon Monster:

I would now like to return to Mandala 12/10 (Slide 14) and the scribble in the lower right-hand corner. Similar "signatures" were used in voodoo ceremonies to call upon evil spirits. (Kellogg, 1977) The placement in the lower right quadrant, one that represents the unconscious, suggests that the demonic part of the client is present, and probably operating though in the deep unconscious. It seemed to emerge as the chaos was brought into perspective.

Two months later, when body work was focused on releasing anger, the client reported that she felt a "monster" emerge that was hateful and murderous. The session focused on ventilating her rage at men, in particular, and also on the image she felt she should be and the person she felt she truly was. Mandala 2/4 (Slide 25) was drawn following the session. In the lower right-hand corner there is a black figure that, although larger and more filled out, looks very similar to the demonic "signature" drawn two months earlier. Hence, I feel it graphically reflects the gradual coming into awareness of aspects of the client which she

sees as demonic.

For me, the emergence of the client's monster or demon was a lesson in how mandalas reflect the unconscious, rather than the conscious processes. That particular aspect of the self was gradually surfacing as reflected by its growth and fullness. Further, before the client verbally communicated its presence, her mandala depicted it.

In Mandala 4/5 (Slide 40) again the "monster" appears. The actual scene is the same with the sun in the upper left-hand quadrant, and a tree -- now much fuller -- in the lower right-hand quadrant. Our "demon" is now rounded and still more filled out with a white pearlized effect which may forecast a peak experience. (Kellogg, 1977) In Mandala 4/13 (Slide 43), again the black/white demon appears, this time to replace and exlipse the sun in the upper left-hand quadrant. One can safely assume at this point that sheer bitchiness and anger which had been repressed and seen as demonic or devilish is on the verge of becoming conscious and will most probably make its appearance soon in a session. (The movement around this there will be discussed further on.)

Red, Orange and Yellow:

This color triad makes its first appearance in Mandala 10/20 (Slide 4). Its movement is counter-clockwise and, therefore, regressive. (Bonny and Kellogg) Red, orange and yellow correspond to the first three chakras, physiologically associated with the pelvic floor, genitalia and solar plexus, respectively. Psychologically, they may relate to basic needs (physical energy), wants (sexuality, ambition) and self-esteem and self-assertion (ego consciousness.) (Kellogg, 1977) In early childhood, these three aspects are developing and blossom into fullness at puberty. (Both) Generally, this color combination is regarded as symbolizing operation in the material world, whereas blue, indigo and violet are seen as more intuitive and spiritual in nature. (Kellogg, 1977) Green may be seen as the point of balance

between the two worlds, the union of the yellow (father) and blue (mother). In order to reach and begin operating in green, one must first develop the lower three areas, which culminate in a firm sense of a self which can take care of, "parent," itself. Green then may also be interpreted as reflecting both the ability and desire to care for others. (Kellogg, 1975)

In this series, it is apparent that the harmonious functioning of the red, orange and yellow is a major theme. The theme recurs in Mandala 12/22 (Slide 18), where the central red heart is surrounded by orange and yellow. To me, this indicates a movement to integrate the "lower," basic systems of needs, wants and self-esteem. While it seems tentative and weak in intensity, it radiates outward from the center, and is balanced, flowing and harmonious.

Mandala 2/11 (Slide 27) was drawn following an intense body session which shifted between primal cries and anger at men. The client's parting comment was that "Being weak doesn't get you anything."

The psychological and symbolic representation of the star drawn with this particular triad of colors is extremely moving when one realizes its significance for the client's sense of self. Jung relates that in a mystical context, Mithraic neophytes, following their initiation, are worshipped as gods and recite: "I am a star wandering together with you and shining up from the depths." (Jung, 1956, p. 87) Jung interprets this as a separation and differentiation from the mother and a step in individuation that delineates subject from object. "Before this, man was one with the mother; that is to say, he was merged with the world as a whole. He did not yet know the sun as his brother; only after separation did he begin to realize his affinity with the stars." (Jung, 1956, p. 402n) Thus, essentially this mandala expresses quite beautifully man's ageless declaration, "I am!" Further the integration came approximately one month before the client went out West to visit her mother, at which time she had a desire to "rediscover" who her

mother really was. By inference, one might also assume that she was discovering her own Self in relation to her mother.

The basic need, want and self-esteem functions of the client, however, apparently needed further integration and the Mandala 3/4 (Slide 32) was drawn following a session in which no body work was done. Rather, the client talked about the upcoming visit to her mother. She remarked that old images did not fit any longer. The childish, "What do you want to go visit your mother for?" was being replaced with a desire to open up communication. The separation described above seemed to be unfolding.

Mandala 3/4 (Slide 32) has a flowing center of yellow (self-esteem, self-confidence) which branches into four. The squaring of the circle is an important individuation motif, and the number four usually represents the material world, the human situation, and rational organization (Cirlot, p. 222) Thus, one might say that the client expressed here a truly flowing, yet grounded sense of her self through this mandala. It sould also be noted that the intensity of color has increased since Mandala 12/22 (Slide 18) and that the regressive nature of the first expression of this theme has been replaced by a sense of the present.

The Sun, King, Father:

A similar theme is expressed in the frequent representations of a sun, "the father-god from whom all living things draw life; he is the fructifier and creator, the source of energy for our world." (Jung, 1956, p. 121) The sun may also represent both libido and differentiated ego. Jung explains the connection between the image of sun and the libido -- which he views as a psychic, creative energy, rather than solely a sexual energy as Freud had done — in this manner:

> . . . the sun is perfectly suited to represent the visible God of this world,

> i.e., the creative power of our own soul, which we call libido, and whose nature it is to bring forth the useful and the harmful, the good and the bad. That this correspondence is not just a matter of words can be seen from the teachings of the mystics: when they discard into the depths of their own being, they find their own life-force which they call the "sun" for a legitimate and, I would say, a physical reason, because our source of energy and life is the sun. Our physiological life, regarded as an energy process, is entirely solar. (Jung, 1956, p. 121-2)

Yet to draw upon this creative power, rather than be ruled or destroyed by it, a stable, differentiated ego is essential. With client B., two things were apparent from both the mandalas and body work. From the former it was obvious that a central core in the mandalas were lacking; secondly, Bioenergetic exercises in initial sessions usually surfaced feelings of anger and hurt which were chaotically mixed together. Tears were accompanied with angry tones and expressions of anger usually brought on tears; the energetic pattern was a whirlwind of conflicting emotions.

Neumann elaborates on the phenomenon of chaos when he discusses the archetypal situation known as Separation from World Parents. He states that "the psychology of the archaic man and of the child is marked by a mingling of these spheres. Volitions, moods, emotions, instincts and somatic reactions are still for all practical purposes fused together." (Neumann, p. 111) In this way, the swirl of emotions experienced by the client might therefore be seen as primordial chaos (note black and red form in Mandala 10/15 (Slide 1); the task is to separate the ego from that chaos through the light of the sun. "The center common to conscious action through the will and to conscious knowledge is . . . the ego. From being acted upon by external forces, it develops slowly into the agent, just as it

ascends from the state of being overpowered by revealed knowledge into the light of consciousness." (Neumann, p. 127) Further, as Neumann points out:

> Consciousness = deliverance: that is the watchword inscribed above all man's efforts to deliver himself from the embrace of the primordial uruboric dragon. Once the ego sets itself up as center and establishes itself inits own right /italics mine/, the original situation is forcibly broken down . . . Trite as it seems to us, the logical statement of identity -- 'I am I' -- the fundamental statement of consciousness, is in reality a tremendous achievement. (Neumann, p. 105)

And that is precisely the task or creative act which confronted the client upon entering therapy.

The very first mandala has a sun in mid-heaven, though it is only partially within the circle. Further, the beginnings of the process of separating from the world parents and from chaos is shown by the sun and the black/red scrotum/phallic image described previously (Slide 1). The latter was interpreted as a representation of the pneumatic principle, the solar phallus from whence the wind comes. In an Egyptian myth, it is the god of air that is responsible for the separating of heaven from earth and hence accomplishing the sun's birth. Neumann describes the psychological implications of this act by stating:

> Space only came into being when, as the Egyptian myth puts it, the god of air, Shu, parted the sky and the earth by stepping between them. Only then, as a result of his light-creating and space-creating intervention, was there heaven above and earth below, back and front, left and right -- in other words, only then was there space organized in reference to an ego. (Neumann, p. 108)

Thus in Mandala 10/15 (Slide 1), the essential, thematic components are present. The client's sun or ego, while not within the circle proper, is depicted; the pneumatic principle, the red/black solar phallus, combines both the chaos and air god imagery -- a hopeful sign for future separation and ego stabilization.

Mandala 10/16 (Slide 2) portrays an interesting variation on the sun theme. Directly superceding the sun is the image of a clown, the inverted King, the trickster.

The latter "in his clearest manifestation . . . is a faithful reflection of an absolutely undifferentiated consciousness . . ." (Jung, 1969, p. 260) Yet, "He is a forerunner of the saviour, and, like him, God, man and animal at once. He is both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness." Jung also calls the trickster, "the shadow" portion of our personality and its appearance in the mandala would herald an actually higher state of consciousness, because the client has in effect disengaged from the trickster energy and mentality by objectifying it. (Jung, 1969, p. 263)

In Mandala 10/20 (Slide 4), the sun has entered the mandala and is expressed through the central red, orange and yellow "ball of fire," the yellow in the top left-hand corner and again in the lower middle portion of the mandala. The latter representation indicates another aspect of the sun; namely, "the 'well-beloved,' who mounts to the zenith with the sun and then sinks again into night and the cold darkness of winter -- the young dying god who has ever been our hope of renewal and of the world to come." (Jung, 1956, p. 117)

In Mandala 1/21 (Slide 21), the sun has moved into the Here and Now quadrant and its power is revealed in its seven rays. (Kellogg, 1977) The central brown figure is in an attitude of prayer and supplication to the sun's power. Brown may be seen as reflecting a dual nature. On the one hand, it may express low self-esteem (literally, shit) and on the other hand, it speaks of fertility. (Kellogg,

(375) Just as spreading manure helps the life of plants, so the brown fertilizes and prepares for the growth of self.

In Mandala 2/4 (Slide 25) a polarity surfaces with the sun and what has previously been described as the demonic aspect of the client arranged diagonally, opposite each other. Another variant of the sun theme is its dual nature, as "resplendant," on the one hand, and "black or invisible," on the other. (Cirlot, p. 304) Thus, in this mandala, we might see a clear portrayal of balanced, creative tension between the yellow and black, Sun-Christ and Devil, good and evil.

For the session prior to Mandala 2/18 (Slide 29), I did a guided fantasy with the client focusing on a trip through the sun, itself, which was geared to hone in on the sun theme. Via the fantasy, I hoped to work on the theme directly. The client reported that her imaginary experiences included a purification and cleansing in a sunlight waterfall; a banquet which she reported taught her the importance of taking in and receiving (note the working through of the oral, dependency aspect as described previously); as well as other "gifts" such as the gift of giving; of love; of the past, future and present. These gifts are depicted in the multi-colored center, which in the mandala, however, may signify more of a fragmentation process prior to re-integration.

Mandala 3/18 (Slide 34) again expressed the polarity aspect with the primeval swamp directly balanced with the sun in the Present quadrant.

Then in Mandala 3/23 (Slide 35) we have the emergence of the core of self-esteem. Symbolically, the yellow core with wing-like appendages is reminiscent of both Mercury's caduceus with its ball and wings or Isis', the Egyptian moon goddess', horned headdress. Both associations carry a masculine and feminine, dual nature. The connection of the two is found in the astrological sign of Virgo, the sign which the Egyptians equated with Isis. This sign is also ruled by the planet Mercury, symbolic of hermaphroditism and by dual -- positive and negative -- forces. (Cirlot,

p. 198)

The appearance of a hermaphroditic symbol, to me, represents the initial stages prior to sexual development. The client at a very deep level is dealing with ego developmental, rather than sexual developmental, stages. Thus, I might assume that, in the future, Oedipal issues may arise, and/or work on sexual imagery and feelings will surface. As stated in the body analysis section, the client's physical blocks do not permit at this time full, flowing feminine feelings.

Further, the reversal or female and male colors and images has occured in the mandala series, most notably in Mandala 11/25 (Slide 10) where the orange -- active color -- is depicted in a chalice or vessel, female form, and the purple -- Royal Mother color -- is shown in a phallic shape.

In Mandala 12/27 (Slide 16), the yellow reassumes its masculine form and the purple, the feminine form. However, the appearance of a strong hermaphroditic image in Mandala 3/23 (Slide 35), which reflects integration, seems to indicate that further work is needed in this area.

The Isisian element of the core symbol of this mandala is interesting as it picks up the earlier theme of trickster in its incorporation of man's bestial nature and his quest for spirituality:

> In the mystery initiation /of Isis/ . . . the initiate had to impersonate Typhon, the Ass, and thus experience all his own lustfulness until he realized its utter inability to satisfy his human need. The truly human part of him, the spirit was, as it were, killed by the domination of the Typhonic spirit, just as Osiris had been killed by Set or Typhon. Then, and not till then, could the love of Isis and his longings for her regenerate him. By her power and grace, he was restored to life, not any longer as brute beast, but as man, redeemed from his own animal passions, a living spirit like unto the

> gods, assimilated to Osiris, governed no longer by lust, but by the Reason, or Logos, which Osiris symbolized. This re-birth, however, could only be achieved by lifting the veil of Isis . . . It is by the power of Isis, through her love, that the man, sunk in lust and passion, is raised to a spiritual life. (Harding, p. 185)

The veil alluded to in this passage might be seen in the mandala series (see Slide 19) following the first clear, integrated emergence of the red, orange, yellow there.

It seems to me that in this particular client, the raising of the sun simultaneously allowed daemonic aspects room to surface, for as her ego strengthened, other aspects of her self were freed to express themselves. Thus, in Mandala 4/5 (Slide 40), Mandala 2/4 (Slide 25) is nearly replicated in terms of the positions of the sun and tree. The difference comes in the client's black aspect, which is growing as well as surfacing. In Mandala 4/13 (Slide 43), the black aspect of the sun moves to eclipse the sun into the preconscious quadrant.

In the session which followed this mandala (five days later), the client again expressed energetically her anger, bitchiness, her "monster" and ended the session by remarking that she felt what she had gained in the past six months was a discrimination of feelings. Paraphrasing her comments, she essentially said that when she began therapy she didn't know what she was feeling (chaotic, chthonic stage.) She felt a lot but did not know exactly what. Now she feels all the same feelings but now <u>knows</u> what she's feeling. In other words, she has progressed far in the separation from the world parents and has brought the light of discrimination to her process.

This light brings growth -- even to opposite aspects like the black sun -- and eventually the cognitive ability to make changes. As Neumann puts it: "Only in

the light of consciousness can man know. And this act of cognition, of conscious discrimination, sunders the world into opposites, for experience of the world is only possible through opposites." (Neumann, p. 104)

As a final note, I would like to offer a quote which seems to summarize beautifully this particular path of the client's journey. The quote is from Symeon as found in Jung's Symbols of Transformation (p. 92-94):

> And questing after it, my spirit sought to comprehend the splendour it had seen, but found it not as a creature and could not get away from erected things, that it might embrace that uncreated and uncomprehended splendour. Nevertheless it wandered everywhere and strove to behold it. It searched through the air, it wandered over heavens, it crossed the abysses, it searched, so it seemed to the ends of the world. But in all that it found nothing, for all was created . . . And when I wearily sought it, I realized suddenly that it was within me, and in the midst of my heart it shone like the light of a splendid sun.

Lightning (Thunder) and Rainbows:

> And then, in the blowing clouds, she saw a band of faint iridescence colouring in faint colours a portion of the hill. And, forgetting, startled she looked for the hovering colour and saw a rainbow forming itself. In one place it gleamed fiercely, and, her heart anguished in the hope, she sought the shadow of iris where the bow should be . . .
>
> And the rainbow stood on the earth. She knew that the sordid people who crept hard-scaled and separate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would

> quiver to life in their spirit, that they would cast off their horny covering of disintegration, that new, clean, naked bodies would issue to a new germination, to a new growth, rising to the light and the wind and the clean rain of heaven. She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting the overarching heaven.
>
> D.H. Lawrence
> The Rainbow

The rainbow and lightning/thunder have, from time immemorial, been associated with each other. Among early Finns and Lapps, for example, the rainbow was seen as the bow of the Thunder God; lightning was his arrow. (Boyer, p. 43) Australian aborigines saw the rainbow as the Great Snake with its voice of thunder, lightning as its love-making. (Huxley, p. 141) The Native American Iroquois saw the rainbow as the wife of Hino, the Thunder Spirit. (LaRousse, p. 429-30) Thus, it seems appropriate to look at these motifs together for both appear frequently in the mandala series.

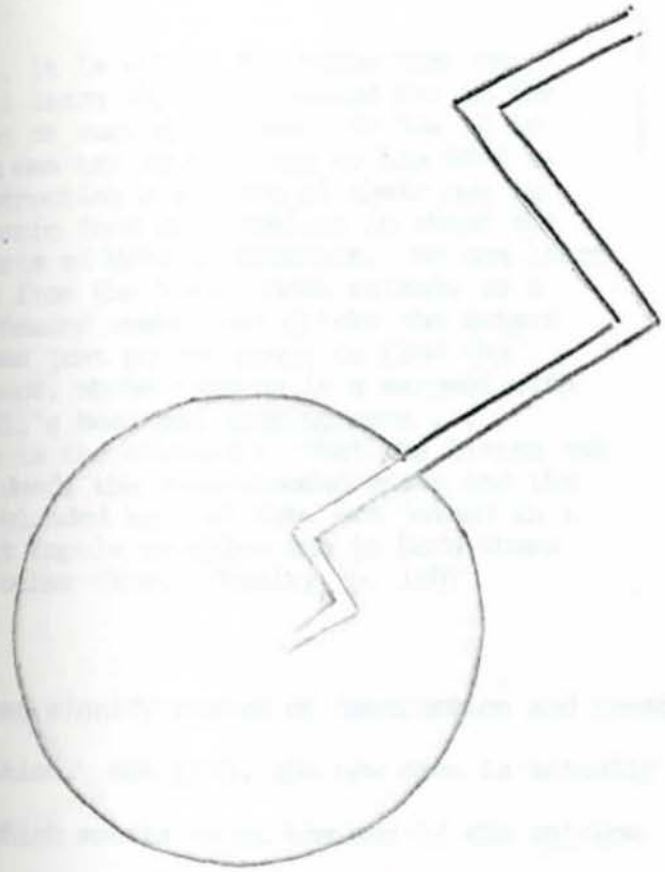
As thunder/lightning procede the emergence of the rainbow, so do they appear in this series. In Mandala 10/16 (Slide 2) we have six bolts of lightning in orange. Now this particular number/color combination relates to the ego ideal or body (material level) and aspiration (will, ambition). (Kellogg, 1977) This theme is reinforced if one relates lightning in this particular case, to the Tower Struck by Lightning, the sixteenth card of the Tarot, for the tower stands for the body (its bricks are flesh-colored). (Cirlot, p. 327) The lightning hits the tower's crown or the head, thus does divine inspiration or realization "strike" us. Jakob Böhme takes this image further in the context of a destructive and transformative power when he states that "Liberty shines forth as a flash . . . if I could in my flesh comprehend the flash, which I very well see and know how it is, I could clarify

or transfigure my Body therewith, so that it would shine with a bright light and glory." (Jung, 1969, p. 295) Thus, we see how lightning represents a "sudden, unexpected and overpowering change of psychic condition." (Jung, 1969, p. 314) (See Fig. 2) In this case, the client had just begun therapy and had reported anxiety about bringing unconscious material to the surface and how that would affect her life and the pattern to which she had adjusted herself over the years. In Mandala 10/17 (Slide 3), we see the black/red combination in lightning form, beginning in the Present quadrant (top-right) and "grounded" in the unconscious quadrant (lower-right). This might indicate that the original primeval chaos motif is being stirred, and in fact, this session heralded the beginning of body work in therapy.

