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# Archetypal Art Therapy: A Jungian-Transpersonal Perspective

Barbara Cary

# ARCHETYPAL ART THERAPY:

# A JUNGIAN-TRANSPERSONAL PERSPECTIVE

Barbara Cary

A Digest Presented to the Faculty of the Graduate
School of the Lindenwood Colleges in Partial
Fulfillment of the Requirements for the
Degree of Master of Art in Art Therapy

1984

Digest

ARCHETYPAL ART THERAPY:

A JUNGIAN-TRANSPERSONAL PERSPECTIVE

Art therapists are well trained in the Freudian
psycho-analytic approach to the unconscious. The ex-
pression of the non-verbal symbolic language is often
viewed as an act of repression or defense. In this
paper, theory and psychotherapy from a Jungian-trans-
personal perspective are examined, including Jung's
theory of the collective unconscious and archetypes.
Inner experience and the symbolic language of psyche
are viewed for their positive qualities and their
healing potential.

Attitudes of the therapist toward the image and
toward the client are re-examined from this alternate
viewpoint. The Jungian-transpersonal perspective pro-
vides a more individualistic and therefore meaningful
approach toward greater awareness for both therapist
and client.

ARCHETYPAL ART THERAPY:

A JUNGIAN-TRANSPERSONAL PERSPECTIVE

COMMITTEE IN CHARGE OF CANDIDACY

Gerald Glasser, Ph.D.
Chairperson

Rebecca Glenn, Ph.D.

Richard Rickert, Ph.D.

Barbara Cary

A Culminating Project Presented to the Faculty of the
Graduate School of the Lindenwood Colleges in Partial
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# COMMITTEE IN CHARGE OF CANDIDACY

Gerald Slusser, Ph.D.
Chairperson

Rebecca Glenn, Ph.D.

Richard Rickert, Ph.D.

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## Preface

From the time I was a young child, I perceived
that I was experiencing life in a slightly different,
more intense way than many others around me. I was
one of those kids who was always searching for the
meaning behind things. I discovered early that "my
way" of experiencing was not always appealing to
others and that my premonitions, dreams, and fanta-
sies were regarded as "spooky."

As a young teenager, my interest in religion and
philosophy was not shared by my contemporaries, and
by the time I went to college and married, I had
learned to hide away my utmost interiority. I con-
tinued my quest for meaning in the study of art, at-
tempting the original in my creative efforts. Study-
ing under various art teachers led me to the conclu-
sion that I could not be taught creativity because
it needed to come from inside me. I had accrued
enough credit hours for an art major but decided
that a major in psychology would both broaden and
enrich my understanding of myself and other people.

Art therapy is a synthesis of art and psychol-
ogy--but for me there was that third component--
meaning. In the writings of Carl Jung I found all
three: art, psychology, and meaning. Carl Jung could
probably be considered the first art therapist as he
suggested to his patients that they paint their in-
terior experiences of dreams and fantasies, etc. In
Jung's writings, I rediscovered my own interiority and
due to his empirical standpoint, I felt freer to ex-
press that side of me in my images. Working with my
own unconscious through dreams and images has led me
to a deeper understanding of myself, other people,
and life. As I work with clients as an art therapist,
I find the greatest potential in art therapy to be
one of healing. Art therapy from a Jungian perspec-
tive allows for expression of the inner as well as
the outer and through the understanding of the meta-
phorical language of psyche, one can see the Self-
healing mechanism at work.

This paper is written about that experience of
psyche. It reflects not only Jungian constructs in
theory, but also in therapy, as well as much of my
own viewpoint toward relationships and life. I am
especially indebted to the people who have shared
their inner experiences with me through the images

used in this paper.

Many others have contributed toward my awareness in my journey thus far. Among those are the many art teachers who taught me that "seeing" comes from within. Sr. Gin O'Meara of Maryville College verified for me that inner and outer experience are, at their essence, the same. She also professed that each of us has a specific purpose to fulfill in our lifetime.

I would also like to acknowledge and thank Laura Batchelor of the Jung Club, who pointed the way at a crucial time of my life. Gary Hartman, a Diplomate of the Jung Institute, Zurich, served as my analyst for a time and instructed me in dream analysis--enabling me to work with my own dream images.

Conrad Sommer, a psychiatrist, who was my first instructor in the masters program at Lindenwood College, gave me encouragement. For one of the first times in my life, it was "ok" and furthermore "expected" to share inner experience with other members of the cluster group.

Ethne Gray, ATR, in her Jungian seminar presented at the AATA convention in October, 1983, confirmed my viewpoints toward art therapy from a Jungian perspective.

As the Chairperson of this paper, Prof. Gerald

Slusser of Eden Seminary has given assistance to me
in making Jungian theory intelligible to the reader,
has supported my approach to art therapy, in addition
to serving as my personal spiritual guide, mentor, and
friend.

Last, but by no means least, I would like to thank
and acknowledge Rebecca Glenn, Ph.D., my Faculty Advisor, who made it possible for me to follow "my way,"
to study what was vital and pertinent to me in my approach to art therapy.

I hope that this paper will furnish the reader
with an introduction to Jungian theory, in addition to
providing some new potentials for art therapy--particularly in the area of attitudes toward the image and
the therapeutic relationship.

## Introduction

Art therapists recognize the medium of art as a form of non-verbal communication. A psycho-analytically oriented art therapist is concerned with a client's art expressions as reflections of his or her inner experience. The art therapy literature to date abounds with a Freudian-based psycho-analytic approach to the symbolic language of the unconscious. However, little has been written for art therapists to include the concepts of Carl Jung and depth psychology, which offer a more expanded view of this symbolic language and consequently its potential for healing. Those readers familiar with basic Jungian theory and therapy will find the implications for art therapy in Part II of this paper.

Art therapists have the opportunity to become not only a channel for these symbols from the unconscious but also the mediators and facilitators. Our Western technological society has become obsessed with the rational, the logical, the extroverted attitude as well as the glorification of the ego. We often turn away or actually fear what is considered irrational, imaginative or introspective. Within a strictly Freudian

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orientation, we are taught to identify "primary pro-
cess thinking" and look for "ego defense mechanisms."
Jungian theory allows us to look again at that part of
the unconscious that produces the irrational and often
bizarre, the imaginative and often "uncanny," as well
as the introspective and reflective.

Jung, a younger contemporary of Freud and colla-
borator with him in the exploration of the psyche, came
to believe that the unconscious contained a wider, more
purposeful meaning than just personal repressions and
complexes. With his hypothesis of the collective un-
conscious, he based his theory not only on man as a
creature of instinct, but also on man's innate spirit-
ual striving. Jung's view of psyche as soul and as a
self-regulating mechanism, perpetually striving for
wholeness, concentrates on the potential for healing,
growth and wholeness rather than the psychopathology of
the individual. The primary goal in Jungian therapy is
to become more conscious by attempting to interpret and
"come to terms" with the messages emanating from the
symbolic language of the unconscious.

This paper will endeavor to give a very basic
overview of Jung's theory and constructs beginning with
his concept of psyche. It will then explore Jung's hy-
pothesis of the collective unconscious, including the

archetypes and complexes. A discussion of the personal unconscious, including the metaphorical stages of ego development, will aid in understanding Jung's concept of the Shadow. This discussion, which describes the split that typically occurs between the conscious and unconscious, will lead to a better understanding of the split that consequently can occur between mind and body.

Alexithymia, a condition which manifests the conscious/unconscious split and the psyche/soma split, will provide the basis for exploration of Jungian-type therapy as well as provide implications for art therapy and the art therapist.

We will be discussing images and the imaginal as the objectification of inner psychic process and ways of approaching these images and symbols from an archetypal foundation. The attitude of the therapist in the therapeutic relationship will be affected by this perspective. In addition, a new attitude will be needed toward the image.

As we cannot be successful in helping others with their own inner psychic process unless we are on good terms with our own, we will explore ways of "befriending" our own unconscious.

Finally, the anima mundi (World Soul) concept will be discussed as it relates to a transpersonal, humanistic attitude toward psychotherapy.

Chapter One:  Jung's Concept of Psyche

Jung's theory is based on the premise that human beings all partake of two realities:  the outer world and the inner world.  Psyche is considered the "organ" that contains both the conscious and the unconscious modes of functioning and is seen as not only a reflection of the individual but of the world (CW, 8, p. 139). Jung used the term psyche to represent not only "soul" but considered psyche to consist of all psychic processes, containing "balances of energy flowing between spirit and instinct" (p. 207).  The instinctual side of the human is viewed as the primitive, purely biological human being prior to any culture.  The spirit is seen as the pole opposite to instinct, comprising both the intellect and the soul.  Psyche is considered all of the human being which is not physical:  a dynamic process of consciousness and unconscious which makes up the human personality.  Psyche is seen as a self-regulating mechanism, operating in a spiraling fashion around a center.  Jung conceived of psyche's task or purpose to be for balance, healing and potential wholeness.