The next mandala, of 10/22 (Slide 5), has a rainbow motif in mid-heaven. Now the rainbow, mythologically, can herald either disaster or good fortune. In the Iliad, for example, the rainbow is the "harbinger of war and turbulence;" while in the Aeneid, the arc becomes "a precursor of storm." (Boyer, p. 37-8) The Alchemists, however, refer to the "'philosophic rainbow,' the efflorescence of metallic colors which heralded the recovery of pure gold . . . a sign that the struggle between the elements was over and that peace reigned." (Boyer, p. 45) This is much like the Biblical reference in which the rainbow appears after the Flood as a sign of the covenant offered by God to man.

The combining of these paradoxical elements is akin to the esoteric meaning of the Tower of Lightning, in that chaos precedes and brings forth a new beginning and that destruction, in effect, lays the groundwork for creation and illumination.

For example, one aspect of the Buddha, the "Bearer of the Bolt," stands for illumination. He may carry a thunderbolt in his hands or on his chest. This bolt is then seen as, "that weapon or substance of adamantean truth and reality, compared with which all other substances are fragile." His name is Buddha Vajradhara. Vajra, in Sanskrit means both "thunderbolt" and "diamond." (Campbell, p. 263)



Beginning of
Therapeutic Effect

fig. 2

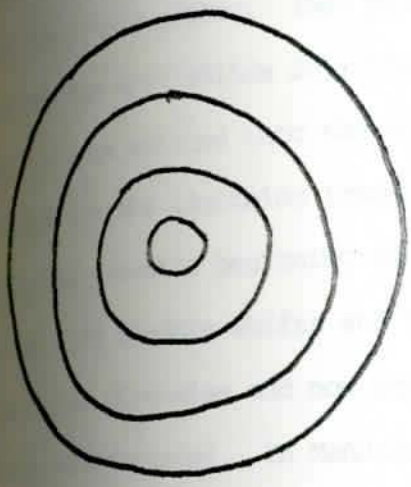
(from Jung, 1969, p. 315)

Francis Huxley expands upon this theme when he states that:

> . . . it is not in the Bible that we shall learn why this jeweled bow is the token of such a covenant, or how it is that men try to hold God to his word by constructing a rainbow of their own in chimeric form and wheeling it about the streets of Metz or Tarascon. We can learn more from the Dogon whose rainbow is a ram-headed snake that drinks the waters it has just poured down, or from the Bretons, whose rainbow is a serpent with a bull's head and staring eyes . . . This is the covenant: that the living and the dead, the cold-blooded snake and the hot-blooded bull or ram, are joined in a great copula in which one is born where the other dies. (Huxley, p. 160)

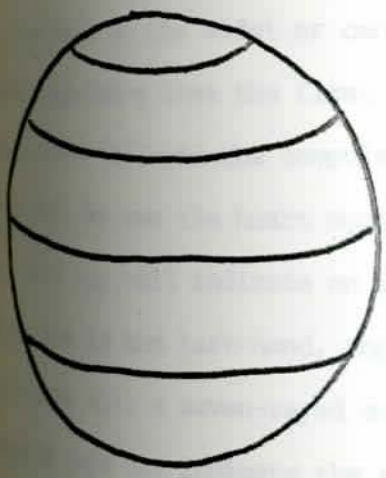
Thus, the rainbow can signify cycles of destruction and creation, of fragmentation and re-integration. New life, the new dawn is actually that pot of gold, alchemically-speaking, which awaits us at the end of the rainbow. ". . . The dragon of chaos is made to disgorge his riches /the pot of gold/ in orderly and prismatic form when he dies, the instrument of his death being the thunderbolt of the Word that he utters in his agony and which seeds itself in the earth." (Huxley, p. 160)

Hence, it comes as no surprise that following the first neatly constructed rainbow in the series, other rainbow themes appear in forms that suggest disintegration. Mandala 10/28 (Slide 22) and 3/3/ (Slide 31) all reflect a spinning, multi-colored fragmentation. Furthermore, the theme of lightning/rainbow as chaos leading to a new beginning can be found by following the somewhat obsessive-compulsive pattern in the series. This first appeared in Mandala 11/3 (Slide 8). Though not a classic target mandala, (See Fig. 3), the general movement indicates another possible view of a target theme; the coloration reflects the rainbow theme. Mandala 12/20 (Slide 17) is closer and a clearer representation of the target/



Classic "Target"
Mandala

(Kellogg, 1977)



Cross-Section
of Same Mandala

(MacCrea)

fig. 3

rainbow. Interestingly enough, it is followed directly by an important integration of red, orange and yellow. (See previous dicsussion of that color combination.)

In Mandala 2/17 (Slide 28), the original theme is repeated and is now less chaotic and more settled into the obsessive-compulsive pattern. Then, in Mandala 3/7 (Slide 33) the lightning image becomes a part of the same pattern, thus heralding the possible beginning of a breaking up of that pattern. In Mandala 4/4 (Slide 39), the mandala shifts and the lightning motif, from the left half of the mandala, moves clockwise and now occupies the entire top half. Again, the lightning forms are multi-colored. In Mandala 4/5 (Slide 40), the colors take on more of a rainbow, misty feeling.

At this point, it would be profitable to interject that, Bohme also connects lightning with the heart, and states that lightning, as associated with the quaternity "subsists in the midst or centre as a heart." (Jung, 1969, p. 296) Thus, is it not surprising that the first red, orange, yellow combination which appeared in a heart form followed the compulsive/rainbow mandala. Further, in Mandala 4/11 (Slide 42), we see the heart again, in the center of multi-colored flashes of lightning. This may well indicate an integration point. In Mandala 4/5 (Slide 40), we had the sun in the left-hand, top quadrant shining down five orange rays; in Mandala 4/10 (Slide 41), a seven-rayed orange star replaces the sun. The increase in number of rays may indicate the symbol's growing power. Next comes the heart with multi-colored lightning bolts and in the very next mandala, the client goes back to the theme of the sun, this time, transforming the yellow into Sol Niger, the demonic or black side of the self. But the changes are still occuring as seen in Mandala 4/18 (Slide 44) and 4/28 (Slide 45). The lightning in the former has turned again into the full, right side of the mandala and in the latter it is bearing the red/black combination from the top right-hand quadrant to the lower left-hand quadrant. The client seems on the verge of a new and significant re-integration

which picks up not only the lightning/rainbow theme, but the red/black -- as well as yellow -- themes.

SUMMARY STATEMENT

The previous discussion, I feel, covers a major dynamic in the therapy and that is the developement of the client's sense of Self. As stated earlier, therapeutic sessions are still in progress and so a neat closure in terms of the series, at this point, can not be achieved. I could go on further, picking out what I would consider the "sub-plots" of this client's story -- mandalas that indicate an oral dependency, a schizoid dynamic, sexual fears, etc. Yet, I feel that their inclusion at this point would serve only to disrupt the flow. These areas, however, may surface more prominently in the future.

In my estimation, the client, at this point, is on the verge of entering a new level of therapy. The red, orange, yellow theme discussed feels well integrated as indicated in Mandala 3/4 (Slide 32). The next step would be the prominent use and integration of green. In the Indian system of chakras, the fourth is the heart which corresponds to the color green. Green, in this work, is a combination of the masculine/father yellow and the feminine/positive mother blue. Hence, green can be seen as parenting. It speaks of responsibility for self (yellow) and a kind of maternal caring for others (blue). (Kellogg, 1975)

Further, we have seen that the integration of red, orange and yellow involved a cross, a number four, symbolic of the Earth, the material plane of the human situation. (Cirlot, p. 222)

In Mandala 3/28 (Slide 37), that numerological theme recurs in the form of a blue cross. Now blue was never very prominent in earlier mandalas, though it did appear. The first solid appearance of blue, to my mind, came in Mandala 3/18 (Slide 34), as a blue field or background. This indicates to me that the light shade of blue is now available to the client and will be able to mix and play with the yellow to create the green.

Light blue speaks of the Postive Mother, the Virgin Mary of Christianity.

(Kellogg, 1975) Indeed, Mary, in Renaissance paintings, for example, frequently appears in blue garments. Blue is also "darkness made visible." (Cirlot, p. 51-2) One might speculate, therefore, that the working through of the black/red and yellow themes may very well lead to the transformation of black into blue.

To return to the "four" theme, however, we can note that in Mandala 3/28 (Slide 37), the cross is blue. From the polarities set up within the four, comes a new fifth element. (Kellogg, 1977) Thus, Mandala 3/29 (Slide 38), depicts a five-petalled flower. Further the sun in Mandala 4/5 (Slide 40), is emitting five rays and Mandala 4/10 (Slide 41) contains five-pointed stars. The only exception is an orange star in the top left corner which has seven rays. Seven also appears in the next Mandala (Slide 42) as seven lightning bolts converging in the center as a red heart. Six might provide the balance between five and seven; six also represents the hermaphrodite which was discussed previously. (Cirlot, p. 222)

From these observations, then one can see how appropriate the last mandala fits into our previous discussions and interpretations. For it is a cross-section of a target mandala (related to obsessive-compulsive qualities), divided into five sections and colored in blues and greens.

PART III

RE-CREATION AS HEALING

Everything the Power of the World does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in circles for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were . . .

Black Elk

Mircea Eliade has noted that numerous peoples, from the most primitive to the most civilized, use cosmogonic myths as a therapeutic method.

> . . . by making the patient symbolically "return to the past" he was rendered contemporary with Creation, he lived again in the initial plenitude of being. One does not repair a worn-out organism, it must be remade; the patient needs to be born again; he needs as it were, to recover the whole energy and potency that a being has at the moment of his birth. (Eliade, 1960, p. 481)

In myriad instances, the mandala accompanies such rituals, spurring a descent into the dark unconscious, the true beginning of creation on several levels. Further, this same theme of a "return to the past" has been an integral part of psychoanalytic and psychotherapeutic developments since their inceptions.

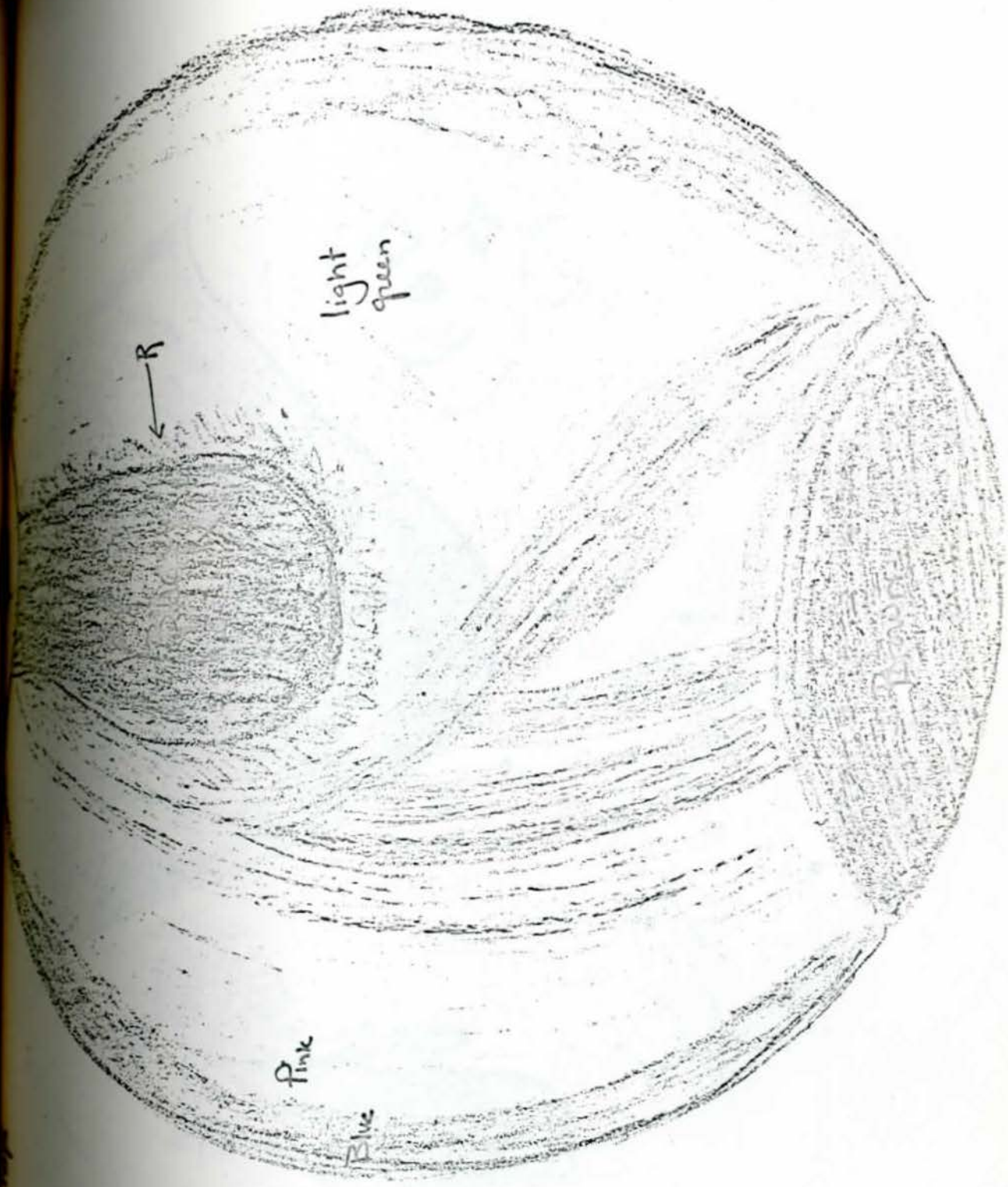
Freud was the first to establish and build upon the premise that cures could be effected by the surfacing of past, painful traumas, that had been forgotten or submerged in the unconscious. Thus, psychoanalysis introduced the "re-tracing of one's steps in order to re-enact the crisis, to re-live thepsychic shock and bring it back to consciousness." (Eliade, 1960, p. 53) Freud, of course, plumbed the personal unconscious; Rank was first to follow traumatization as far back as birth. Jung included the archetypal unconscious dimensions to this process, and current humanistic and transpersonal psychologies, building on this work have arrived at even more far-reaching and holistic outlooks. The emergence of body therapies, meditation and yoga, primal therapy, re-birthing and the lot, generally stress the physical, emotional, mental and spiritual aspects of each individual. Stanislav Grof (1975) has also pioneered a theoretical framework for transpersonal analysis and psychotherapy. Throughout these therapeutic modes and approaches, the return of the True Self as a re-uniting of forgotten, lost or little-developed facets

of ourselves are explored and attempts made at re-integration. Thus, it is not surprising that in the midst of all this, the mandala has emerged, and is still further emerging, as a means to center oneself, to re-unite parts of ourselves; in other words, to heal one's Self fully and completely.

This is the true and deepest use of the mandala. Its acceptance and use by the psychological profession will, no doubt, be a gradual process. Work is still underway to broaden its uses and firmly establish it as an accurate and valuable tool, one that can be applied at many levels -- diagnostic, self-expressive, and finally and most profoundly, self-healing.

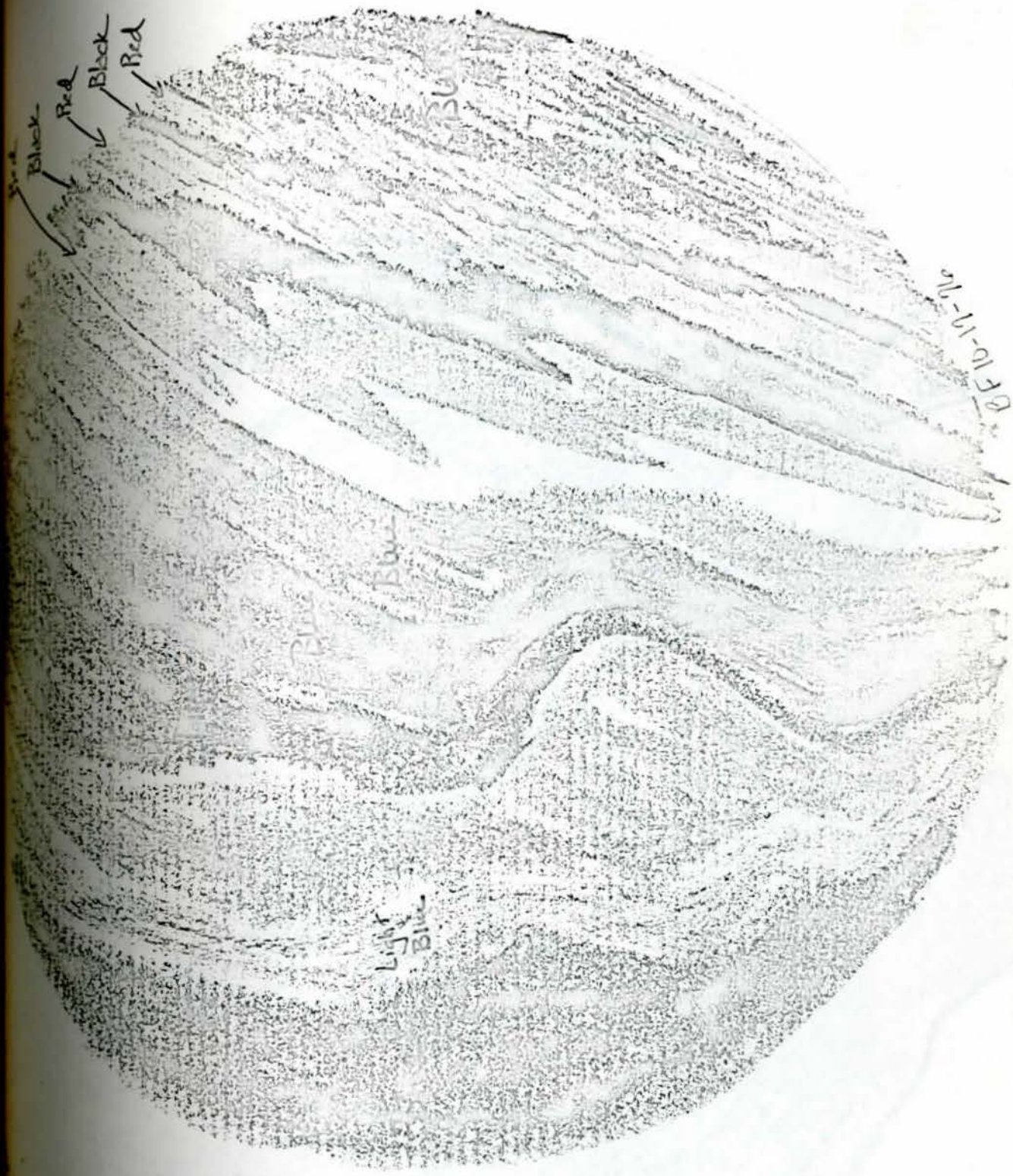
For as Eliade stated: The cure is to begin living all over again. (Eliade, 1960, p. 53) And what better place to begin than within the powerful and protective boundaries of the magic circle.

APPENDIX

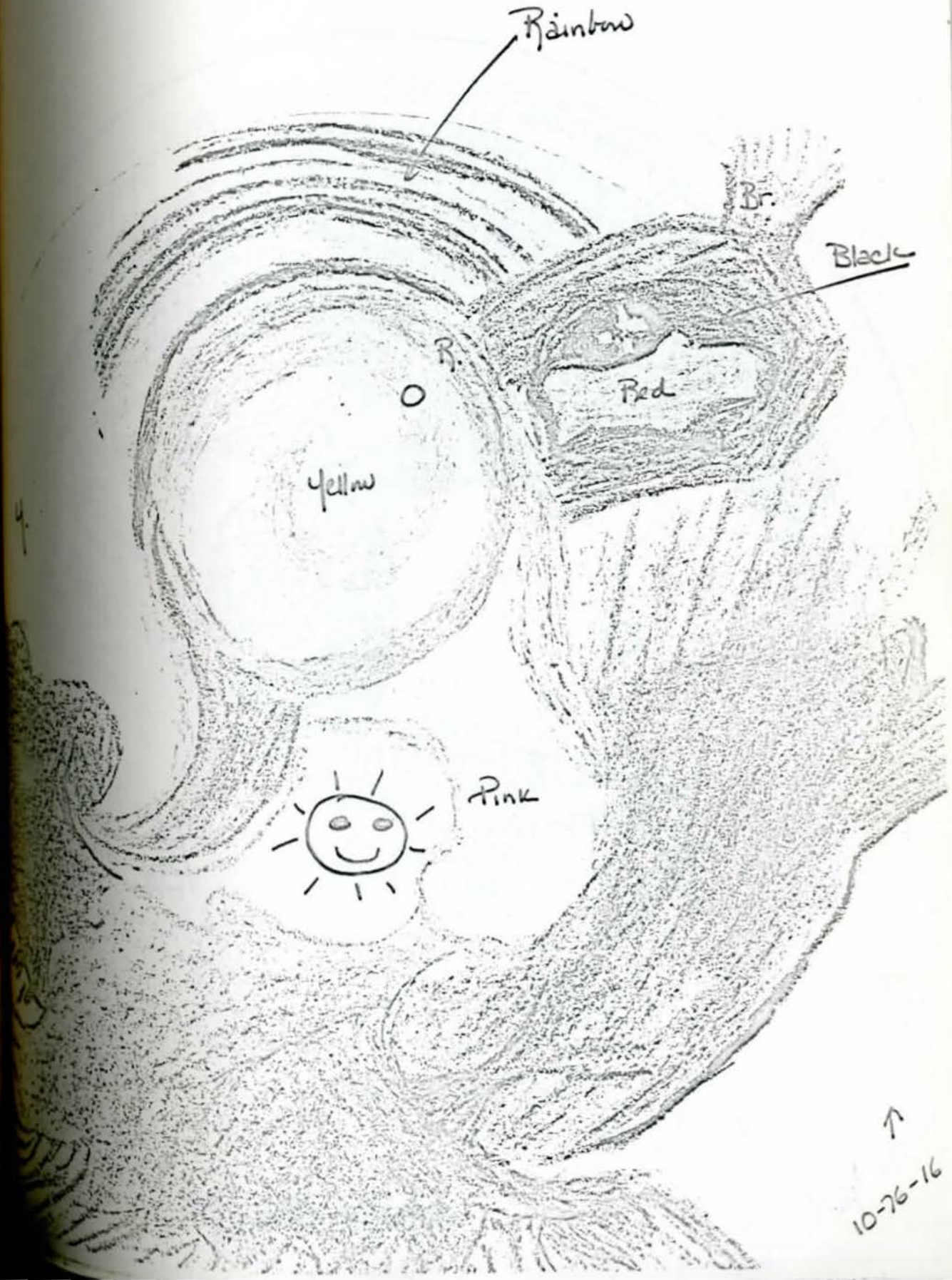


Mandala 10/15
Slide 1

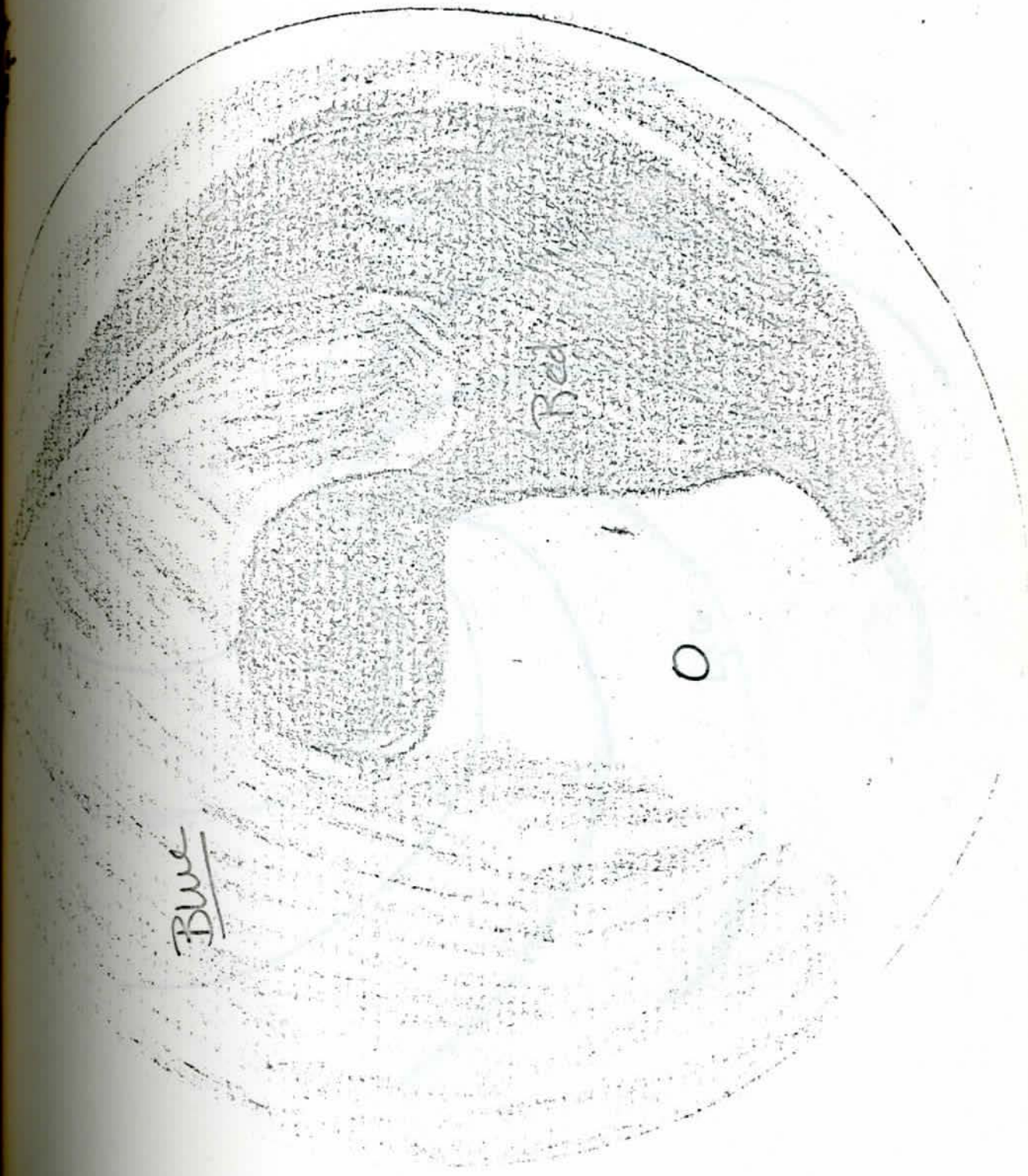
Top



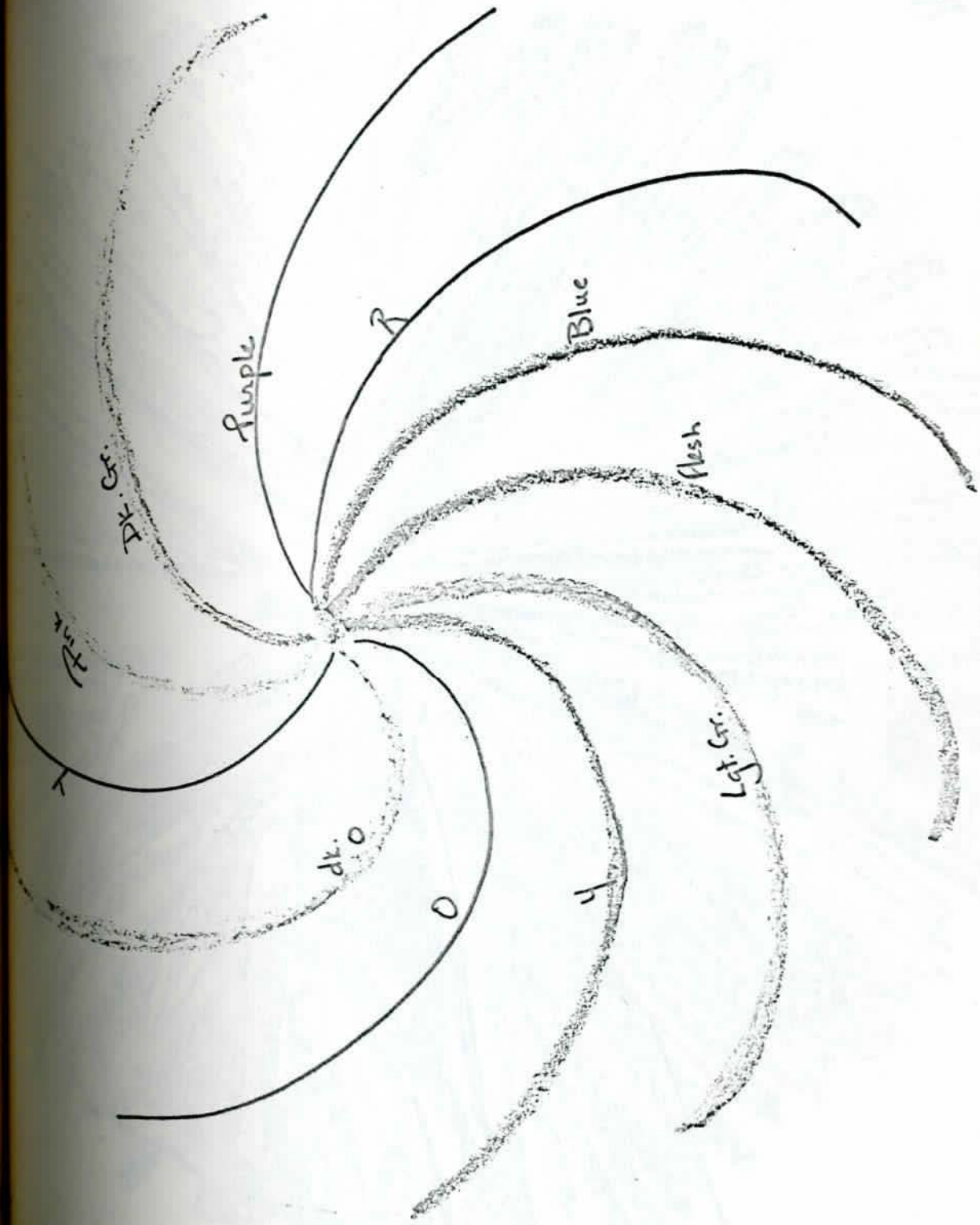
Mandala 10/17/76



10-26-16



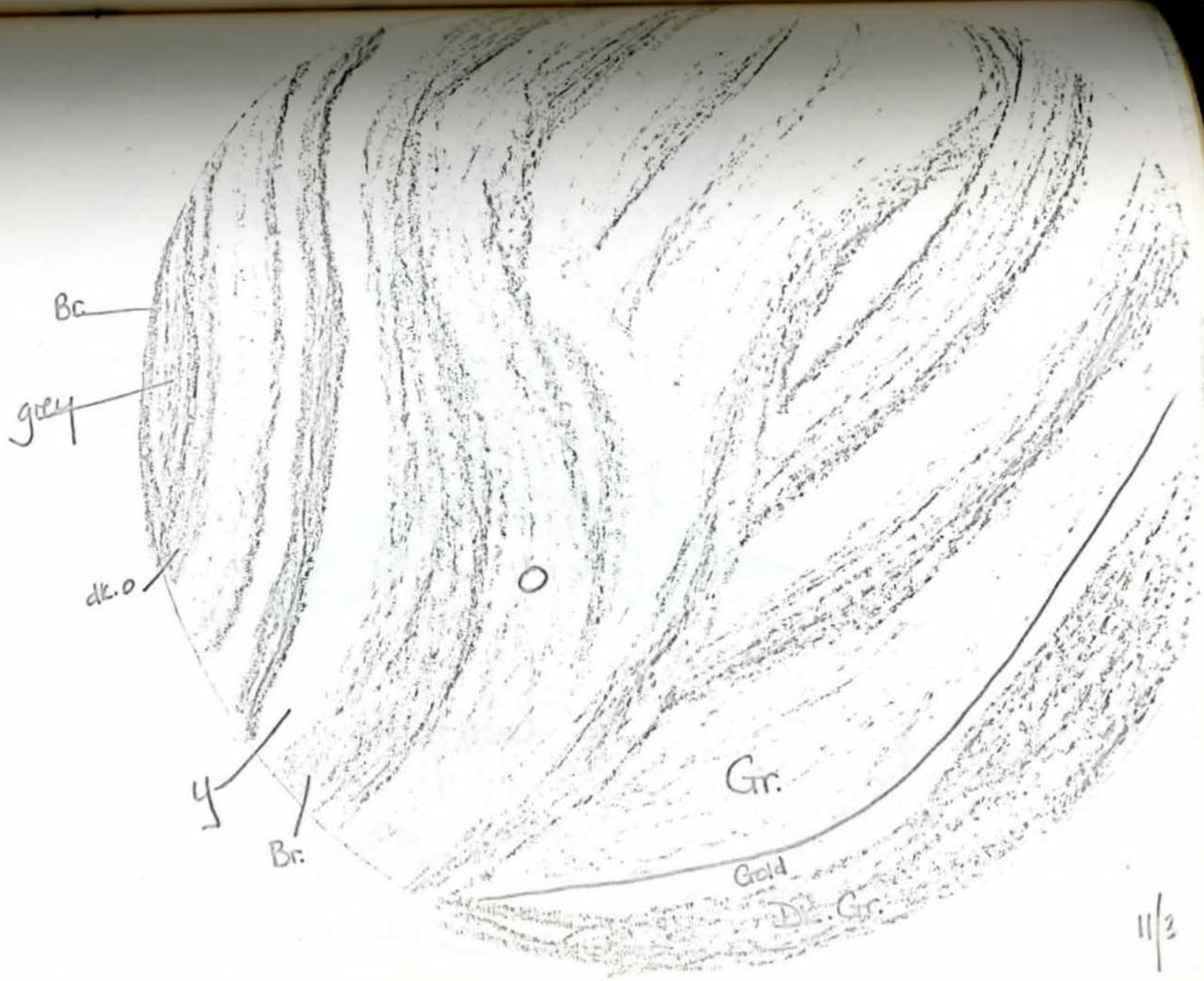
Mandala 10/22/76



Mandala 10/28

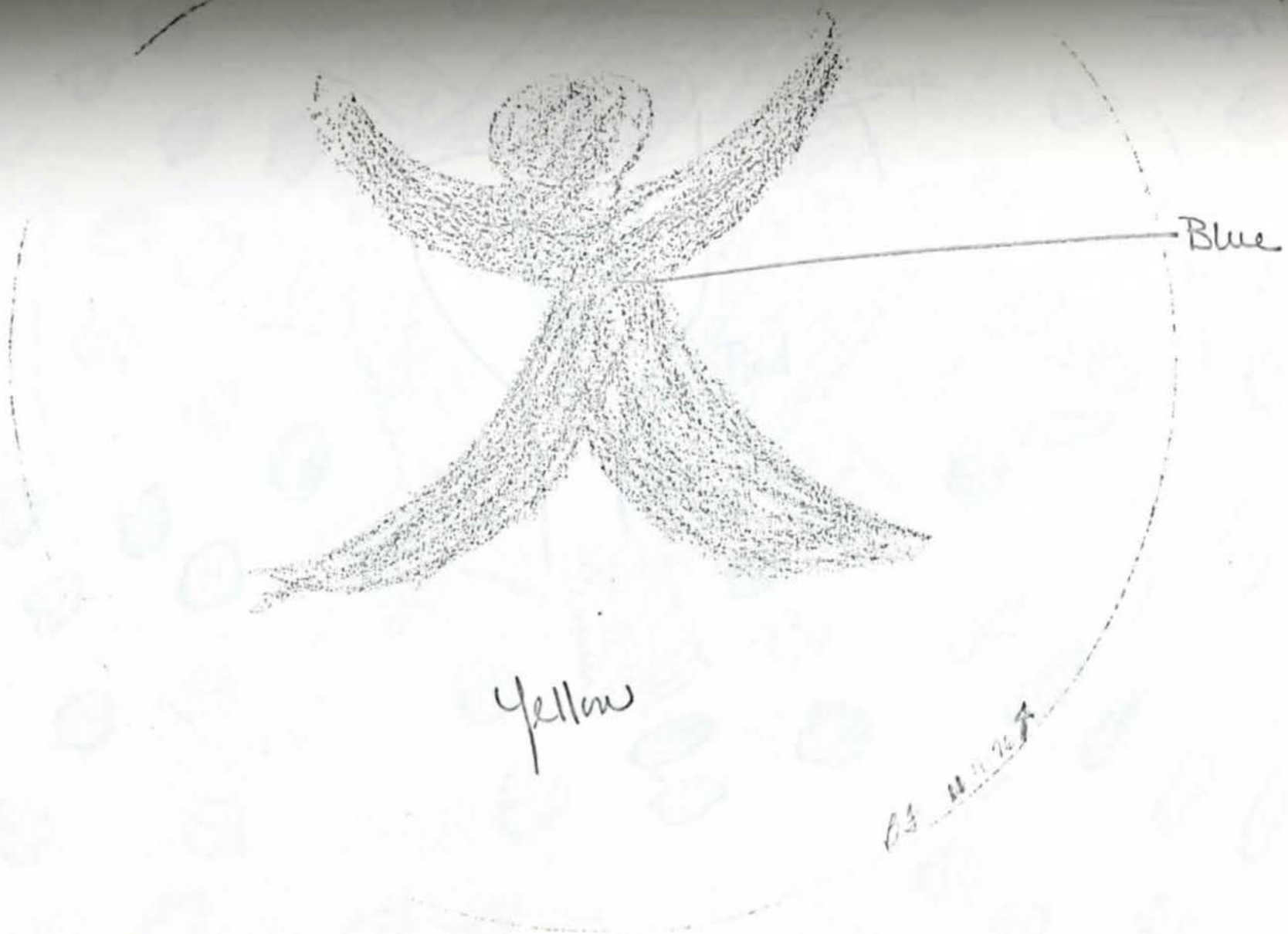
Red

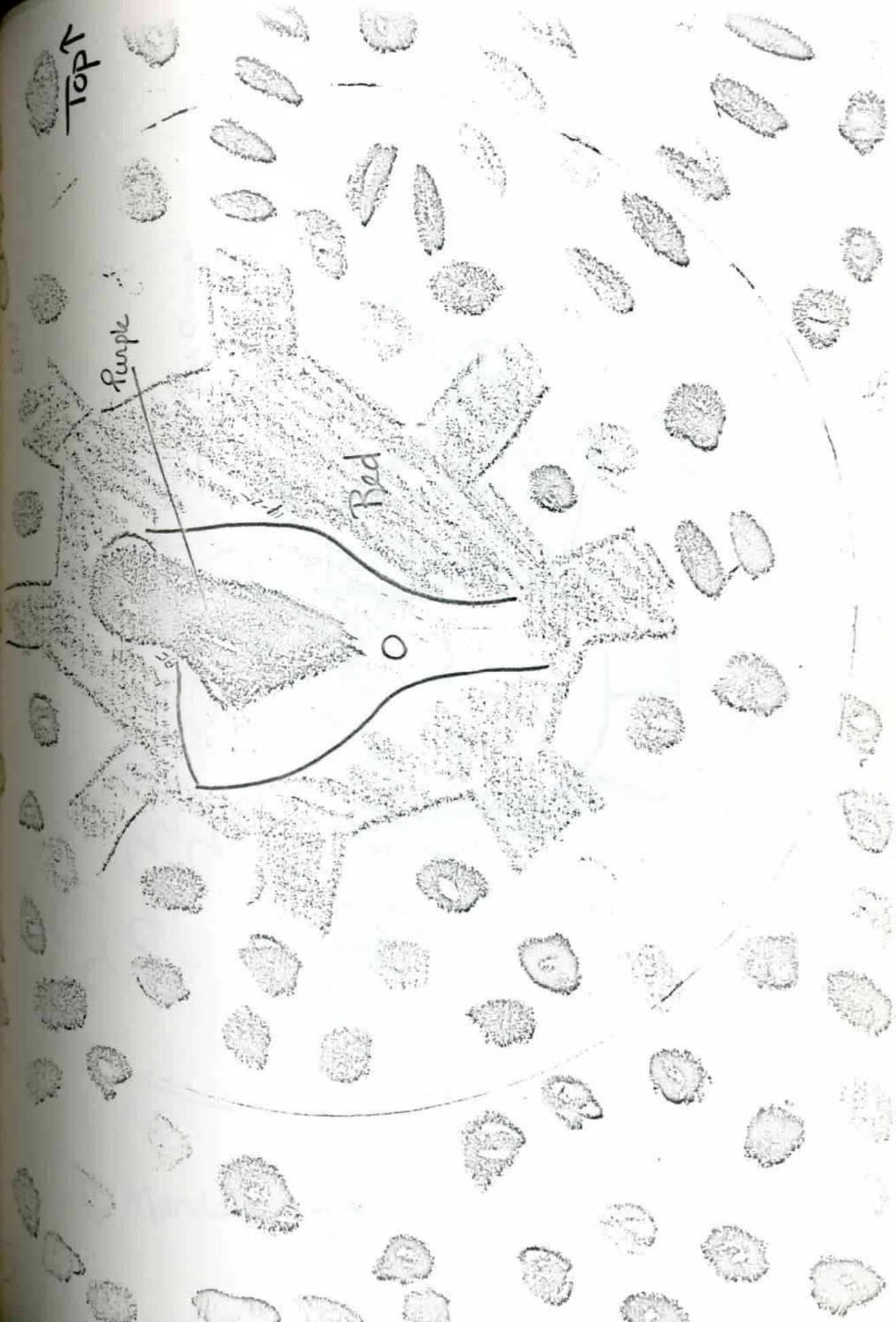