In order to visualize Jung's concept of psyche,

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the following diagram is useful as it contains the ba-
sic constructs of his system.   The diagram serves
merely as a "map" or a way of comprehending abstract
constructs.
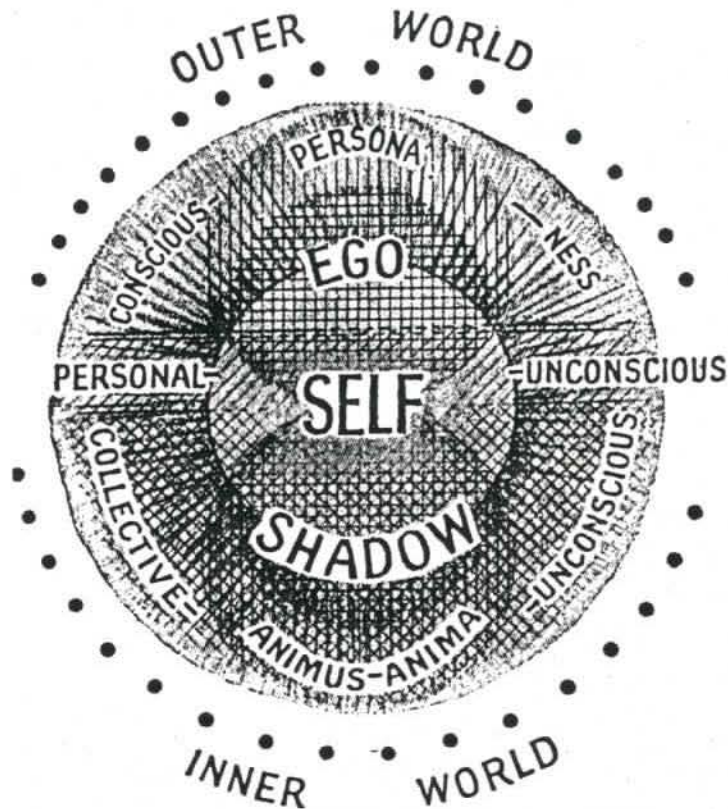
Diagram of Psyche
(Jacobi, 1942; 1973, p. 130)

As can be seen, Jung postulated three psychic levels:
consciousness, the personal unconscious, and the col-
lective unconscious.

## Consciousness

Consciousness contains the ego as well as the
persona.   Jung defined consciousness as "the function

or activity which maintains the relation of psychic contents with the ego" (CW, 6, pp. 421-22).

The Ego acts as the center, subject and object of personal identity and consciousness; it is the center and originator of personal choices and decisions, and is the originator of personal impulses--capable of translating decisions into actions toward specific goals (Whitmont, 1969, p. 232).

The Persona can be considered a kind of mask that conceals the true nature of the individual (CW, 7, p. 192). We might say that the persona represents an artificial personality with which we meet the world. It serves as a bridge from the ego to everything outside ourselves.

Jung classified the functions of consciousness into four basic processes:

1. Sensation: sense perceptions which tell us that something is, consisting of our seeing, hearing, smelling, tasting, and touching faculties.

2. Thinking: processes which tell us what a thing is. This process is aided not only by recognition, including comparison and differentiation, but also by the aid of memory.

3.  Feeling:  the function which acts as a
    process of evaluation causing emotional
    reactions or feeling tones to arise in
    our consciousness.

4.  Intuition:  the fourth basic function of
    psyche and regarded as the process that
    tells us of the possibilities inherent
    in a situation.  (<u>CW</u>, 8, pp. 140-41)

Jung believed that we all use all of these basic
functions to some extent or another, but in his work
he came to the conclusion that we each are born using
one of these functions as a primary faculty and during
the course of our lives develop the other functions.
In his theory of Psychological Types, Jung elaborated
further by dividing the functions into rational and
irrational processes.  He regarded thinking and feel-
ing as rational processes because they contain the
element of judgment, whereas he considered sensation
and intuition irrational processes because they oper-
ate as perception, originating in the unconscious and
not under conscious control (p. 142).

Along with these basic functions of consciousness
Jung believed there were two basic attitude types in
individuals.  The one he called the extrovert, who by
nature is more interested in the object or the outer

world. The other he called the introvert, who is more inclined to the subjective, reflective point of view of the inner world (CW, 6, pp. 427, 452).

## The Personal Unconscious

The next psychic level (as seen on the diagram) Jung referred to as the personal unconscious. This layer contains the contents that became unconscious either because they have lost their intensity and were forgotten or because consciousness was withdrawn, as in repression. The personal unconscious also contains sense perceptions that were not intense enough to reach consciousness but possibly entered psyche subliminally (CW, 8, pp. 151-52).

The Shadow, as the personification of the personal unconscious, contains "everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him or her directly or indirectly--for instance, inferior traits of character and other incompatible tendencies" (CW, 9i, pp. 284-85).

## The Collective Unconscious

The collective unconscious is based on "typical modes of functioning and patterns of behavior" (Stein, 1982, p. 175) that Jung witnessed in himself and his patients through deeper levels of unconscious material. Using an expression from St. Augustine, Jung called

these collective patterns <u>archetypes</u>. "Archetype"
means a typos or imprint containing a definite group-
ing of archaic character represented in form and mean-
ing (<u>CW</u>, 18, pp. 37-38).

<u>Anima and animus</u>. Jung found that the collective
unconscious, as a whole, presents itself in dreams to
a male in the form of a female which he termed the
anima. On the other hand, he found it presented itself
to a female in masculine form, which he termed the ani-
mus. The figures represent personifications of the
collective unconscious and occur in dreams, function-
ing as an inner spiritual guide to other archetypal
images of the collective unconscious (p. 89).

<u>The Self</u>. Seen at the center of the diagram, the
Self is considered "the directive unconscious center
of the psyche" (Whitmont, 1969, pp. 216-17). The Self
is a goal, an unknowable essence which transcends our
understanding (p. 218).

Jung believed the Self to be ever engaged in mak-
ing order out of chaos, and that an individual's re-
connecting with the Self would give relationship to the
ultimate source of being, the Creator, the guiding power
of the universe. The construct of the Self may be
thought of as a Divine Center, as God within, Atman,
Buddha, or whatever other concept has meaning for the

individual (p. 221).  Jung's view of the Self led him to postulate further that "the sole purpose of human existence is to kindle a light in the darkness of mere being.  It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious" (MDR, 1961, p. 326).  With this view, Jung found human beings necessary for the completion of creation and further believed that "human consciousness created objective existence and meaning" (p. 256).

The preceding views make obvious the fundamental conflict between Freud and Jung.  Freud conceived of the unconscious as merely personal in nature, containing repressions and complexes, whereas Jung believed, "Everything that the human mind has ever created sprang from contents which . . . existed once as unconscious seeds" (CW, 8, p. 364).

We shall now examine in greater detail what Jung might have meant by these contents--these unconscious seeds of the collective unconscious.

Chapter Two:  The Unconscious

The Collective Unconscious

As a visual analogy of Jung's hypothesis of the collective unconscious, we might consider the chambered nautilus (a shell shown here that has been cut length- wise to expose its many chambers of increasing size).



(Worldbook Encyclopedia, 1967, pp. 58-59)

As the nautilus outgrows each chamber, it moves for- ward in the shell and builds a pearly partition behind it.  The shell of this deep sea mollusk begins to take on a spiral form as the animal moves forward along the

the shell making new chambers and building walls behind itself, the animal always living in the outermost compartment of the shell. Used as an analogy for the evolution of consciousness in humans, each chamber could represent a cultural epoch. We must look closer at the nautilus to see that nature has provided it with a coiled fleshy tube known as a siphuncle. This tube runs through all the chambers, connecting them with the soft body of the nautilus which is encased in its hard outer shell (pp. 58-59). Oliver Wendell Holmes in his poem, "The Chambered Nautilus," written in the last century, speaks of this process of growth:

> Year after year beheld the
> silent toil
> That spread his lustrous coil;
> Still, as the spiral grew,
> He left the past year's dwelling
> for the new,
>
> Stole with soft step its
> shining archway through,
> Built up its idle door,
> Stretched in his last-found
> home, and knew
> the old no more
>
> (Cook, 1958)

In contrast to Holmes, who in the last verse of the poem conceives of eventual freedom from an outgrown shell left by life's unresting sea, the Jungian process also moves us inward along that fleshy tube to explore what possibly has been left behind at the matrix or point of origin.

Jung explained the collective unconscious as con-
taining a 2,000,000 year old man buried in the uncon-
scious of each of us and full of age old wisdom (Stein,
1982, p. 35). He believed that

> . . . every civilized human being, whatever
> his conscious development is still an archaic
> man at the deeper levels of his psyche. Just
> as the human body connects us with the mam-
> mals and displays numerous relics of earlier
> evolutionary stages going back to the reptil-
> ian age, so the human psyche is likewise a
> product of evolution which, when followed up
> to its origin, shows countless archaic traits.
>                                    (Jung, 1933, p. 126)

The following conceptualized drawing of a primi-
tive family is difficult for modern humans to identify
with. In Jung's view, however, we are still full of
primitive animal instincts and it is only the process
of becoming conscious that separates us from this early
ancestor. Consciousness allows one to check the in-
stincts and draw on other psychic processes more and
more to produce reflections, doubts, and experiments
(CW, 8, p. 210). It is the utilization of these other
psychic processes that has created culture and civili-
zation. Jung reminds us that although civilization is
the product of consciousness, it is also the origin of
man's problems (p. 388). When man becomes too one-
sided and loses touch with his instinctual side, he
also loses his capacity to recognize the positive as-
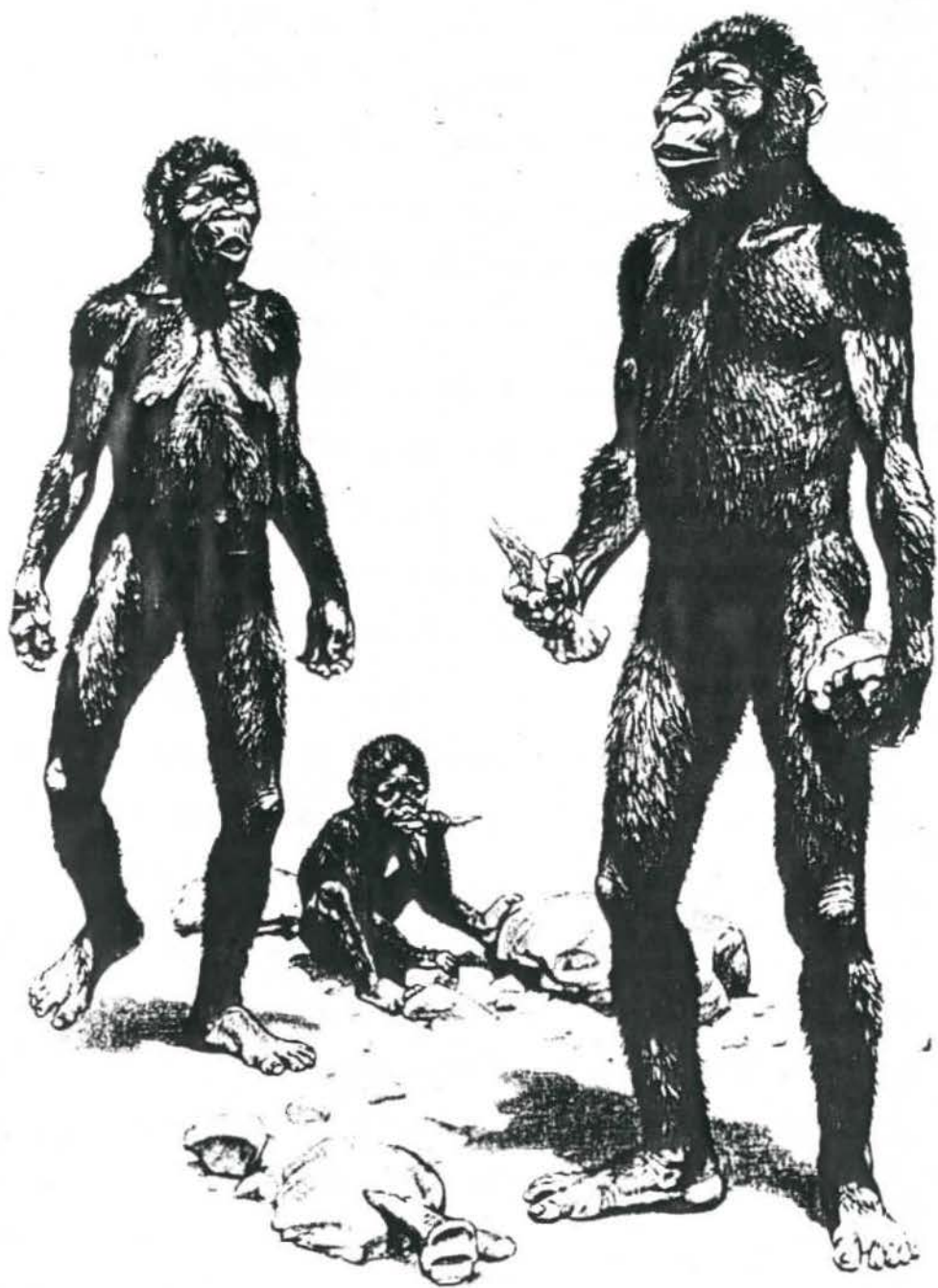
(Sagan, 1977, p. 86)

pects of the collective unconscious which offer him
orderedness and unity through the symbol-forming func-
tion of the psyche.  This positive function offers him
a spiritual heritage and gives meaning to life (Von
Franz, 1972; 1975, p. 89).

Beginning with Plato's forms and ideas, Jung stated
that "archetypes are active living dispositions ideas in
the Platonic sense that preform and continually influ-
ence our thoughts, feelings and actions" (CW, 9i, p. 79).
From philosophy, Jung found similar concepts to support
his hypothesis of the collective unconscious.  Gather-
ing material from Liebnitz's "unconscious perceptions"
and Kant's "dark representations," in addition to Scho-
penhauer's concept of psyche as not only "order and
purpose but suffering," Jung saw implications for the
psychological struggle of the modern human being and
for Depth Psychology (Stein, 1982, p. 6).

Jung's theory evolved over his lifetime and grew
from over fifty years of analysis with his patients as
well as analysis of his own unconscious material.  In
his later writings, he substituted the words objective
psyche for collective unconscious, suggesting that the
term "objective psyche" represents "that totality of
the psyche which generates concepts and autonomous
image symbols" (Whitmont, 1969, p. 41).  He considered

this part of the unconscious a boundless realm whose presence is inferred like that of an undiscovered planet (CW, 16, p. 90). He believed that every human psyche was presented with contents that at times seemed weird or alien, as if they came from outside (CW, 11, p. 14).

Archetypes

These contents Jung called the archetypes, which express themselves in metaphors (CW, 9i, p. 157). He believed it impossible to give an exact definition because they surpass our rational comprehension, but an attempt at definition was made when Jung wrote:

> Archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They exist pre-consciously, and presumably they form the structural dominants of the psyche in general. . . . As a priori conditioning factors they represent a special psychological instance of the biological "pattern of behavior," which gives all things their specific qualities. Just as the manifestations of this biological ground plan may change in the course of development, so also can those of the archetype. Empirically considered, however, the archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself. (CW, 11, p. 149 ff.)

Thus, Jung saw the human mind not as a tabula rasa but as influenced by a development in an endlessly long chain of ancestors present in psyche from birth.

The word archetype in Greek means "prime im-
printer," and it is important to note that the arche-
types themselves remain hidden, becoming known by the
patterns they produce in consciousness as motifs of
actions. Only the motifs are accessible to conscious-
ness as they present all those patterns of actions
analogous to being human: life, birth, death, love,
motherhood, change and transformation, etc. (Jaffe,
1971; 1975, p. 16). The archetypes offer foreknowledge
of the appropriate behavior in all the basic situations
of life by serving as a structuring factor in the psy-
chic realm, similar to the instincts in the biological
realm (p. 19).

Presenting themselves as bi-polar in nature, arch-
etypes appear to regulate, modify, and motivate much
like the instincts (CW, 8, p. 205). But whereas an
instinct is considered a pattern of behavior, Jung con-
sidered its opposite pole to be the "authentic element
of spirit" (p. 206). He believed this element of spir-
it to be autonomous, not directed by the will, but
arising as an unseen presence with a life of its own
(CW, 9i, p. 17). Commenting on this element of spirit,
Jung says, " . . . the experience brings with it a
depth and fullness of meaning that was unthinkable be-
fore" (CW, 8, p. 206).

Biological Model for Jung's Theory of Archetypes.

We have no way of knowing whether other animals exper-
ience the spiritual pole of an archetype, but we can
examine what we know of the instinctual pole in nature--
particularly in other animals as well as humans.