Mandala 11/3



11/3

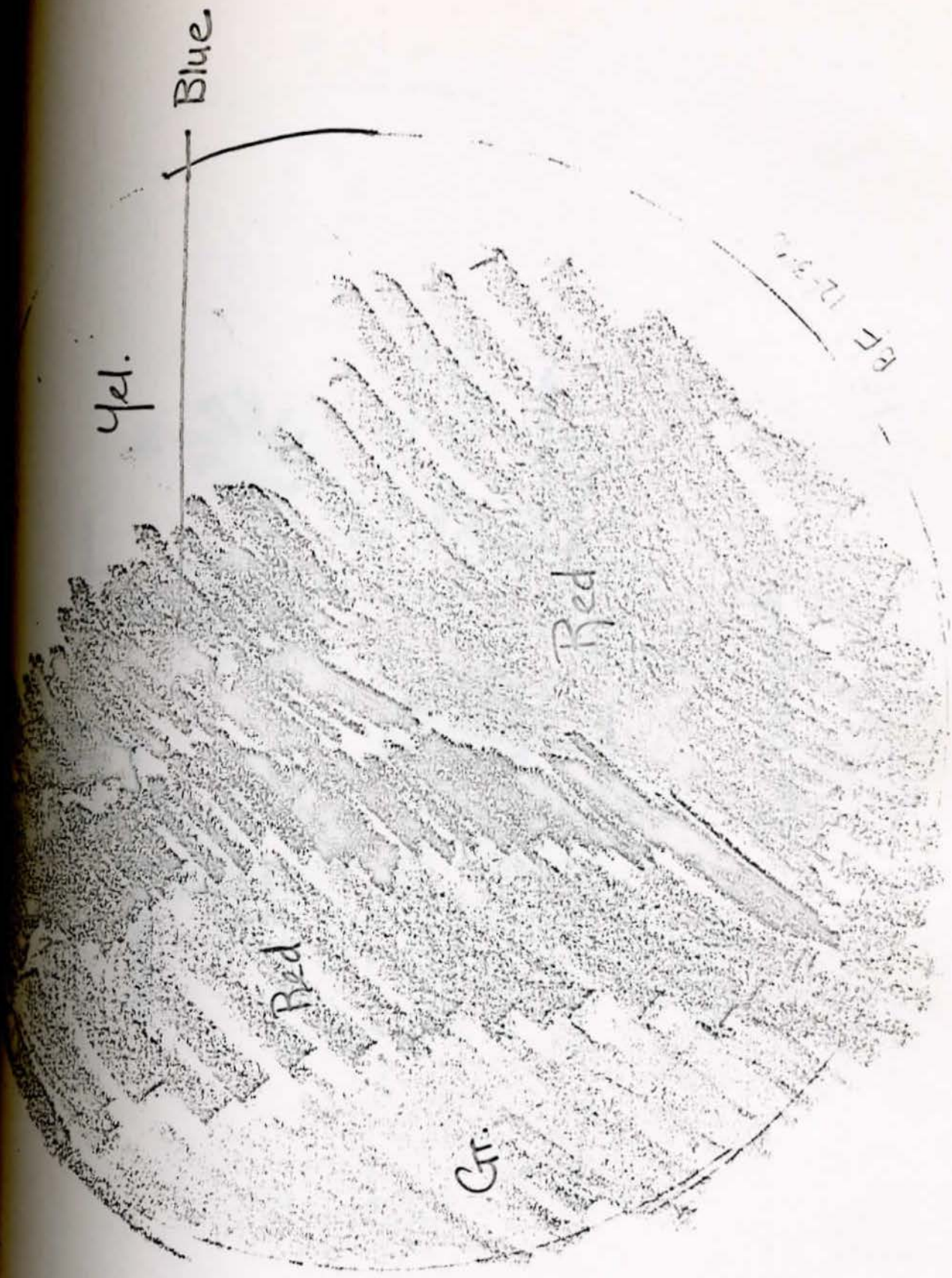
Mandala 1/1





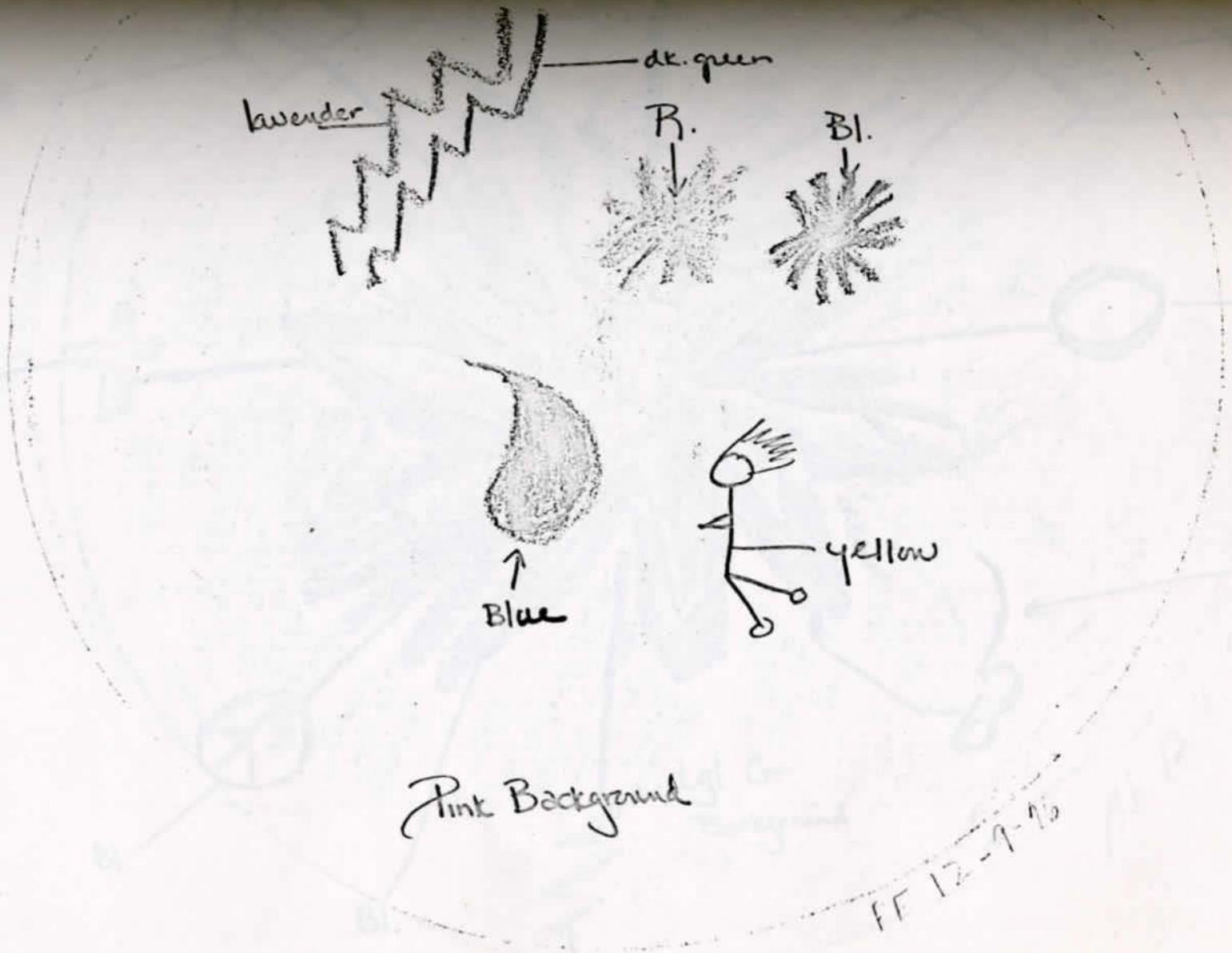
Mandala 11/25

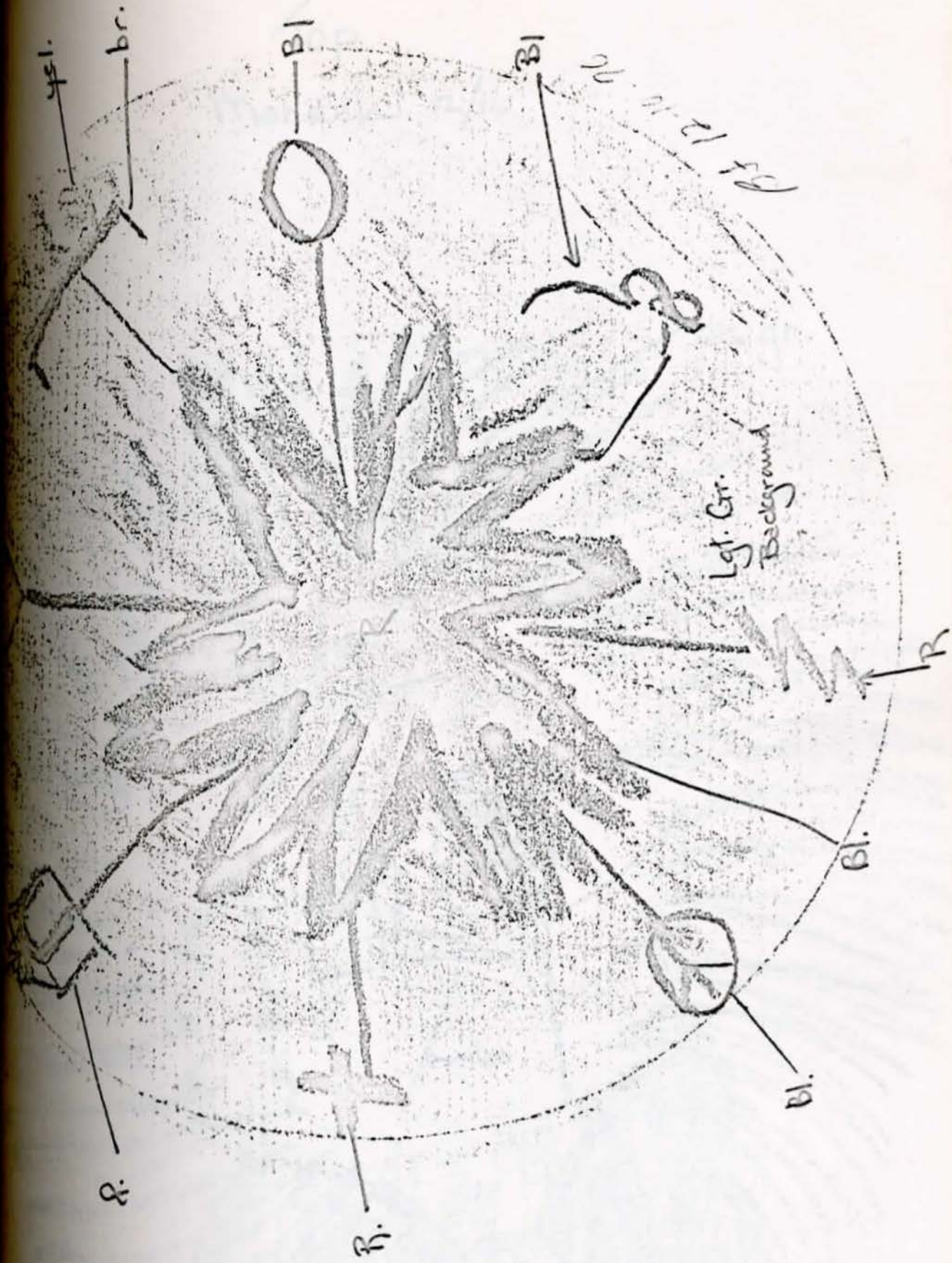
Mandala 12/2



Mandala 12/3

Mandala 12/9

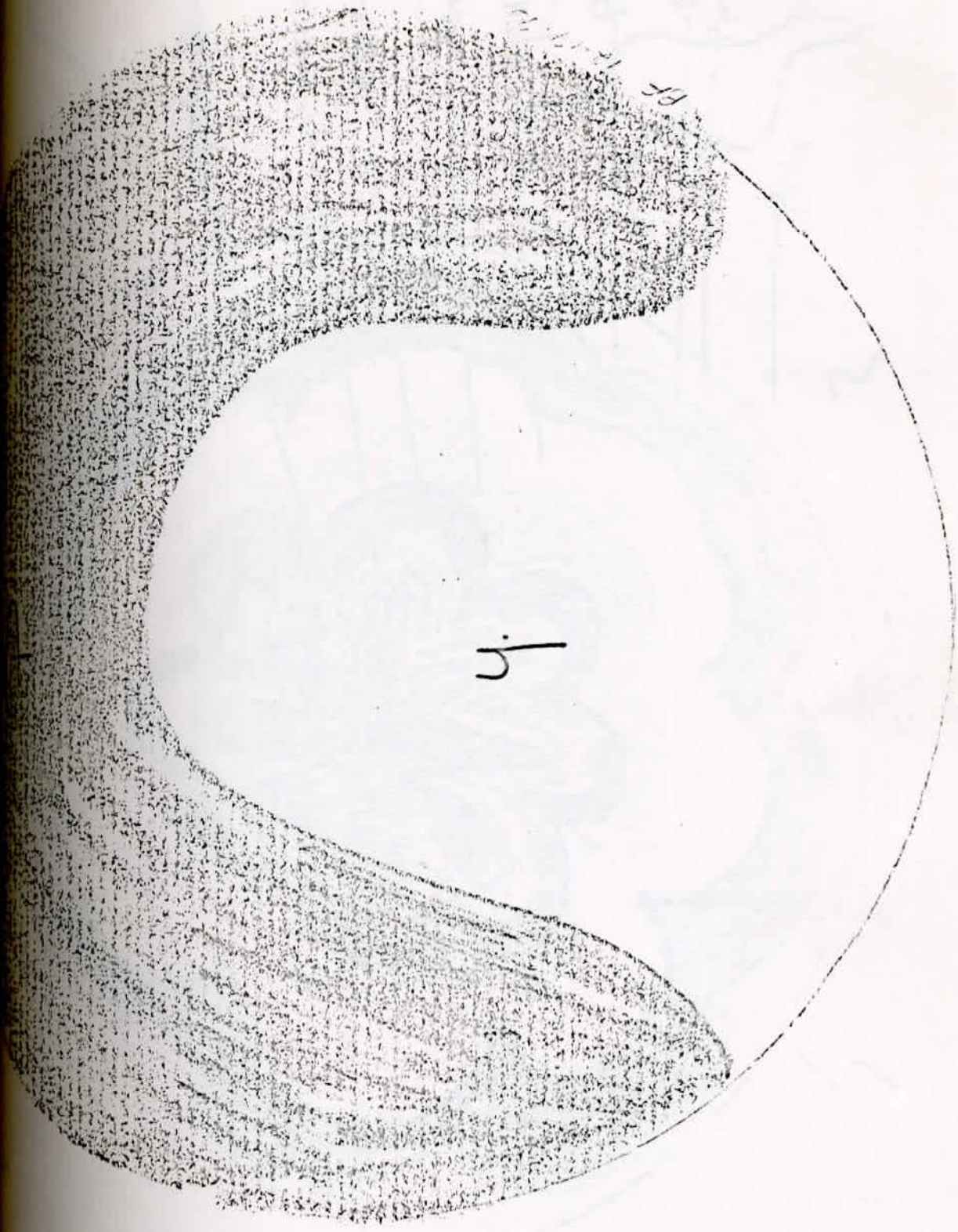




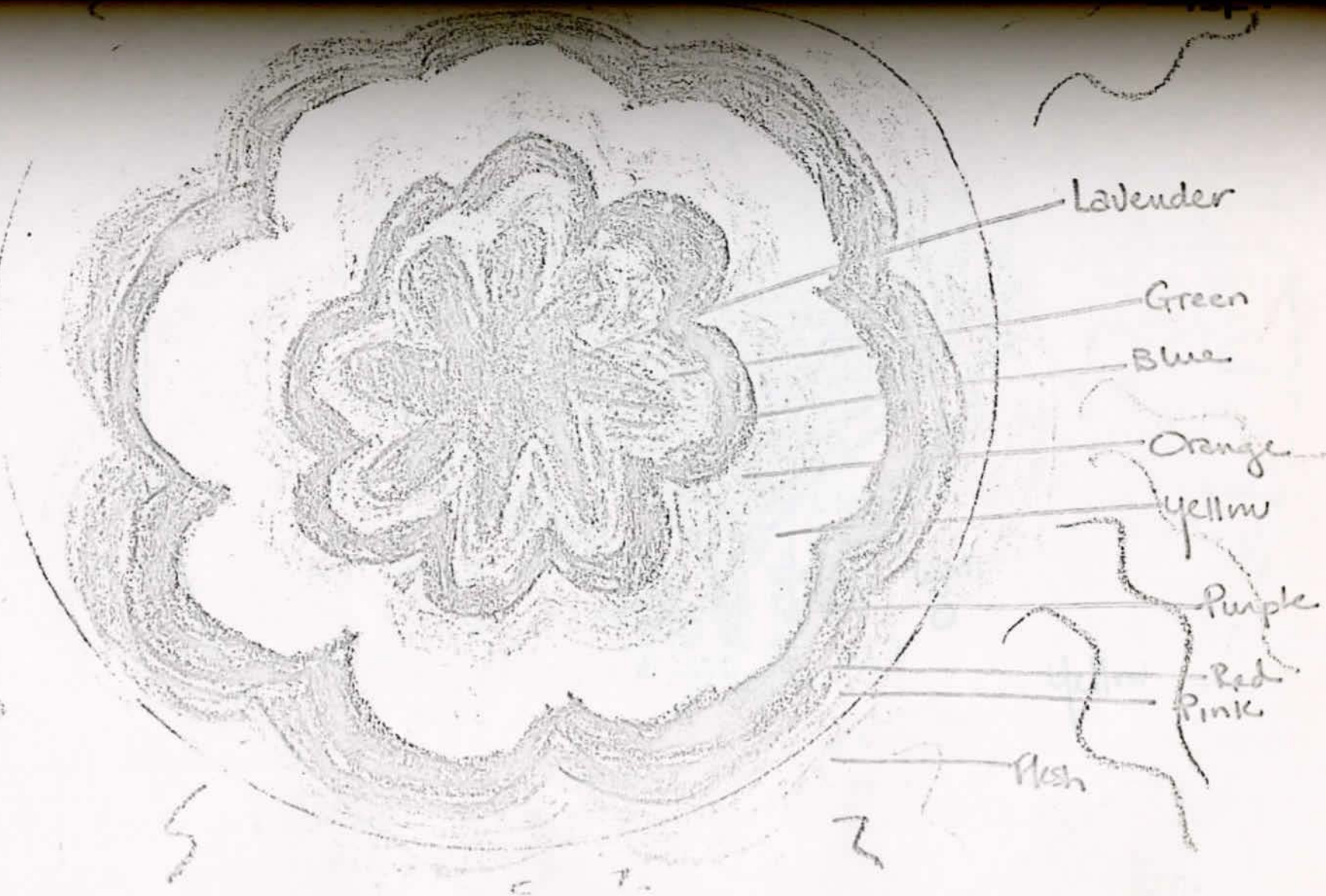
Mandala 12/10

Top

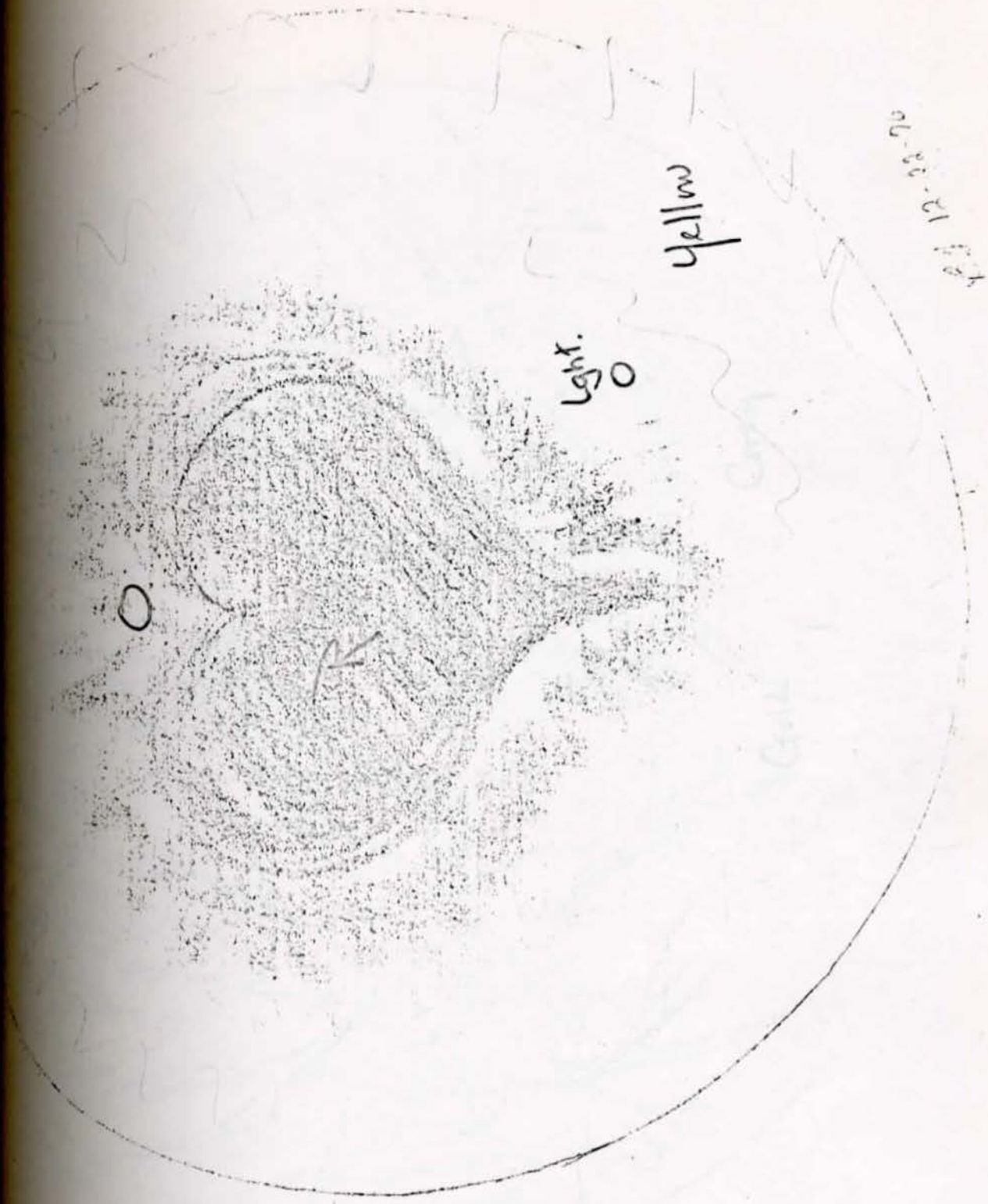