Dr. Anthony Stevens, in his book Archetypes, offers
us the biological model for Jung's archetypal construct.
Beginning with ethology, which is the study of behavior
patterns in organisms living in natural environments,
Stevens shows how Dr. John Bowlby applied concepts
learned from ethology to human psychology.  In short,
Bowlby came to the conclusion that infants become at-
tached to their mothers and likewise mothers to their
infants because of instinct--not due to learning (Stev-
ens, 1982, p. 3).  Stevens concludes that an archetype
(or typical mode of human behavior) causes a woman to
perceive a baby's helplessness and need for her which
moves her to (instinctual) feelings of love; likewise
the baby, when given Winnicott's "good enough mother
or mother substitute," responds with instinctual love.
Stevens sees these typical modes of behavioral response
as encoded in the genetic make-up of the individual,
confirming Darwin's theory that "[i]nstincts are as
important as corporeal structures for the welfare of
each species" (p. 10).  Stevens parallels these modes

of functioning with the instinctual patterns or im-
prints found in other animal species. Each species
seems to have encoded in its brain how to behave as a
member of that particular specie. Stevens merely ex-
tends this phenomenon to the psychological realm of
the human being, asserting that the goal of every liv-
ing thing is to become what it was meant to be (pp. 74-
75). He sees Jung's major contribution to psychology
as the formulation of the principle of Self-actualiza-
tion and the theory that "complex sequences of behavior
and ideation have been genetically programmed into the
life cycle" (p. 142). He concludes his discussion of
archetypes by musing that archetypes cannot be described
or written about, but only experienced (p. 293).

Mythological Model for Jung's Theory of Archetypes.
Since the psyche manifests archetypal material in meta-
phor, mythological amplification aids us in understand-
ing psyche's language. The basic function of myth is
to order reality into significant patterns, which it
does by dealing with the significant aspects of human
and super-human existence. Joseph Campbell, a noted
contemporary mythologist, has named four functions of
myth:

1. To reconcile waking consciousness to
the mystery of the universe as it is

2. To render an interpretative total
   image of the universe as known to
   contemporary consciousness

3. The enforcement of a moral order--
   the shaping of the individual to
   the requirements of his culture or
   social group

4. To foster the centering and unfold-
   ing of the individual in integrity,
   in accord with d) himself (the mic-
   rocosm), c) his culture (the meso-
   cosm), b) the universe (the macro-
   cosm), and a) that awesome ultimate
   mystery which is beyond and within
   himself and all things

                        (Campbell, 1968; 1982)

Campbell believes Jung's theory of archetypes to
be one of the leading theories today in the study of
human life (Campbell, 1959; 1982, p. 32). Jung felt
that the chief mythological motifs of all times and
races were probably akin to primary images arising
from the collective unconscious which he termed arch-
etypes. When Jung spoke of "primordial images," it
is believed he meant all of the myths or fairy-tale
motifs which speak of universal modes or patterns of
behavior. This concept would include all of the ideas
of the primitive as well as modern individuals (Jacobi,
1959; 1974, p. 33).

Mircea Eliade, whose work encompasses religion,
anthropology and mythology, has noted that the con-
tents and structures of the unconscious are quite
similar to those of mythological images and figures

(Eliade, 1959, p. 209). He has found that the uncon-
scious presents modern man with numerous symbols which
appear to act as ordering or unifying mechanisms.
Eliade's opinion is that the symbol not only makes the
world open, but helps humans attain to the universal.
By understanding the symbol, we succeed in living the
universal as the unconscious offers us solutions for
the difficulties of life (p. 211).

A study of mythology shows individuals ever need-
ing to understand the human condition because myths
speak of common experiences of family, clan, tribe,
nation, and race. Mythologies make figures into super-
human beings in the form of gods and goddesses, who re-
ceive the projections of the people to reflect their
beliefs, ideas, and fears (Stein, 1982, p. 379). Myth-
ology deals with every human condition and every
threshold passage from the birth trauma through death.
Myth, as well as the unconscious, thus exemplifies the
individual's deepest concerns in critical situations
and often manifests a religious solution which, as
Eliade says, ". . . enables man to transcend personal
situations and gain access to the world of spirit"
(Eliade, 1959, p. 209). Joseph Campbell sums up the
purpose of myth for human beings and civilization very
well:

Mythology--and therefore civilization--is
a poetic, supernormal image, conceived, like
all poetry, in depth, but susceptible of
interpretation on various levels. The shal-
lowest minds see in it the local scenery;
the deepest, the foreground of the void; and
between are all the stages of the Way from
the ethnic to the elementary idea, the local
to the universal being, which is Everyman,
as he both knows and is afraid to know. For
the human mind in its polarity of the male
and female modes of experience, in its pas-
sages from infancy to adulthood and old age,
in its toughness and tenderness, and in its
continuing dialogue with the world, is the
ultimate mythogenetic zone--the creator and
destroyer, the slave and yet the master, of
all the gods. (1959; 1982, p. 472)

To bring to a close the discussion of the mytho-

logical model for Jung's concept of the collective un-

conscious, a poem by C. P. Cavafy, written in 1911,

expresses in mythological terms the journey of Ulysses

(or the individual's journey) to Ithaka, to the center,

to the archetypal.

### Ithaka

As you set out for Ithaka
        hope your road is a long one,
        full of adventure, full of discovery.
Laistrygonians, Cyclops,
        angry Poseidon--don't be afraid of them;
You'll never find things like that on your way
        as long as you keep your thoughts raised high,
        as long as a rare excitement
        stirs your spirit and your body.
Laistrygonians, Cyclops,
        wild Poseidon--you won't encounter them
Unless you bring them along inside your soul,
Unless your soul sets them up in front of you.

                        (Savidis, 1975)

Psychological Model for Jung's Theory of Arche-
types. Depth psychology has thus far presented the
model for psychological understanding of the archetypal.
Psychology's task in the archetypal realm is to trans-
late the archaic speech of the collective unconscious
and enable clients to achieve conscious understanding.
Jung explains that when a distressing situation arises
in an individual's life, a corresponding archetype is
constellated or activated in the unconscious. The arch-
etype is experienced as numinous (felt as relating to
the sacred or holy and capable of producing both dread
and fascination). Jung describes the action of arche-
types as "energy-charged nucleii of meaning" which at-
tract conscious contents. When conscious and uncon-
scious are synthesized, the archetype provides a new
source of creative energy for the individual (CW, 5,
p. 294).

The way in which archetypal imagery can be used
is best illustrated by the following dream of a middle-
aged woman:

> I am in my old college dormitory where a
> long deceased college friend is showing
> me a young female corpse lying near my
> bed. The deceased friend proceeds to ex-
> plain the new dorm rules--everyone in the
> dorm must sleep with a corpse next to
> them. I rebel at these new rules and rush
> from the dorm urging my friend to follow.
> The friend is engulfed by a rushing river

> and dies again in the dream. I succeed
> in crossing the river just in time to be
> saved.

This dream, along with a subsequent series of dreams
of the same nature, caused the woman, with the help of
an analyst, to look at her life anew and come to the
conclusion that there was an "unlived" aspect to her
life. She subsequently returned to school to pursue
further education. The startling nature of her dream
material forced her into action. Once she took the
necessary action and got her life moving again, the
dreams changed their theme. A dream of this kind for-
ces one to take notice and aids in getting life moving
again for the individual (Jacobi, 1959; 1974, p. 71).
If the message from the unconscious is rejected and
the archetype speaking through it should not be recog-
nized, the archetype takes on a negative character and
manifests in a complex.

Complexes. A complex is defined as a phenomenon
of "feeling toned groups of representations" in the
unconscious (Jacobi, 1959; 1974, p. 6). Using the
associative process, Jung determined that psyche is
made up of "autonomous complexes" which can resist
the intentions of ego consciousness. When activated
and remaining in the unconscious, they can become un-
controllable and compulsive impairing the unity of

the psyche, producing somatic or psychic symptoms or a combination of the two (p. 15).

A complex may be thought of as a fragmentary personality and may appear in personified form as projections (qualities in outside objects or persons), or these fragmentary personalities may appear in dreams with the unconscious using increasingly dramatic imagery to attract our attention (p. 13).

According to Jung, intellectual understanding alone cannot break the power of a complex as only emotional experience liberates (p. 14). Intellectualization can be compared to reading "about" an illness rather than "having" one (CW, 9ii, p. 33).

The ego can take one of four different attitudes toward a complex:

1. Total unconsciousness of its existence
2. Identification
3. Projection
4. Confrontation--which requires courage, strength and an ego capable of suffering (Jacobi, 1959; 1974, p. 15)

Jung's opinion was that everyone has complexes, but he went on to say that complexes can also have us (CW, 8, p. 96). Jung saw complexes as presenting the possibility for the release of greater psychic energy by some resolution. Freud, on the other hand, regarded complexes as manifestations of illness as he attempted to empty the unconscious of all repressed material

(Jacobi, 1959; 1974, p. 23). In going beyond Freud
with his theory of the collective unconscious, Jung
believed that people would always have complexes and
that the unconscious could not be emptied as it con-
tains other than just repressed material. He believed
a complex was pathological only when we think we don't
have one (CW, 16, p. 79). Jung saw complexes as part
of the basic structure of psyche and in themselves a
healthy component. He believed the material coming
from the collective unconscious is never in and of it-
self pathological but that it becomes pathological only
as it is distorted by personal conflicts in the indi-
vidual.

Archetypal Core. Jung found complexes operating
in a bi-polar mode, either positively or negatively,
and emanating from an archetypal core. Illustrating
an archetypal core, Jung considered the "mother com-
plex" indigenous to all men and women as a problem not
only with one's own mother, but with the archetype of
the maternal. The archetypal core as a content of the
collective unconscious would reflect "the universally
human, impersonal problem of every man's dealings with
the primordial maternal ground in himself" (Jacobi,
1959; 1974, p. 26). Likewise, Jung placed the "father
complex" (the Oedipus complex) not on the plane of in-

dividual guilt, but looked at it "as a problem of deliverance from the Father, from a dominant principle of consciousness, that is no longer adequate for the son" (p. 27).

Having discussed the collective unconscious in addition to the archetypes and the manner in which they manifest in complexes, we will now move on to the problems of the ego and the personal unconscious.

## The Personal Unconscious

### Ego Developmental Stages

Analytical Psychology realizes a distinction between the transpersonal (extending or going beyond the individual) and personal factors, and holds that from an evolutionary point of view, the personal develops out of the transpersonal. Erich Neumann, in Origins of Human Consciousness (1954; 1973), postulates that individual ego consciousness must pass through the same archetypal stages which determined the evolution of consciousness in the life of humanity. An overview of Neumann's developmental stages will give us a better understanding of archetypes and their symbols as well as a better understanding of the ego's struggle for a synthesis of personality.

Neumann begins with creation--"The Dawn State,"

the infancy of humankind and the child which is prior
to any process or ego formation. This is the begin-
ning, a time of original perfection symbolized by the
circle, the round, the egg, and the uroborous (the ser-
pent biting its own tail), a beginning time when all
opposites are united, a time of hermaphroditic being-
ness when male and female are still one, and a time of
paradisal perfection in the unborn.

The Uroborous
(Neumann, 1954; 1973, Bookcover)

This stage is ruled by the archetype of the Pri-
mordial Mother symbolized by the uroborous, an ancient
Egyptian symbol. It is said, "It slays, weds and im-

pregnates itself. It is man and woman, begetting and conceiving, devouring and giving birth, active and passive, above and below, at once" (p. 10). The embryo "feels fully contained in this primordial symbol," as "there is nothing but the uroborous in existence" (p. 14).

> Anything deep--abyss, valley, ground, also the sea, fountains, lakes and pools, the earth, the underworld, the cave, the house, and the city--all are parts of this arche-type. Anything big and embracing which contains, surrounds, enwraps, shelters, pre-serves, and nourishes, anything small, be-longs to the primordial matriarchal realm.
>
> (p. 14)

It is from this great round, also the source of wisdom, that humanity and the individual begin their spiral of evolving consciousness. Consciousness and knowing are actually an act of "memory," of remembrance, and the child becomes "the living carrier of this an-cestral experience" (pp. 23-24).

The next phase, known as the "Swamp State" of the uroborous and the matriarchate, is dominated by hunger and food as the prime movers of mankind (p. 27). Still a pre-ego stage, "over this whole sphere of symbolism is the maternal uroborous in its mother-child aspect, where need is hunger and satiety--satisfaction" (p. 30).

The essential task of both human and individual development is to detach from the uroborous, enter the

world and encounter the universal principle of oppo-
sites (p. 35). In the next state, the Infantile Phase
of Ego, it feels itself a tiny defenseless speck ruled
by the archetype of the Great Mother who is ambivalent
in nature--both nurturing and devouring. The ego is
embedded in the Great Mother, symbolized by earth,
vegetation, the sea, lake or water. Archetypally, her
interest is process--a process not only of life but
also including death as a part of a continuing cycle
of birth, life, death, and renewal. She therefore
takes on a castrating, demon-lover aspect in her at-
tempt to control the emerging adolescent ego.

As the ego begins to emerge as a "Struggler" from
the overwhelming power of the Great Mother, it takes
on characteristics of defiance, self-consciousness,
and narcissism--all normal essential features in this
stage. Only remaining in this phase has harmful ef-
fect on the youthful ego attempting to break the power
of the Great Mother by its own self-realization and
reflection. This state of the Struggler marks the
separation of the conscious ego from the unconscious.
However, the ego is not yet stable or strong enough to
effect victory through independence, symbolized by the
hero.

At the close of puberty, in this saga of the ego,

we arrive at the fight of the hero. The splitting of the hermaphroditic uroborous into World Parents, male and female, as well as the split of all other opposites--heaven and earth, above and below, day and night, light and dark, etc.--is the act of cognition that sunders the world into opposites. Consciousness equals deliverance from the Great Mother or uroborous. When the ego has set itself up as center, the unconscious identification or "participation mystique" of the uroboric unconscious state dissolves. Knowing that "I am I" is a tremendous achievement for the ego (p. 115).

With this accomplishment of ego consciousness, the unconscious is devalued and we find the ego overvalued and verging on megalomania. The individual has become a hero, an ego-hero, and represents the struggle of consciousness and the ego against the unconscious (Neumann, p. 251). The hallmarks of the ego-hero are: 1. an increase of conscious continuity; 2. a strengthening of the will; and 3. capacity for voluntary action. To achieve this heroic act of coming into the light, the ego has split off everything inconsistent with its conscious view of itself and deposited or left behind these contents in the dark, in the unconscious.

We now have the heroic ego living in its "own

world," able to say "I am I." Jakob von Uexkull, in
Theoretical Biology, used the term "Umwelt," suggesting
that each animal lives in a world of its own, "an en-
closing world which surrounds the creature and con-
sists of only those objects in the outer world to which
it responds" (Harding, 1965; 1973, p. 17).  Esther Hard-
ing speaks of the Umwelt as the ego's subjective exper-
ience of the inner and the outer reality.  She believes
that "the higher we go in the scale of development, the
more differentiated does the reaction to the outer
world become.  The Umwelt enlarges. . ." (pp. 18-19),
and consequently the infant's Umwelt enlarges as he de-
velops psychologically (p. 26).  Thus, many psychologi-
cally immature individuals operate out of a very limit-
ed Umwelt, never extending their awareness beyond the
concerns of the "I."  In order to extend this Umwelt
or personal sphere, the heroic ego must first observe
himself in relation to others as well as explore the
unconscious, which leads to a realization of the Shadow
or the inferior aspects of the personality (p. 34).

The Shadow.  Just below the field of conscious-
ness of the individual ego is a layer of personal un-
conscious contents that have been acquired through the
person's life experiences.  These contents represent
repressed or forgotten material and are layered upon

archetypal contents of a collective nature.  The two
layers are often intermingled and interconnected.  A
pyramidal diagram illustrates the layers of these un-
conscious contents below ego consciousness:

Ego-consciousness

Personal, complex-conditioned
inferiorities (shadow)

Archetypal contents
observable in individual
*and* collective psyche

Psychosomatic impairment
and/or injuries by a
constellated archetype.
Synchronistic phenomena

Archetypes as
ultimate psychoid
nature constants
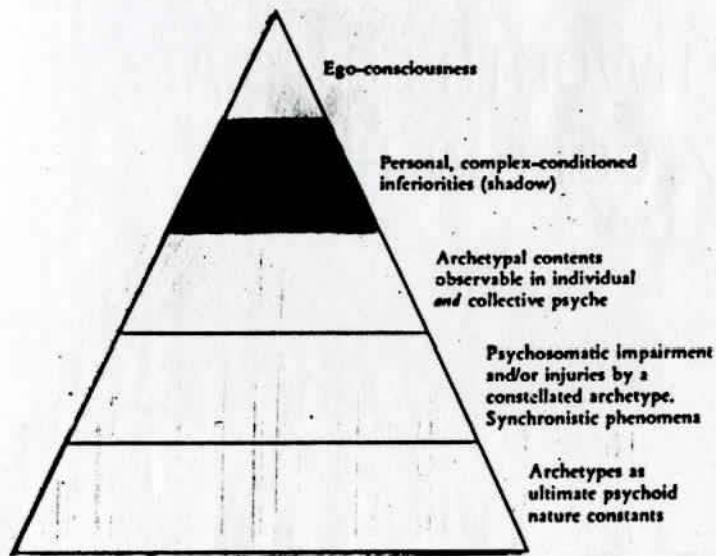
(Von Franz, 1980, p. 118)