Mandala 12/16



Mandala 12/17



Mandala #8

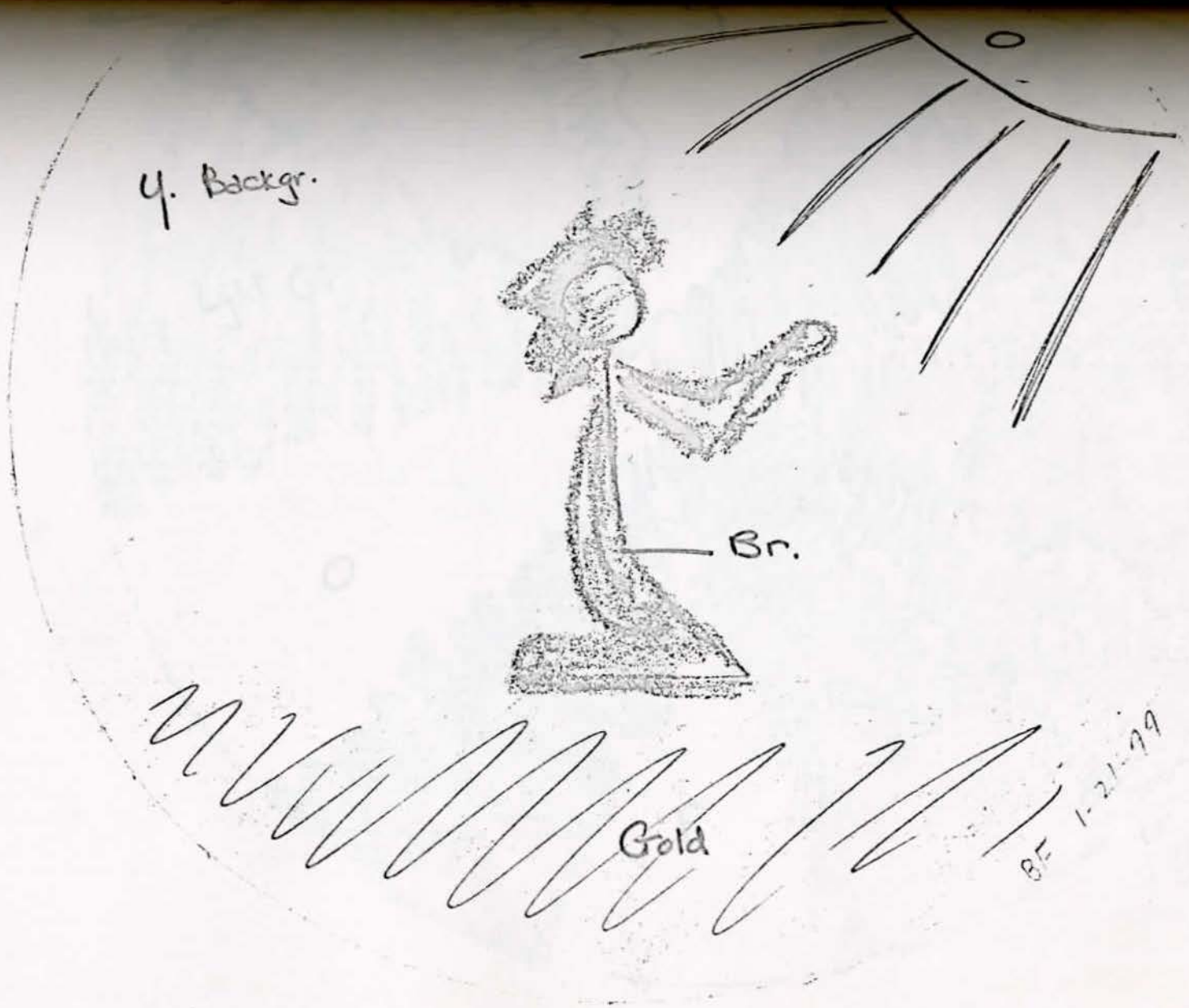


Mandala 12/22

Mandala 1/5

Mandala 1/20

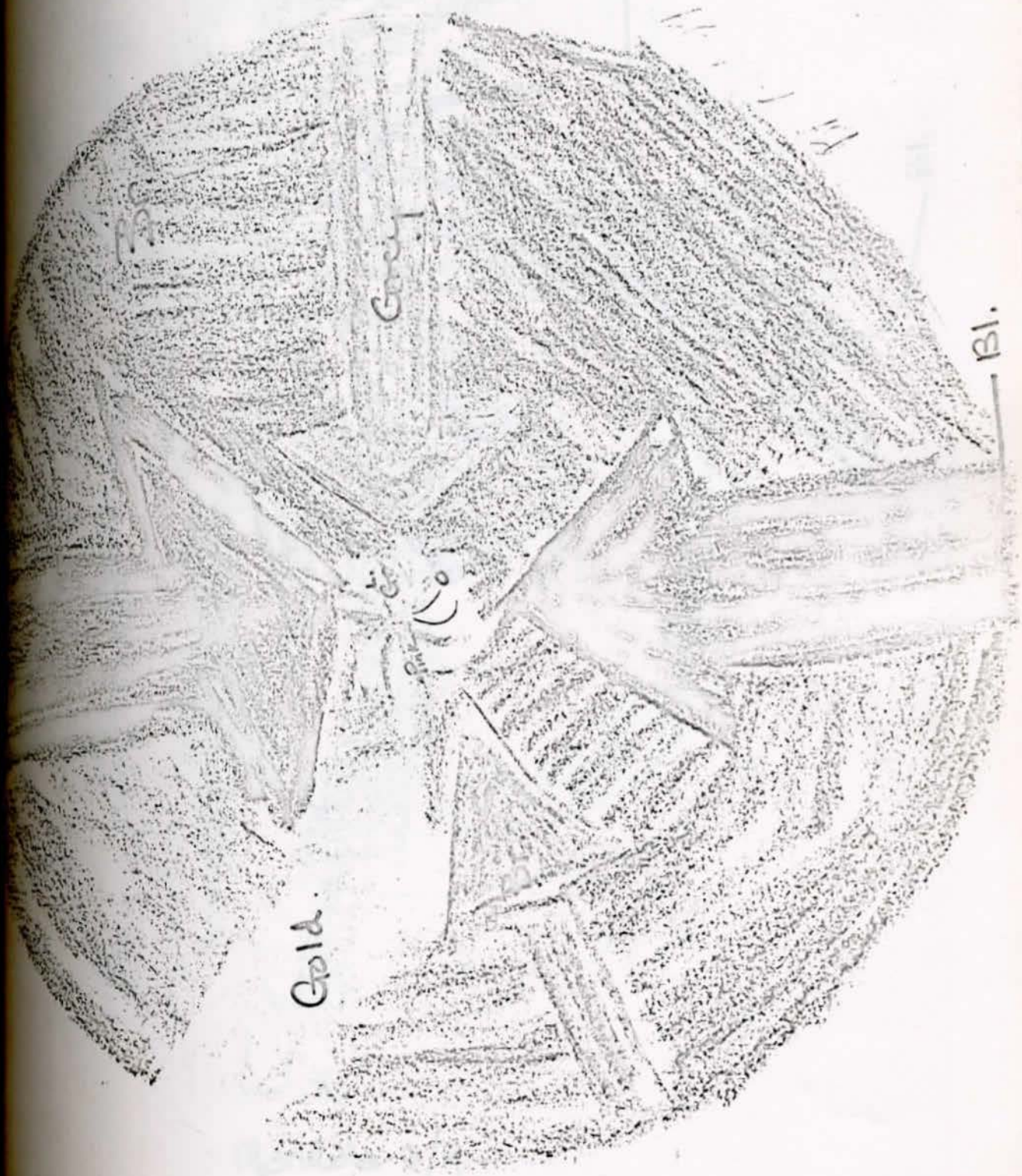
Mandala 1/21



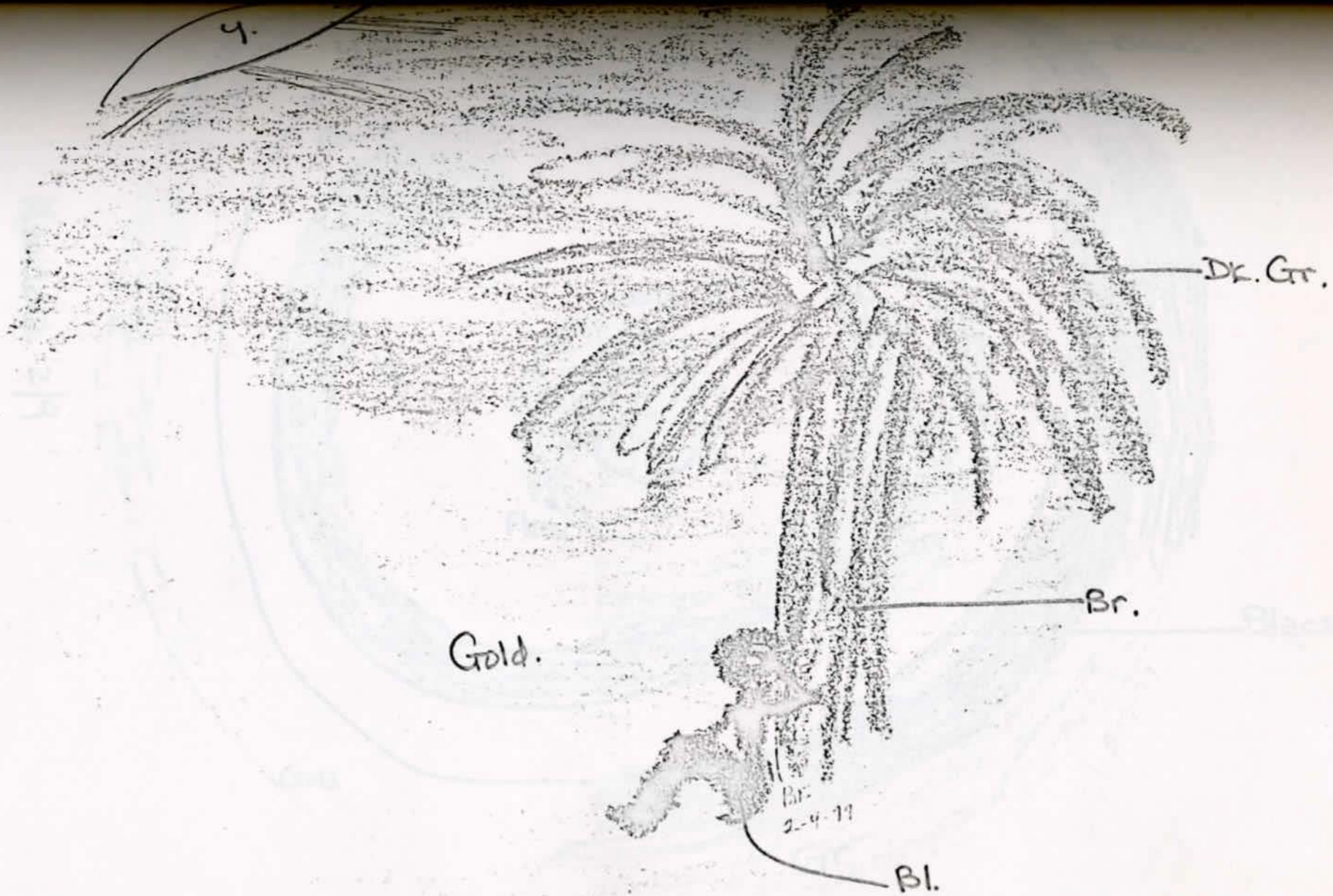

Blue
Blue
Lght Gr
Lght G.
Purp
O
Lt Blue
R
Lt Bl
P
DF
1 2A M

Mandala 1/30

Mandala 1/31



Mandala 2/4