We recall from our discussion of complexes that
unconscious contents constellate, generating energy
that could be used by the ego if the contents were
integrated consciously (Stein, 1982, p. 299).  Often,
however, these contents are projected to an outer ob-
ject.  A way of symbolizing projection is by the use
of arrows, darts, or other projectiles aimed at a tar-
get (often another person, as in the use of voodoo

dolls in the Haitian culture). A five year old child living in a troubled family situation symbolizes projection in this drawing:
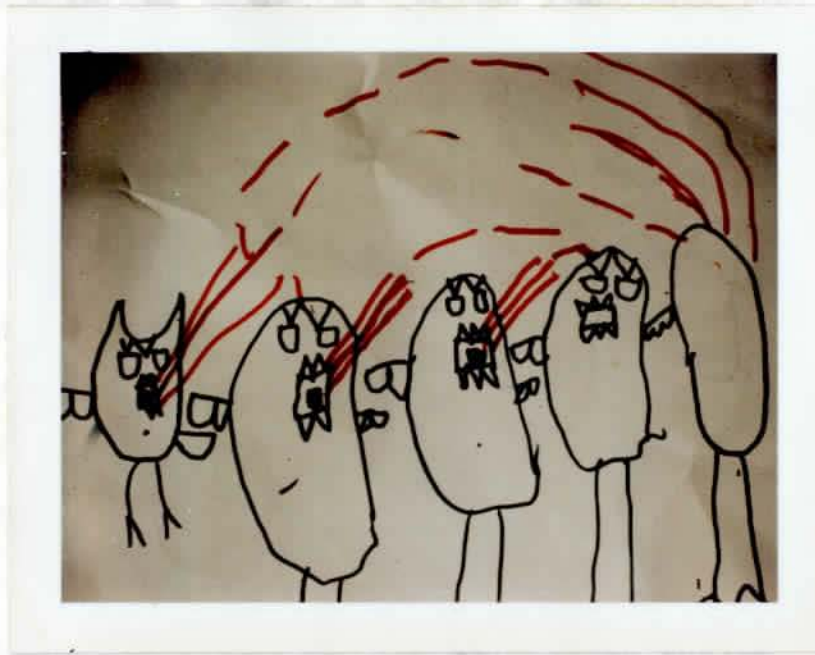


In the psychology of modern individuals, we know that negative projections, which represent parts of a person's shadow, become projectiles in words targeted for another. As a target for these negative projections, one can often feel that hatred physically, as if hit by a real arrow (Von Franz, 1980, p. 21).

On the archetypal level, projections can take place within the psyche of the individual, originating from an archetypal core and effecting the physical side of the person, manifesting in illness or psychosomatic complaints. (This topic will be discussed

further in a later section of this paper.)

Self-criticism and self-awareness are needed to
recognize that one is doing or saying the exact thing
that one abhors in another person (p. 123). This prin-
ciple is most important for the psychotherapist to bear
in mind as we attempt to live with our own shadows.
Jung believed that no one is beyond good and evil and
that life is a continual balancing of opposites. As a
psychotherapist, one has no way of knowing what is right
or wrong for any person, because the solution is always
individual and requires a bringing together of the con-
scious and unconscious (Jung, "Foreword" to Neumann,
1969, p. 16). When an individual begins to live with
his or her own shadow, one finds within onself ". . . a
host of prehistoric psychic structures in the form of
drives, instincts, primeval images, symbols, archetypal
ideas and primitive behavior patterns" (Neumann, 1969,
p. 96).

Chapter Three:  Jungian Psychotherapy

Jungian psychotherapy concentrates on awareness--
on making conscious the unconscious state.  The first
task in therapy is one of becoming conscious of the
contradictions in the ego's conscious position (Whit-
mont, 1969, p. 294).  As dream material is analysed,
we first become conscious of the conflict between what
we believe we are and the reality of that part of our
personality that has been repressed.  Once this shadow
material is dealt with and assimilated, the unconscious
begins to present possibilities for our further de-
velopment.  These possibilities present ways of re-
conciling the opposites and point the way to the op-
tions open to us according to the inherent plan of
the Self (p. 294).  Following the inherent plan of
the Self requires a continual dialogue between con-
scious and unconscious, with the analyst or psycho-
therapist and the client taking their direction from
dreams, fantasies, or artistic expressions (p. 294).

As we recall from our earlier discussion of
Jungian constructs and the diagram of the psyche, the

Self is seen at the center and is considered the directive unconscious center of the psyche (CW, 8, p. 224). The unconscious is viewed as a self-healing mechanism, operating through compensation of the conscious attitude. As the tension between the conscious and unconscious attitude develops in an ever-cycling, ever-moving process, a "synthesis" of personality begins to take place.

In this process the therapist is not just a detached observer, but rather a partner in an existential encounter brought about by the coming together of two personalities. Therapy occurs due to the "meeting" of these two individuals and a psychic field pattern is set up, liberating psychic energy (Whitmont, 1969, pp. 296, 299). Both individuals, therapist and client, are often affected, changed or transformed, by their encounter. With this view of the therapeutic relationship in Jungian psychotherapy, one necessarily has a different attitude towards transference/counter-transference. In contrast to a Freudian orientation where transference is seen only as a "transference neurosis," the transference dynamic in Jungian theory is seen as an "emergence not only of personal conditionings and personal complexes but also of their archetypal cores. . ." (p. 301).

The archetypes of the Great Father, the
Great Mother, the Wise Man, the seductress,
the devouring witch, the spiritual guide,
the redeeming messiah etc. are . . . pro-
jected along with shadow, animus and anima
in their personalized forms into every
encounter that even remotely allows for
their emergence. (p. 302)

The therapist's attitudes and understanding of
the transference in addition to his or her own emo-
tional reactions to the client provide the "enabling
space" in the search for consciousness (pp. 302-03).
Thus, it is a two-way process, as the therapist un-
doubtedly has complexes that will be constellated by
work with a client which may show the therapist a need
for ever greater awareness (p. 303). For a therapist,
the continuing relationship to one's own unconscious
provides the necessary quality and "enabling space"
for the transformation in the client (p. 304). As-
similating the messages and leads of the unconscious
"follows a tortuous path" akin to a labyrinthe or
spiral with a movement toward a center (p. 306). Thus,
therapy involves first of all recognizing the elements
of the shadow or personal unconscious, the withdrawal
of projections, and next coming to terms with the
contra-sexual aspects of oneself. As defined earlier,
in the diagram of the Psyche, the collective uncon-
scious as a whole manifests as the opposite of our
biological sex. In a man, the personification of the

collective unconscious will be a woman, known as the
anima.  She serves as a soul figure in dreams and leads
to the other images of the collective unconscious.  She
can be personified as any time of female figure from
temptress to the divine Sophia, representing a wisdom
figure.  She can taunt when not listened to or lead
when given an ear.

In a woman the contra-sexual figure is known as
the animus and often appears as multiple males or an
individual male significant in the woman's life.  The
animus also has a dual role of criticizing or finding
fault as well as leading the woman to logic and clarity
of thought.

The contra-sexual aspect of the unconscious is
just one of the opposites which must be made conscious
including the possibility for fuller personality de-
velopment in incorporating the positive qualities of
this contra-sexual element.  The anima or animus leads
or guides the personality through the labyrinthe, mov-
ing ever closer to the center.

The center is represented by the Self and the
journey or path leading to the Self becomes the Way,
the Tao, the life of the individual becoming more con-
scious or expanding the field of awareness.  Eventually
the Self fills out and integrates the circle of the

The Labyrinthe
(Whitmont, 1969, p. 306)

individual life resulting in what Jungian theory terms
individuation. Individuation is a process, a life-
long process of becoming whole, of resolving complex-
es, and of adjusting "to the basic demands and needs
of one's life, in inner terms as well as outer. . ."
(p. 309). Individuation entails achieving "an appro-
priate relationship between ego and Self" (p. 309).

As we recall from our discussion of the heroic-
ego, the first task involves development of the ego
by a progressive separation or disidentification from
the unconscious, the creator, the Self. The ego
learns assertiveness, responsibility and self-love
(which amounts to healthy narcissism) in acquiring a

sense of individuality and purpose. In this quest for individuality, one comes to value subjectivity and discovers that one's unique individuality has a transpersonal origin "waiting to be redeemed by consciousness" (Edinger, 1972; 1982, p. 160).