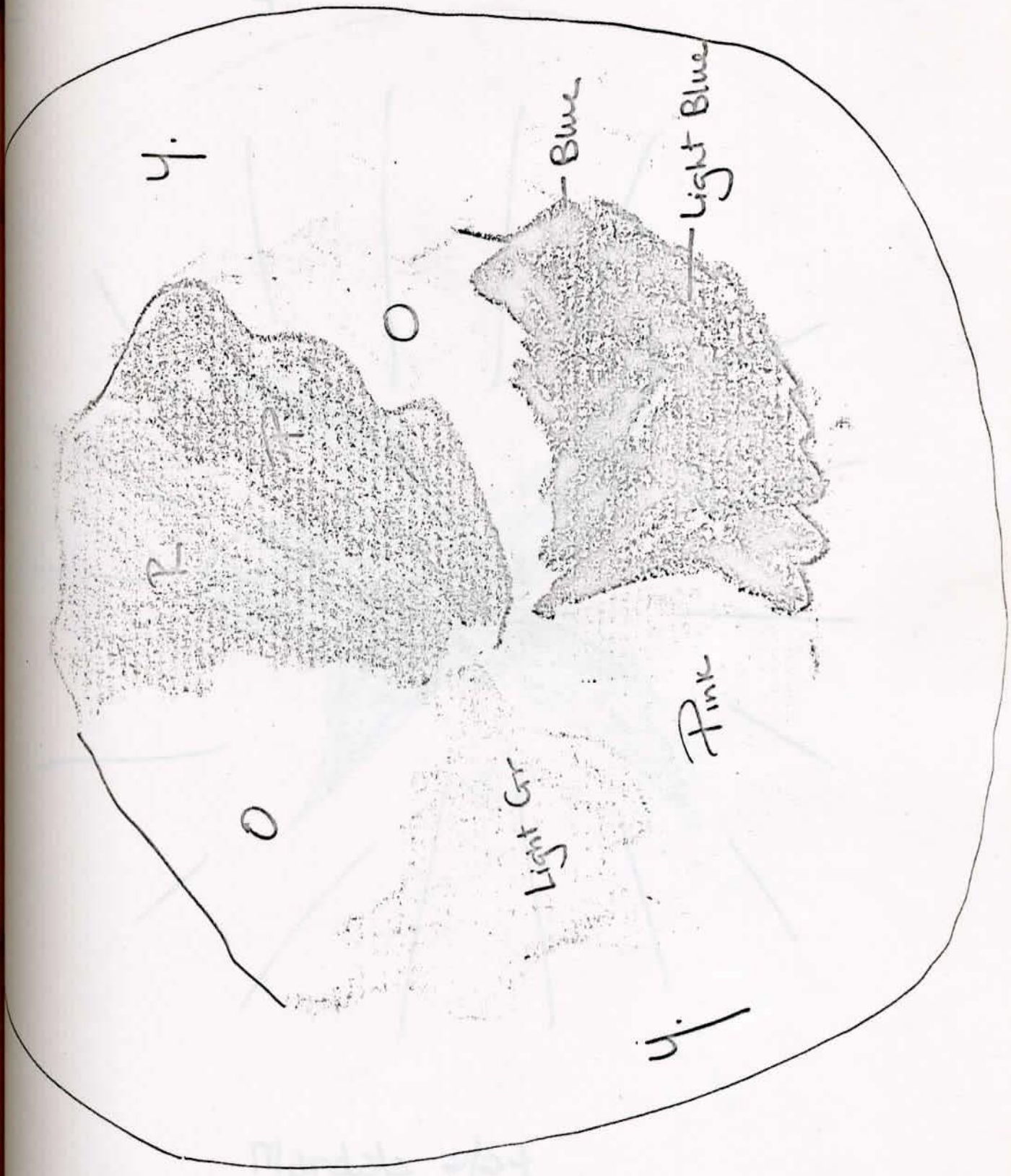


Black
Blue
Green
Blue
Green
Green
Gold
Flesh
Yellow
Gold
Gold

Mandala 2/9

Yellow
Red
Yellow-Orange
Mandala
2/11

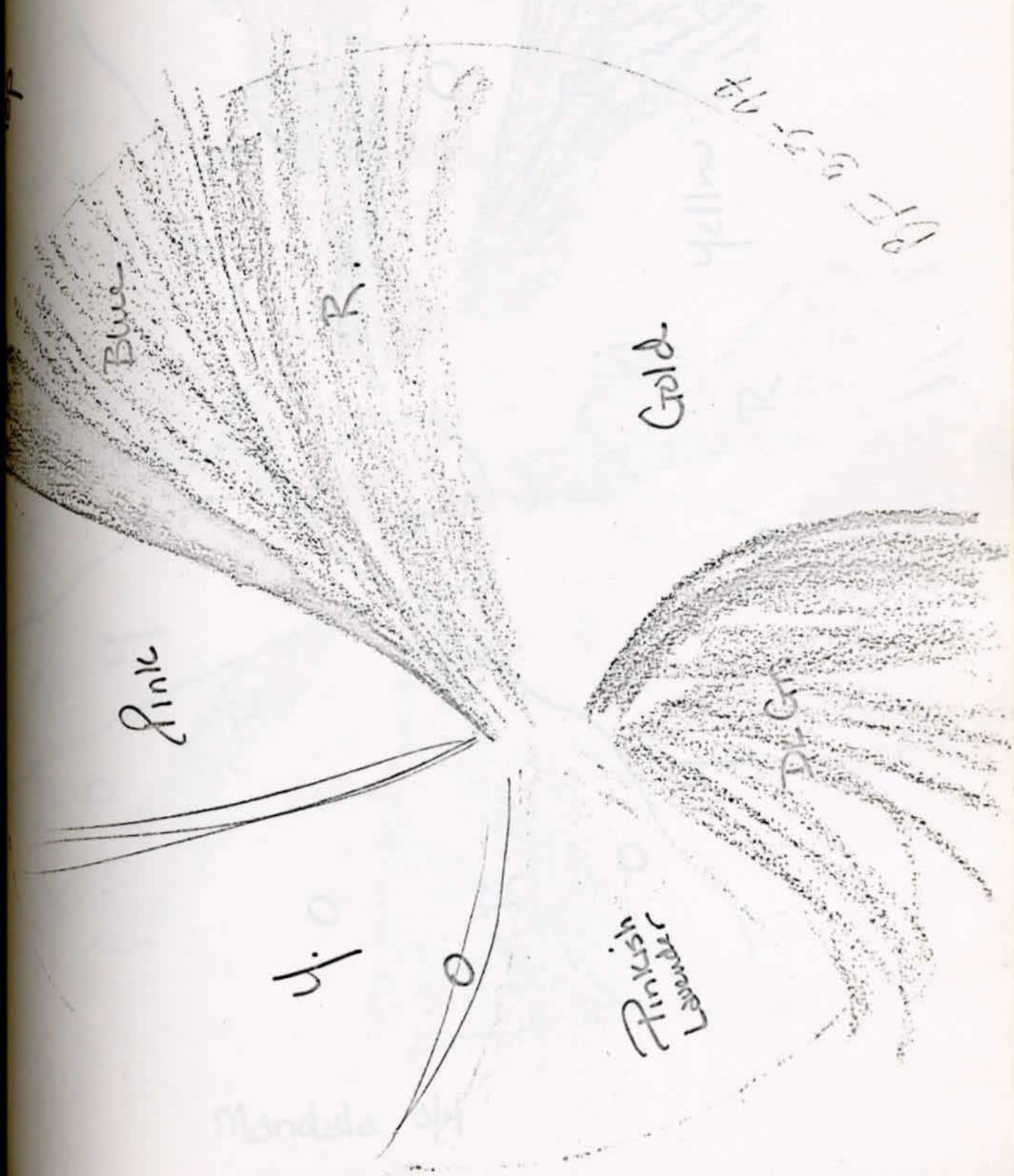
Mandala 2/17

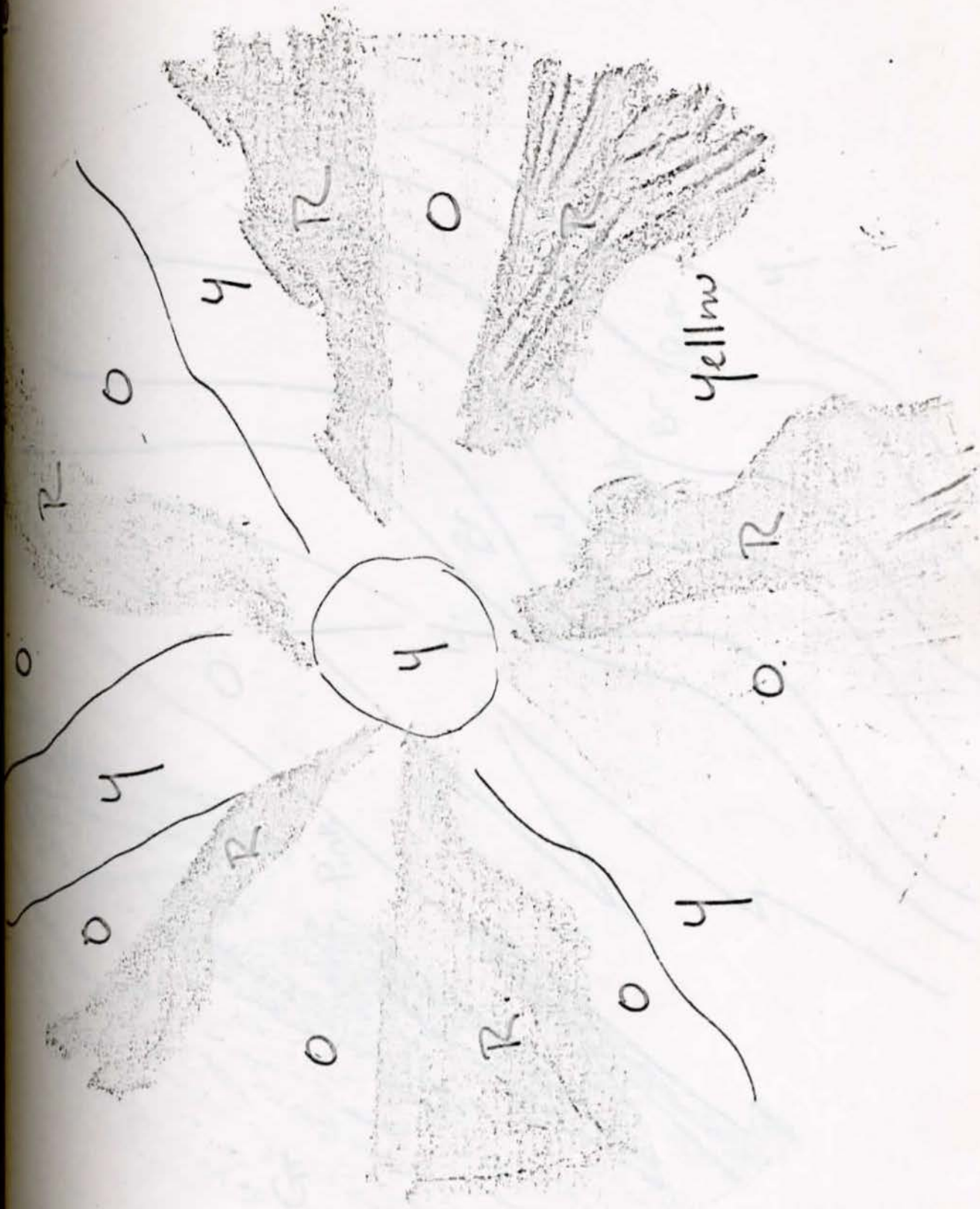


Mandala 2/18

Mandala 2/24

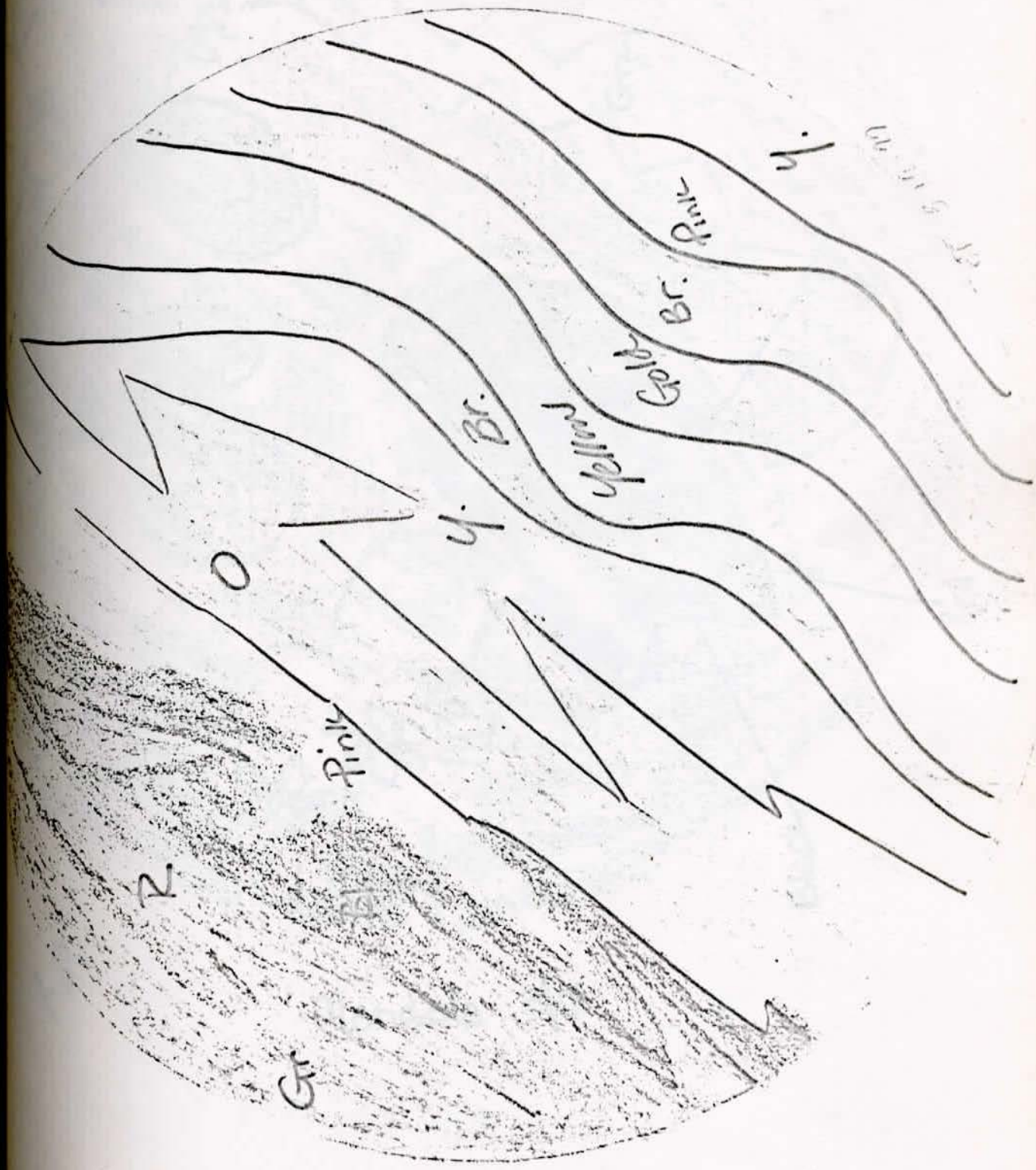
Mandala 3/3



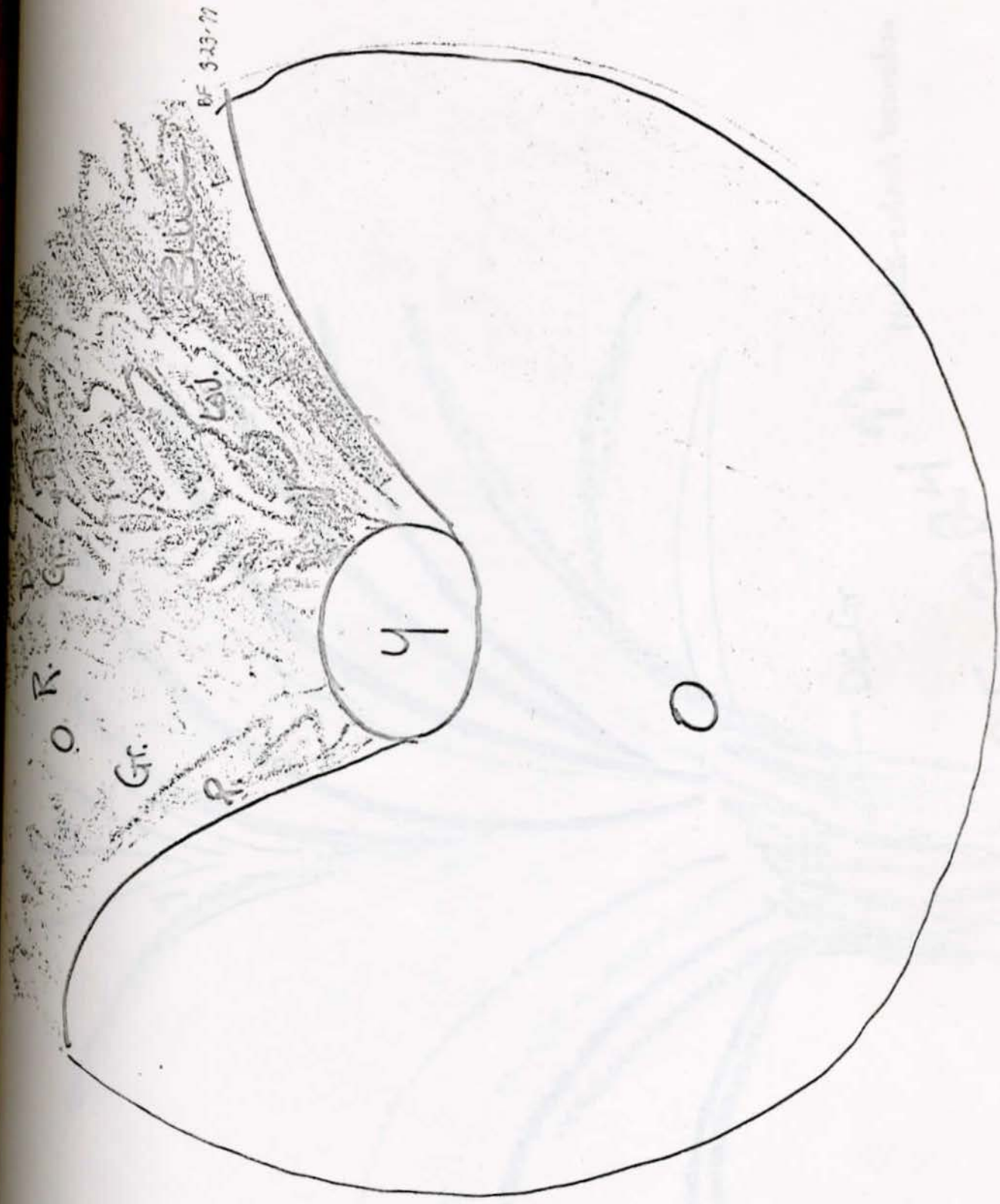


Mandala 3/4

Mandala 3/17

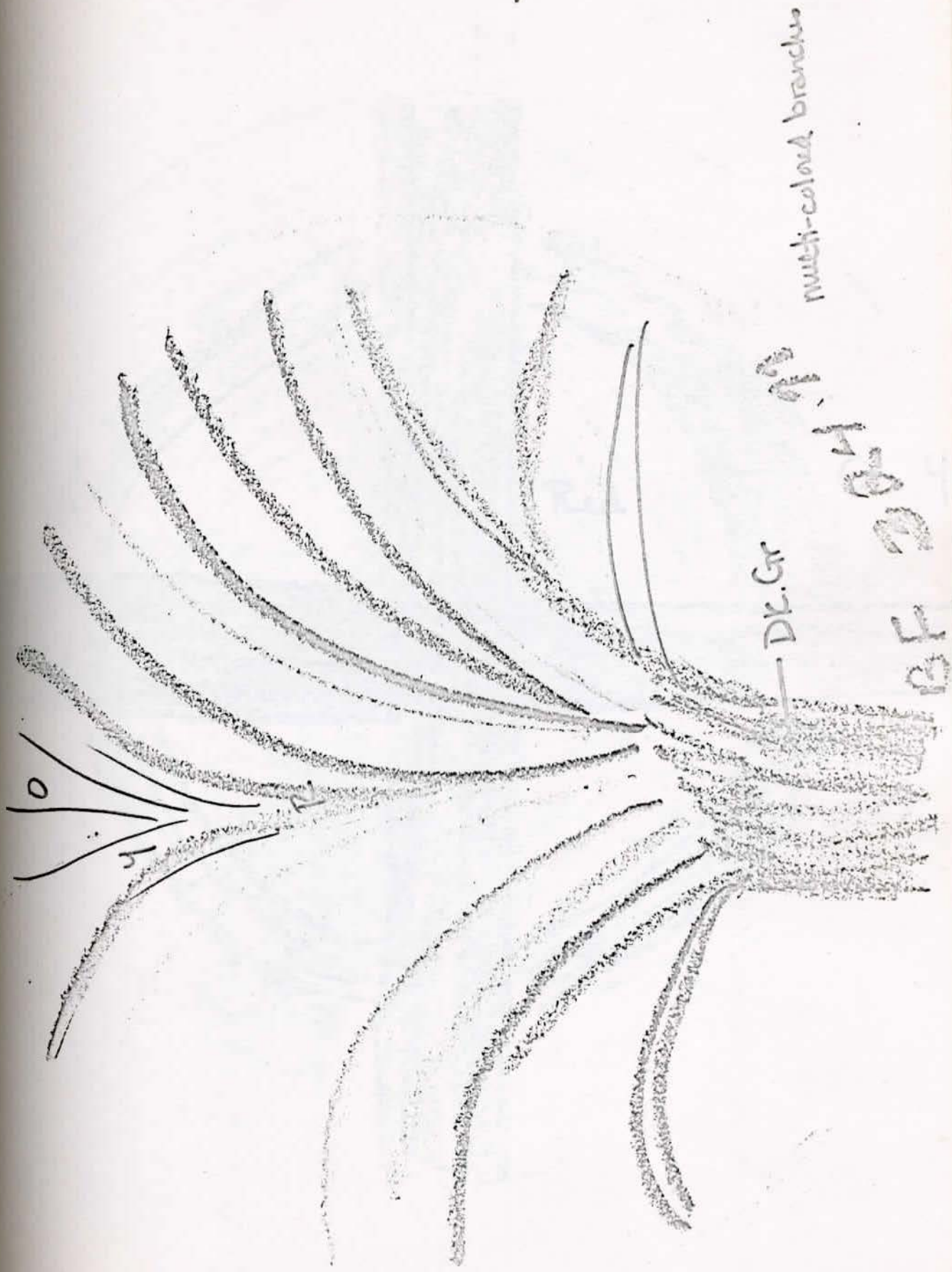


Mandala 3/18



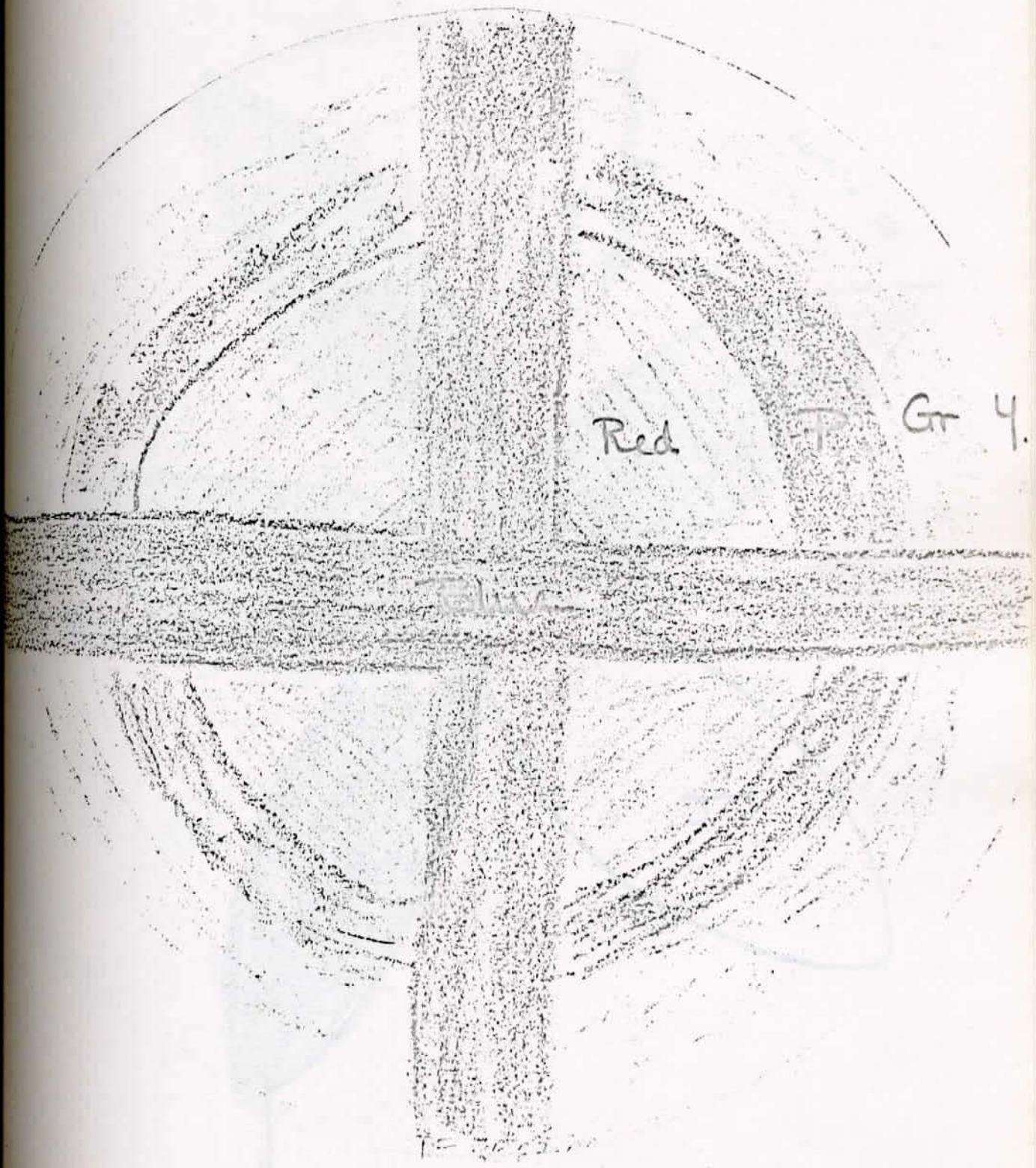
Mandala 3/23

Mandala 3/24



Top

Mandala 3/28



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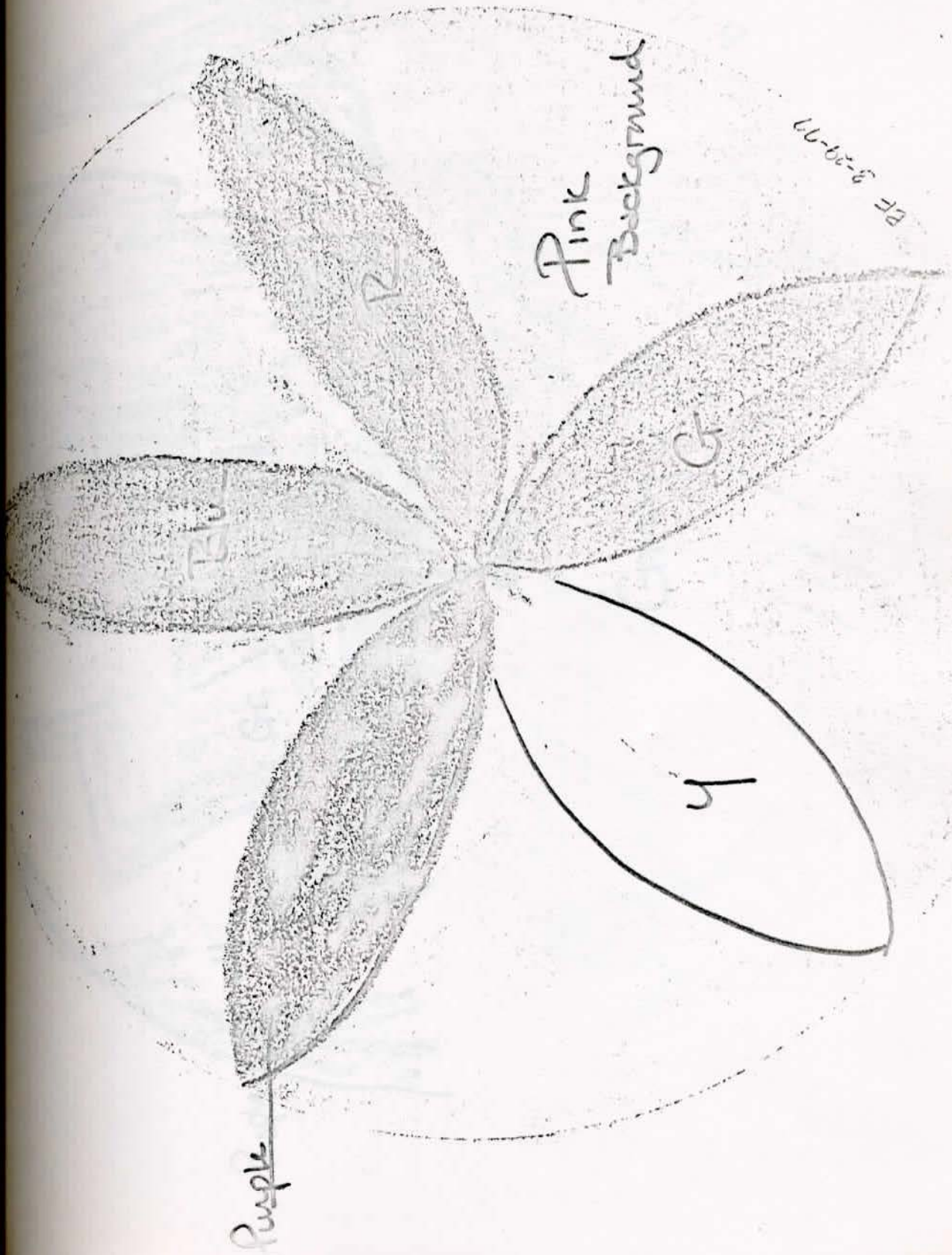
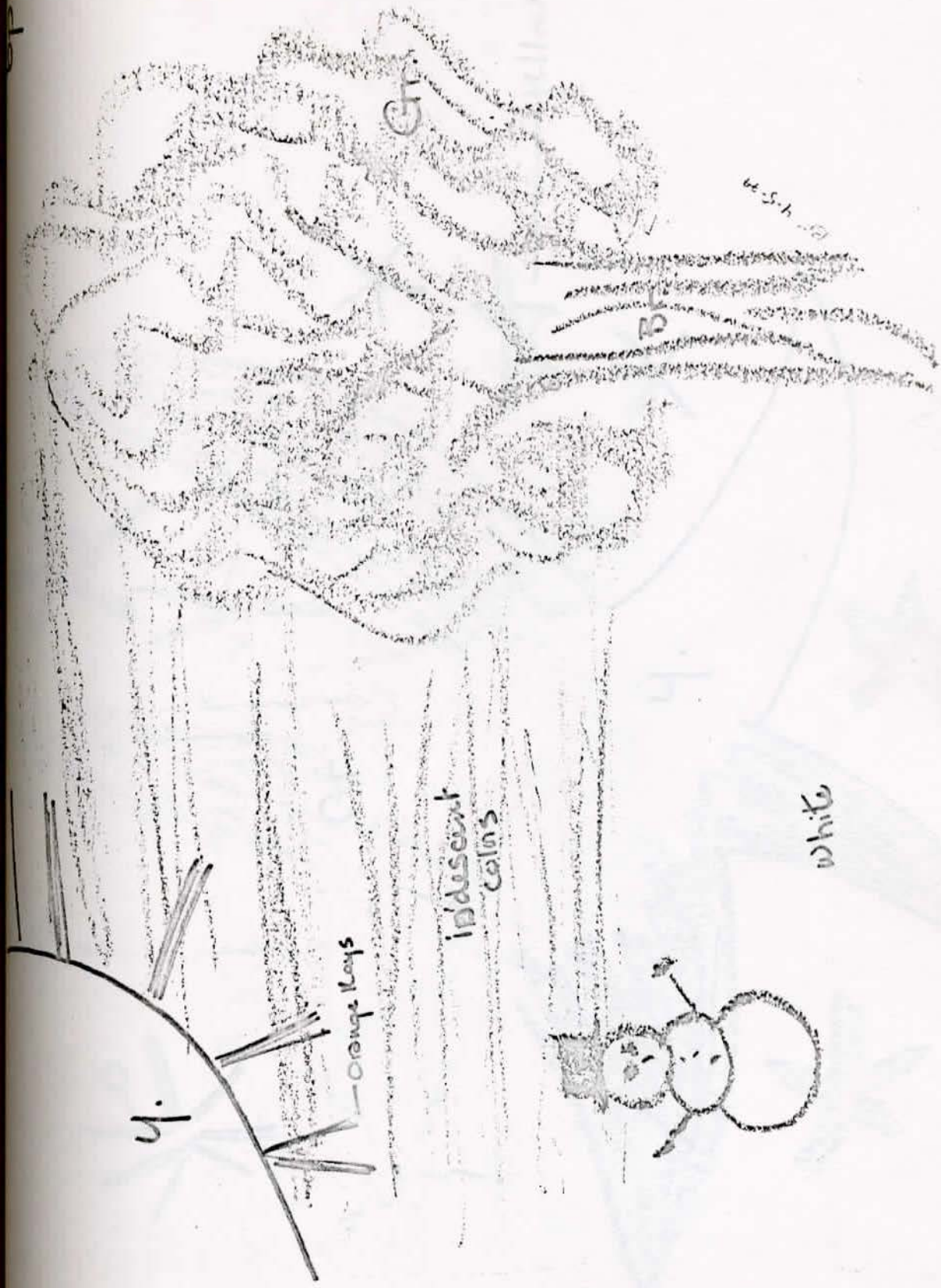
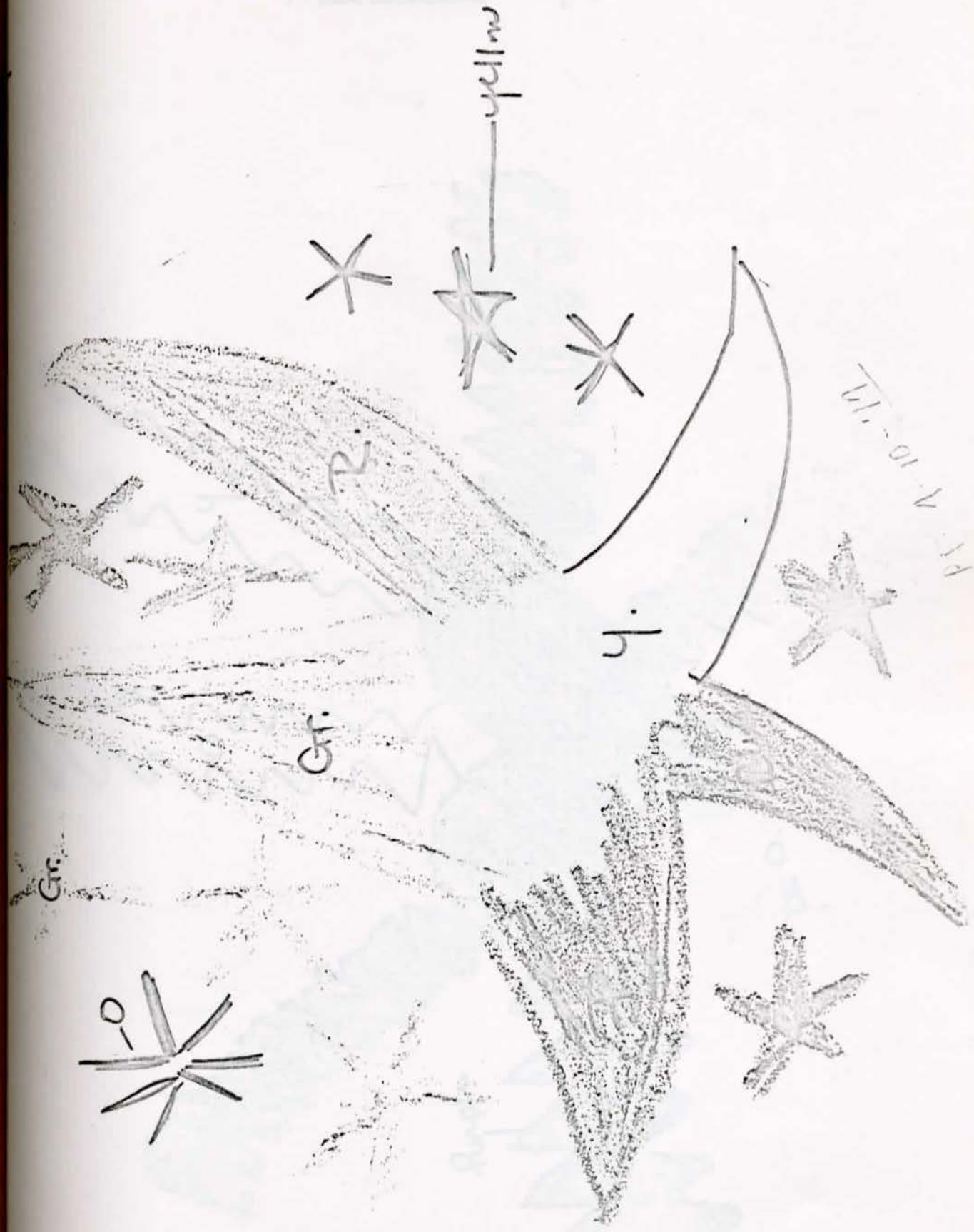