> At the center of the experience of individuality is the realization that all other individuals share the same experience as ourselves of living in a single sealed world, and that this realization connects us meaningfully with all other units of life. (p. 178)

The life process of relationship between ego and Self can be visualized by the following diagram which shows the "process of alternation between ego-Self union and ego-Self separation" (p. 5).
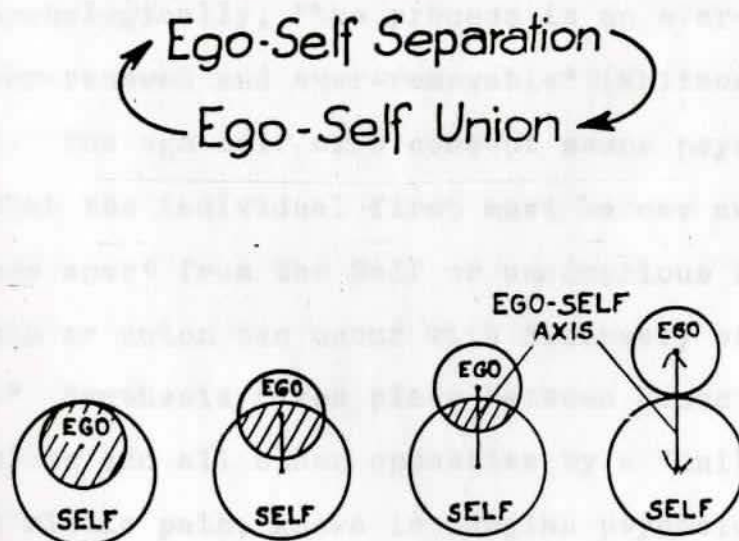


(Edinger, 1972; 1982, p. 5)

This process "seems to occur repeatedly throughout the

life of the individual both in childhood and in ma-
turity" (p. 5).

In many ways, this process of personality devel-
opment can be compared to the process of creativity as
described by Sylvano Arietti in Creativity, The Magic
Synthesis, or by Rollo May in The Courage to Create,
or in Alfred North Whitehead's Rhythm of Education (Ed-
inger, p. 183). They all speak of a three-part process
involving first an idea of individuality that comes
from irrational, unconscious insight; next, an encoun-
ter or absorption and logical formulation; and lastly,
a synthesis or combination of the first two parts. As
Rollo May says, a new "something" comes into existence
that did not exist before.

Psychologically, "the process is an ever-changing
one, ever-renewed and ever-renewable" (Whitmont, 1969,
p. 309). The ego-Self axis concept means psychologi-
cally that the individual first must become aware of
existence apart from the Self or unconscious before
synthesis or union can occur with discovery of the
"other." Synthesis takes place between conscious and
unconscious and all other opposites by a "uniting sym-
bol," a middle path, known in Jungian psychology as
the transcendent function. This function transcends
the opposites and makes possible a transition from

one attitude to another (Jacobi, 1942; 1973, p. 135).
The symbol of the transcendent function comes from the
depths of the unconscious and unites "present day con-
sciousness with the age-old past of life" (pp. 140-41).

These symbols are autonomous and spontaneous, lead-
ing to a liberation of inner personality, producing a
unity or rebirth psychologically (p. 141). Arriving as
mandala forms or other forms of symbolic expression,
the art therapist has the opportunity to be midwife to
their arrival and assimilation. "The mandalas all show
the same typical arrangement and symmetry. . . . Their
basic design is a circle or square symbolizing 'whole-
ness,' and in all of them the relation to a centre is
accentuated" (p. 136). For further elaboration of the
history and possible meaning of mandala symbolism, see
the later section of this paper on symbolism and the
suggested readings in the bibliography.

Once established, the dialogue between unconscious
and conscious (ego and Self) continues and develops
throughout life, providing the unfolding of the "deep-
est and fullest possibilities" for each individual
(Whitmont, 1969, p. 310), including a sense of destiny
and purpose, a belonging to a divine plan and a sense
of living under the aspect of eternity.

The terms "sick" and "well" in Jungian psychology

are merely relative terms since disturbances are often
related to the inability to recognize and interpret the
messages from the unconscious which could lead to po-
tential healing.

> Through deciphering . . . the messages of
> the objective psyche it is possible for us
> to come face to face with the creative
> sources of our existence and to unfold the
> deepest meanings of our life. (p. 310)

In short, Jungian psychotherapy is a process of rela-
tionship with the Self and becoming what you were meant
to be.  It does not imply becoming Jungian or an imi-
tation of Jung, but the process of individuation means
becoming yourself with your own psychology.

Before leaving this section on Jungian psychother-
apy, it is of interest to art therapists to become ac-
quainted with the ideas of James Hillman, a follower of
Jung, who has come to some slightly different conclu-
sions concerning psyche. Hillman, in Revisioning Psy-
chology (1975), sees psyche as soul and the goal or ob-
ject of psyche to be soul-making. By soul, Hillman
means "a perspective rather than a substance, a view-
point toward things rather than a thing itself" (p. ix).
He sees soul as "the imaginative possibility in our
nature, the experiencing through reflective specula-
tion, dream, image, and fantasy" (p. x). Hillman refers
to fantasy-images as the raw products of psyche, the

basic givens of life, self-originating, inventive, spontaneous, complete, and organized in archetypal patterns.

Drawing from Jung, Hillman bases his psychology of the soul on a psychology of the image and uses an archetypal perspective "to envision the basic nature and structure of the soul in an imaginative way to approach the basic questions of psychology first of all by means of the imagination" (p. xiii). Digressing from Freud and Jung in his approach to the heroic ego, Hillman's psychology moves on to a more collective aspect, regarding the archetypes as manifestations of a collective or World Soul. He, too, uses a personifying mechanism, as do other Jungians, in calling the archetypes gods or projections of psychic presences who depict our human needs and often control our fate. He sees personification as a way of "experiencing the world as a psychological field" (p. 13) so that events can touch us, move us, and appeal to us.

Freud introduced the idea of personification of mythological figures with his concept of the Oedipus complex, Eros (love) and Thanotos (death) and the Primal Father (p. 20). Jung, of course, personified all of the constructs of psyche in such concepts as persona, anima, animus, and the Great Mother. He described his

constructs as persons, independent entities, complexes
of "little people" (Hillman, pp. 20-21). Jung believed
that ". . . man derives his human personality . . . his
consciousness of himself as a personality . . . from
the influence of quasi-personal archetypes" (CW, 5, pp.
255-56).

Hillman sees image-making as "the royal road to
soul making" (p. 23) by helping to place subjective ex-
perience "out there" for relationship (p. 31). Image-
making furnishes a way of gaining distance and offers
an opportunity to name the "little people" or sub-
personalities found in our complexes (p. 31). By vi-
sioning psyche as a "polycentric realm of non-verbal,
non-spatial images" (p. 33), gods and goddesses which
appear as figures in our dreams, Hillman believes per-
sonification keeps psyche from domination by a single
power (p. 32) and allows us to converse with these
mythological figures (p. 35). This approach leads to
a psychology that looks for the god in the disease and
attempts to discern what psyche is asking of us. It
requires that we bring imagination to all that we see
so that everything is given significance. Hillman says
"the autonomy of fantasy is the soul's last refuge of
dignity" (pp. 39-40) and we are not meant to translate
images into concepts but rather cultivate the images

for their own sake. With this viewpoint, we see that "we too are ultimately a composition of images, our person, the personification of their life in the soul" (p. 41). This thought leads to a realization that "this 'me' is utterly collective. For psyche is not mine" (p. 41). Hillman states:

> The more profoundly archetypal my exper-
> ience of soul, the more I recognize how
> they (the archetypes) are beyond me, pre-
> sented to me, a present, a gift, even
> while they feel my most personal posses-
> sion. (p. 49)

Thus Hillman sees the individual as a personifica-
tion of psyche which inevitably puts the heroic-ego on guard, fearing "psyche's autonomous ability to create illness, morbidity, disorder, abnormality and suffering in any aspect of its behavior. . ." (p. 57). Hillman believes our aim should be to see what soul might be saying by the terms we call neurosis, complex, and re-
pression because these reflect certain realities of the soul and pathologizing is psyche's language in communi-
cation with us. When we name diseases, we are simply calling for mastering a technical vocabulary and a designation in the DSM III. Such terms don't refer to what a person <u>is</u>. Labels like alcoholic, suicidal, schizophrenic, homosexual, etc., "seal off in a closed jar the content of what is named, and the person so

named is relegated to a shelf marked 'abnormal psychology'" (p. 61). These words only serve to "help the namers and hurt the named. . . ."