Mandala 4/4

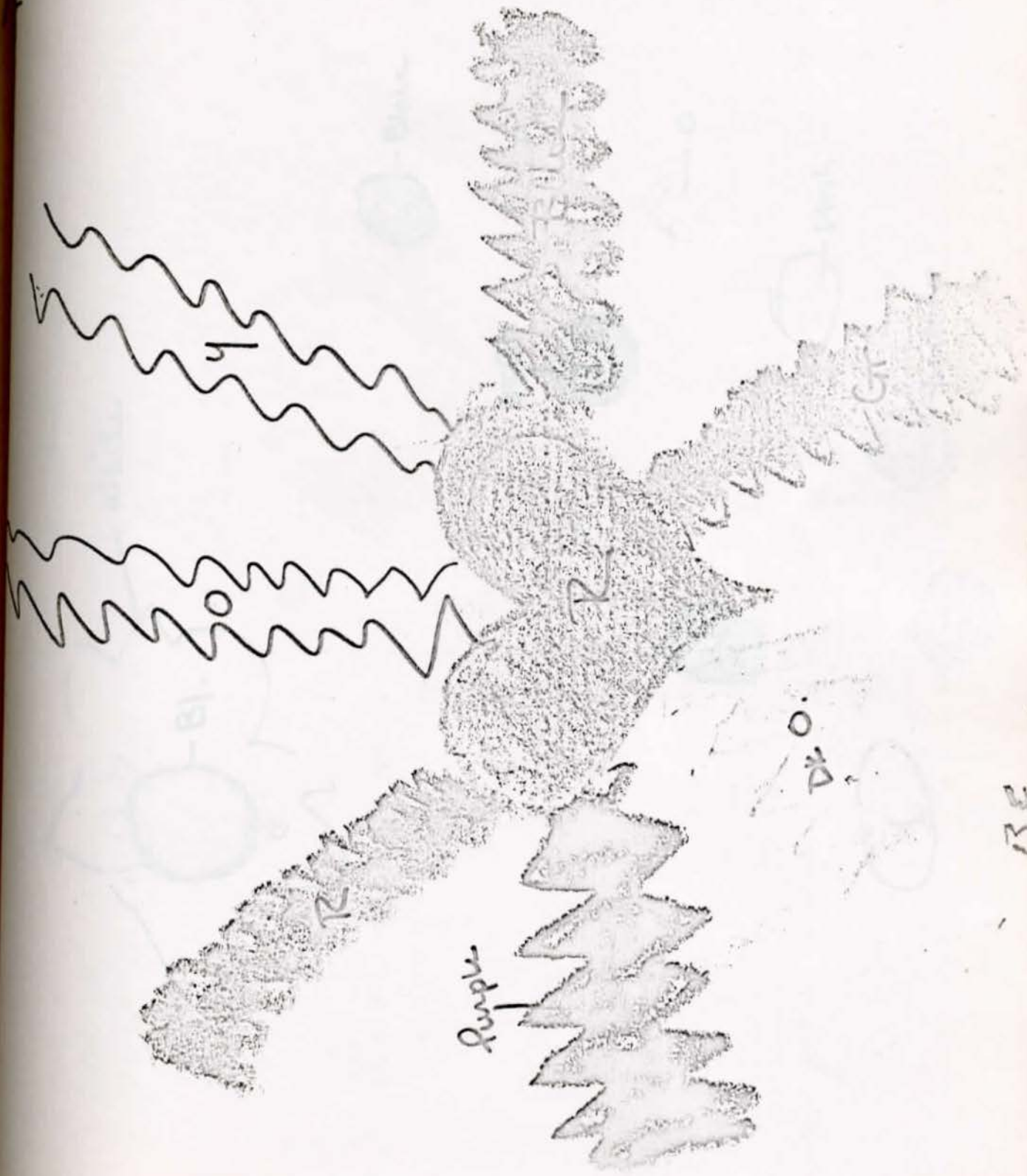
Mandala 4/5



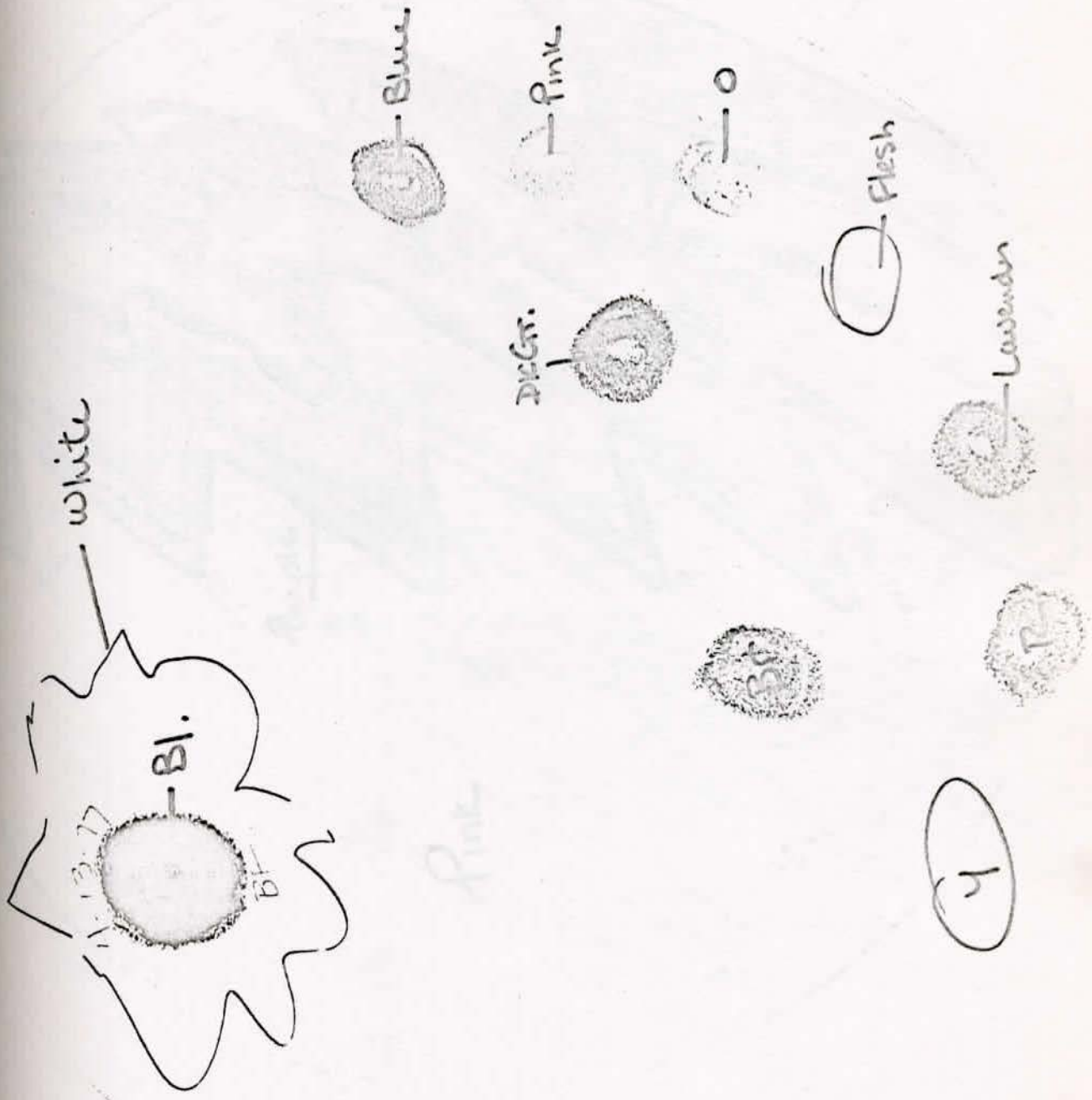
Mandala 4/10



Mandala 4/11

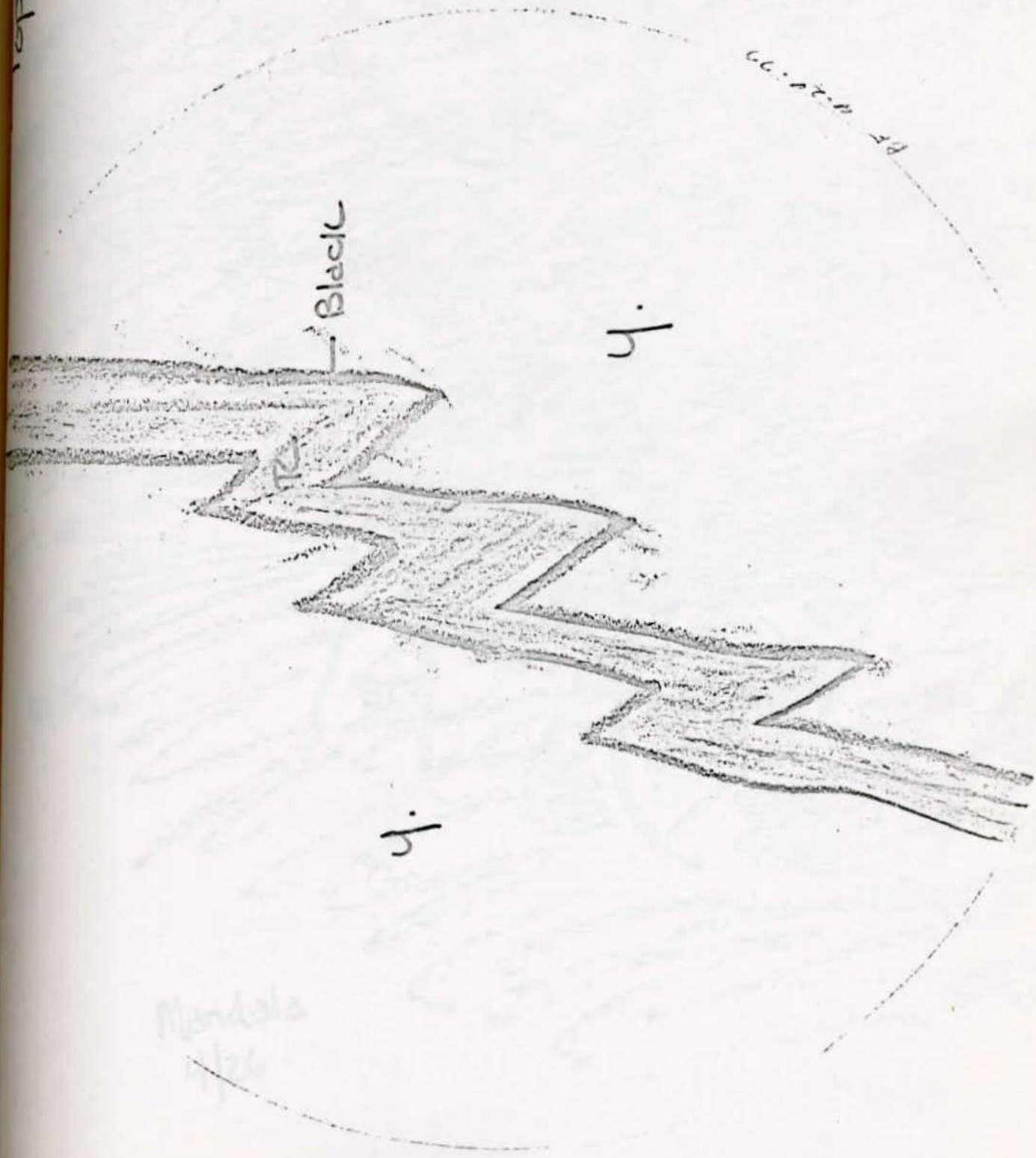


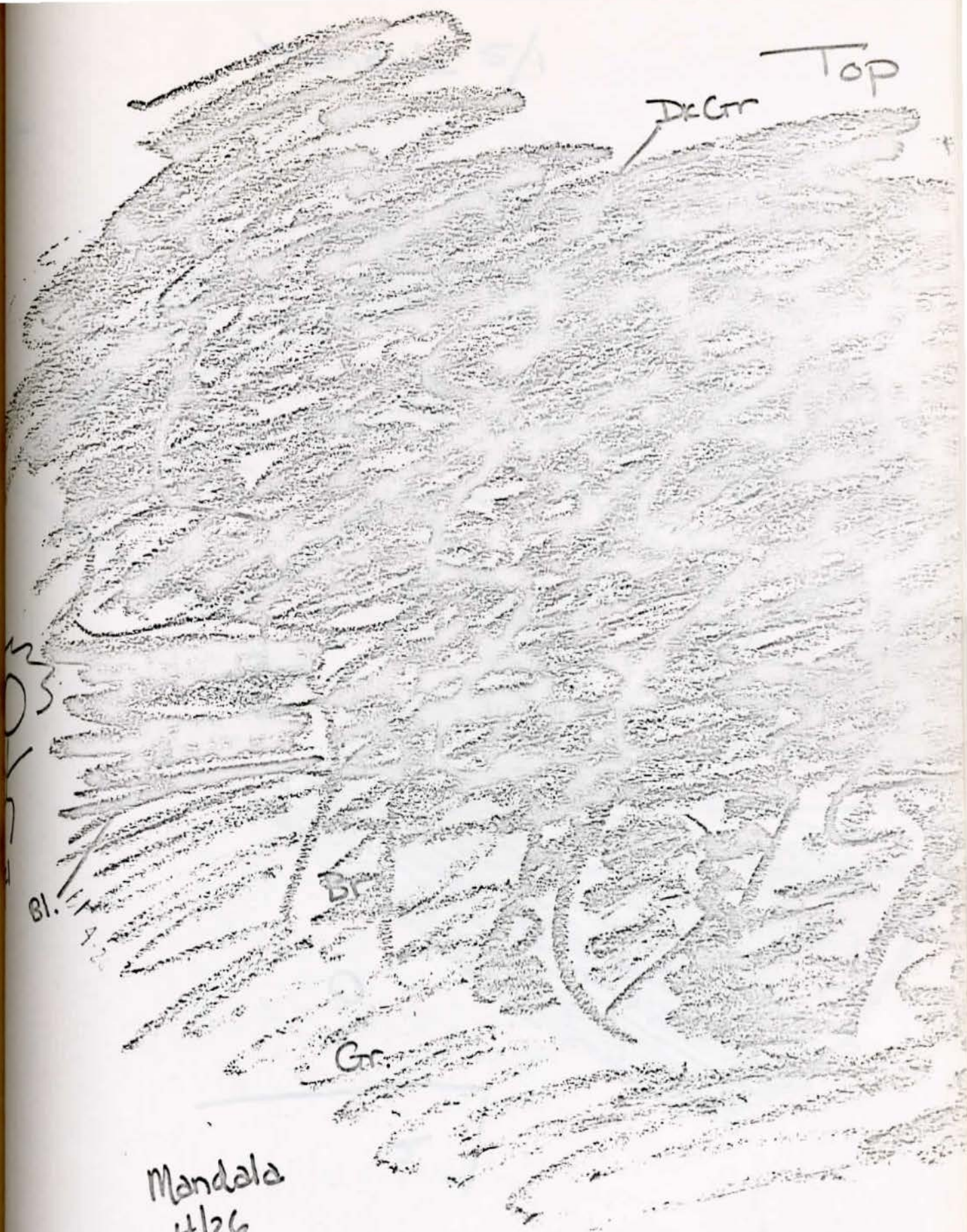
Mandala 4/13



Mandala 4/18

Mandala 4/24





Mandala
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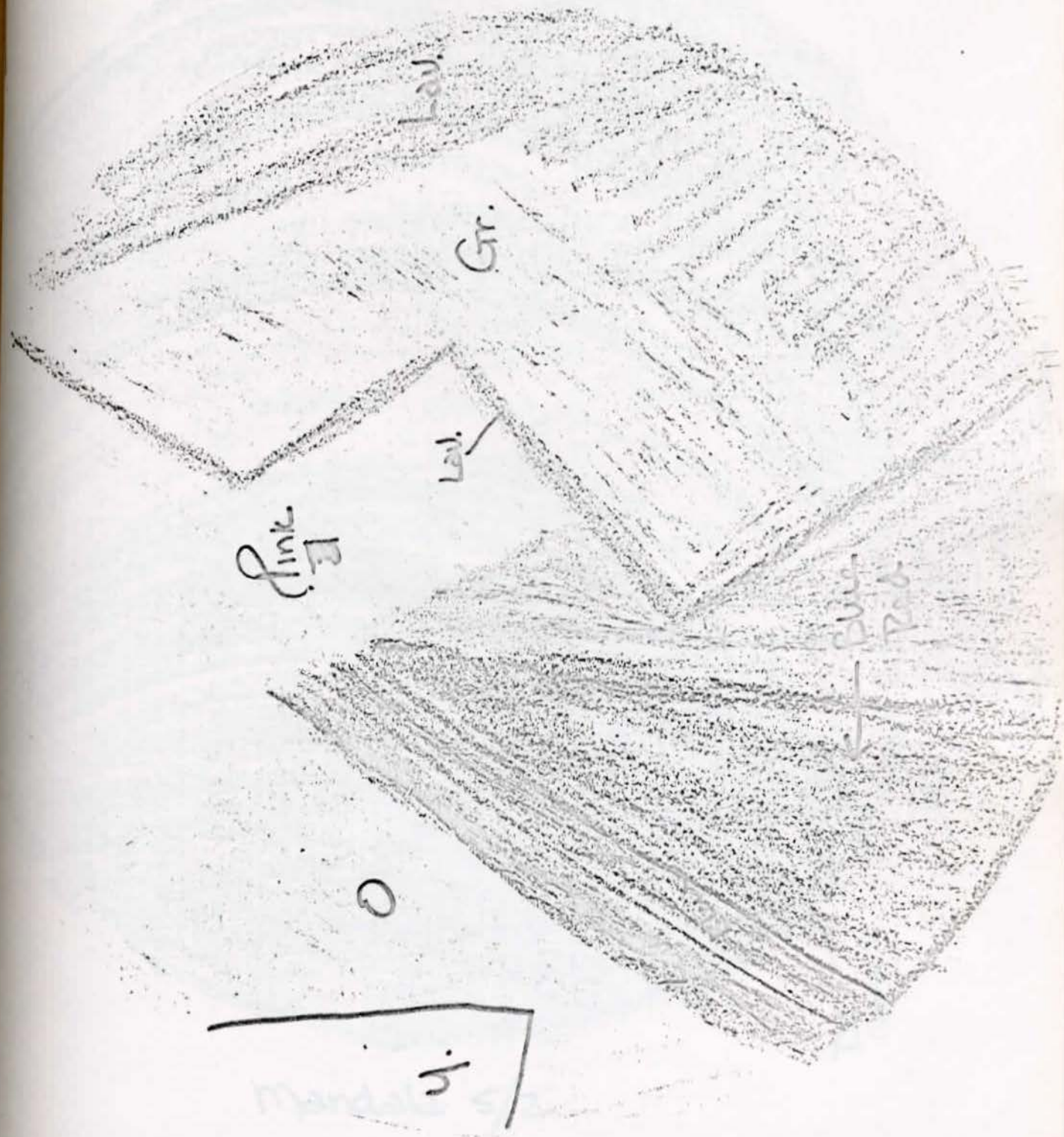
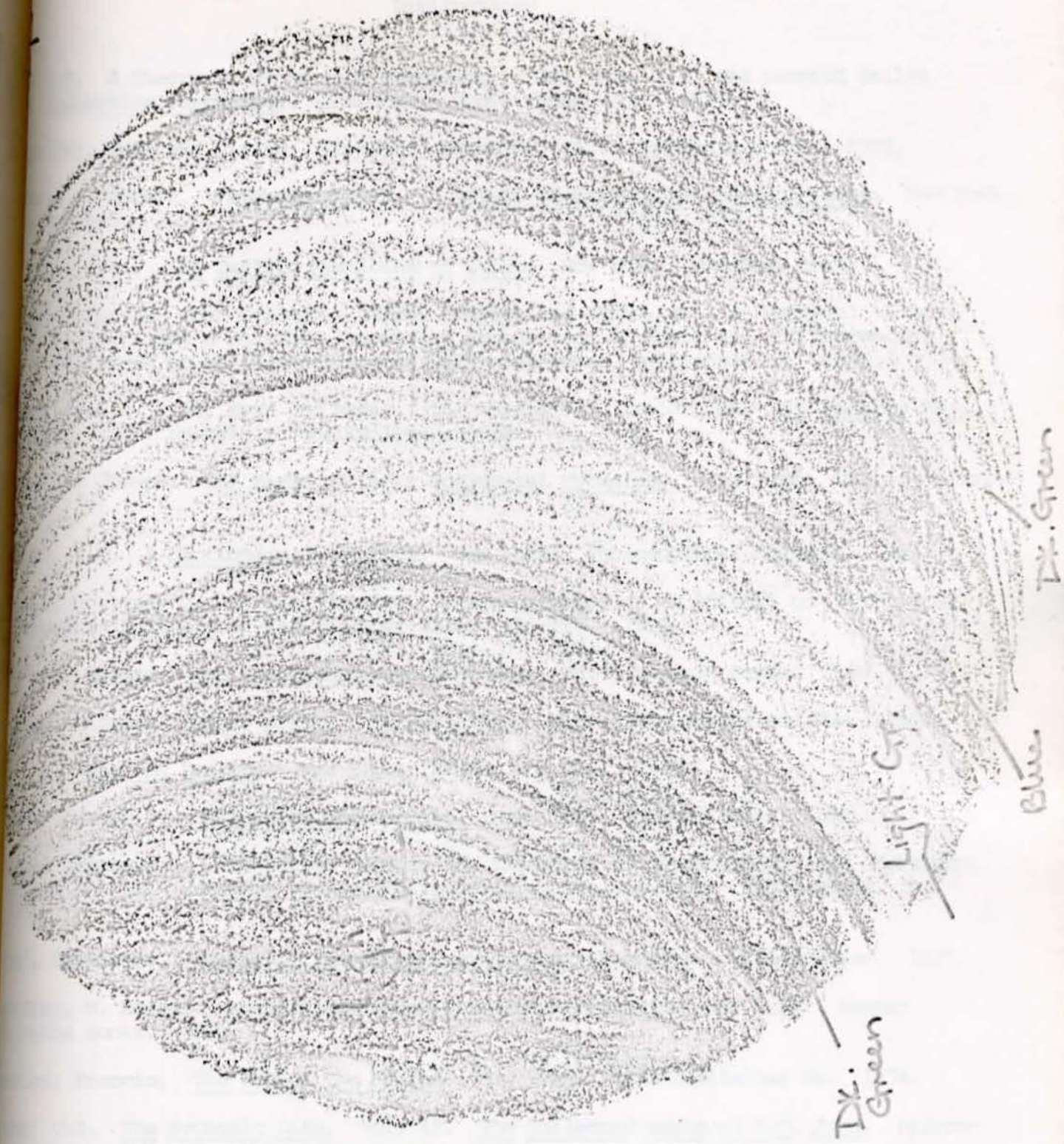
Mandala 5/1





Mandala 5/2

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