Therapy, for Hillman, involves focusing on the fantasy in lieu of the illness (p. 76), the premise being that "every fantasy says something about the soul regardless of the content of the fantasy" (p. 76). Hillman maintains that at least two-thirds of persons seen by physicians have nothing wrong with them. Medicine calls this "psychosomatics" or "functional disorder" (p. 80), or it speaks of a disease that contains a "psychological overlay." Hillman believes that "Everything matters to soul and expresses its fantasies, whether ideas in the head or bones in the body" (p. 80). The question in therapy then becomes one of "to whom: to which person of the psyche and within which myth does my affliction belong and does it bespeak an obligation?" (p. 83). This attitude "leads out of the ego and into a recognition that I am bound to archetypal persons who want something from me and to whom I owe remembrance" (p. 83).

As we have seen earlier, Depth Psychology relies on a method of understanding involving pairs of opposites, mind/body, ego/world, spirit/instinct, conscious/unconscious, inner/outer, etc. (p. 100) and relies on

compensation from the unconscious to balance our conscious viewpoint. By contrast, Hillman is not looking for new classifications of psychopathology but for new ways of "experiencing" (p. 101). Therefore, "psychopathology from the archetypal perspective means that specific psychopathologies belong to the various myths" (p. 103). Hillman sees soul events as not part of a general balancing system, as soul is not compensatory to anything (p. 100). By reverting the pathology to the god, we recognize the divinity of pathology and give the god his due. Relating to the power in a complex allows us to "serve a god with meaning" (p. 104). We come to see the pathos of the archetypes, suffering and shaping our case history into their myths (pp. 106-07). As we reflect on our experiences, we are working on psyche, engendering new ideas, "new perspectives for viewing ourselves and the world" (p. 119). Psyche learns by experience and has a need for vision which amounts to "an attempt of the psyche to realize itself. . ." (p. 137). Hillman sees the archetypes as structures in process: "The psyche seems more interested in the movement of its ideas than in the resolution of problems" (p. 148).

Jungian psychology often tells people to live their own myth, though this doesn't mean simply living

one myth, but rather, "It means that one lives myth:
it means mythical living. . ." (p. 158). "Myths do
not tell us how. They simply give the invisible back-
ground which starts us imagining, questioning, going
deeper" (p. 158). In this way our drab lives take on
deeper meaning, another dimension, as we return to the
"same insoluble themes" (pp. 163, 159). In archetypal
psychology, gods are imagined as metaphors for modes of
experience--numinous borderline persons "cosmic per-
spectives in which the soul participates" (p. 169). A
therapist is the one who pays attention to and cares
for "the god in the disease" (p. 194), allowing psyche
to speak through man.

Hillman's view is not one of just humanism, per-
sonality development, or improving society. Instead,
he is an advocate of soul itself and the image and the
imaginal as our way of coming into relationship with
her. This method has particular value for art thera-
pists and we will be discussing in detail the image
and the imaginal further in this paper.

PART II

## Chapter Four:   Implications for Art Therapy

### The Psyche/Soma Split

We have discussed the split between conscious and
the unconscious in the previous portions of this paper.
Another split that occurs due to the non-integration
of unconscious contents is the split between Psyche and
Soma (mind and body).  Psychology has named and begun
to research a condition named alexithymia, which is of
particular interest to art therapists because of the
manifestation of symptoms and a characteristic struc-
ture that requires art therapy before insight therapy.

Since an alexithymic structure consists of a dim-
unition of symbolization, fantasies and impoverished
imagination, art therapy is called for in preparation
for traditional cognitive or insight therapy.  This
structure is apparent in many of the people who are
referred for art therapy.

Since the time of Descartes (1596-1650), human
beings have believed in a mutual interaction between
mind and body, however each entity has been subjected
to different disciplines for study and "cure."  A look

at the dictionary definition of Psyche will help us to
see how this abstract term has come to have many dif-
ferent meanings for modern man. "Psyche: the special-
ized cognitive, conative, and affective aspects of a
psychosomatic unity: mind, including both conscious
and unconscious components" (Webster's Unabridged, 1981,
p. 1832). We are also given another definition: "Psy-
che: the vital principle of corporeal matter that is a
distinct mental or spiritual entity coextensive with but
independent of body or soma: soul, self, personality."

It is interesting to note that since the time of
Descartes, the mind (or soul) was no longer believed to
be the master of the two entities. The body, the phy-
sical or material side of humans, came to be viewed in
a more central manner and empirical psychology has con-
centrated on provable methods to establish the mind-
body interaction.

The Zeitgeist (the spirit or intellectual climate
of the times) of the seventeenth to nineteenth centur-
ies, with its philosophy of mechanism, has carried over
into present day behaviorism. Humanistic psychology
of the twentieth century has at last found us studying
people as complex human begins rather than mechanical
machines. In Maslow's Humanistic psychology, con-
sciousness has been readmitted as a legitimate subject

of study, with Humanistic psychology concerning itself
with all aspects of uniquely human experience:  love,
hate, fear, hope, happiness, humor, affection, respon-
sibility, and the meaning of life.  This is a psychology
of the individual and therefore allows for one's sub-
jective experience (Schultz, 1981).

With the appreciation for an individual's subjec-
tive experience, we find that in the last thirty to
fifty years there has been an increasing overlap of
therapeutic disciplines.  The body (long the province
of the medical practioner), the psyche or mind (which
had been relegated to the psychiatrist or psychologist),
and the soul (the domain of the theologian) are at last
becoming reunited and regarded as interacting and inter-
dependent elements.  Psychosomatic and psychophysical
medicine tell us how emotions affect the disease pro-
cess.  Analytical psychology has become the study of
the soul and its search for meaning.  (Incidentally,
a recent commentary on Freud by Bruno Bettelheim in-
forms us that much of his work was mistranslated in
the English version.  Freud had used the word "seele,"
which means soul in German, but when translated into
English, the word became mind.  [Bettelheim, 1983])
Freud, in a letter to Jung, reportedly wrote:  "Psycho-
analysis is in essence a cure through love" (Bettelheim,

1983, Frontispiece). To continue with this line of
thought, we might note that Jung wrote in 1958:

> . . . it cannot be doubted that the real
> causes of neurosis are psychological. Not
> so long ago it was very difficult to ima-
> gine how an organic or physical disorder
> could be relieved by quite simple psycho-
> logical means, yet in recent years medical
> science has recognized a whole class of
> diseases, the psychosomatic disorders, in
> which the patient's psychology plays the
> essential part." (CW, 11, p. 11)

Jung continues in another passage:

> [Man] . . . is a prisoner of his own psy-
> chophysical constitution, and must reckon
> with this fact whether he will or no. One
> can of course live in defiance of the de-
> mands of the body and ruin its health, and
> the same can be done in regard to the psy-
> che. Anyone who wants to live will refrain
> from these tricks and will at all times
> carefully inquire into the body's and the
> psyche's needs. (CW, 13, p. 346)

Jung also notes that " . . . certain clinical symptoms
disappear when the corresponding unconscious contents
are made conscious" (CW, 8, p. 232)

For years, studies of the mind's effect on the
body have presented hypotheses but little proof to
back them up. The medical model, until recently, had
been afraid of oversimplification and overstatement of
such premises. According to Dr. George Engel, Profes-
sor of Medicine and Psychiatry at the University of
Rochester: "Medicine is moving away from the . . .
very reductionistic view of man that arbitrarily di-

vides him into mind and body" (Hales, 1983, p. 58).

For years, Dr. Engel has advocated a "biopsychosocial"

approach (p. 58). Medical research has shown the dele-

terious effect of stress on the immune system as well

as the attitudinal effect of emotions on disease:

> The literature abounds with references to
> the psyche's overcoming disease, particu-
> larly cancer. Countless case histories
> depict the major role of cancer patients'
> positive attitudes in conquering their
> supposedly terminal conditions. Others
> recount stories of people whose anger and
> hostility toward their disease seemingly
> turn inward to destroy the lesions. (p. 60)

Radiation oncologist O. Carl Simonton, of the Cancer

Counseling and Research Center in Fort Worth, Texas,

has popularized positive imaging as an adjunctive can-

cer therapy.

Thus, though the mind may predispose the body to

disease, it may also help overcome illness. Research

continues on Benson's relaxation method and bio-feed-

back techniques as well as many other correlative

studies to determine the relationship between psycho-

logic and physiologic states (p. 71). Enough scien-

tific evidence has been gathered thus far to give

considerable credibility to the theory that psychic

or emotional distress of known origin as well as that

of unconscious etiology have a great deal of impact on

the human body (p. 72).

## Alexithymia

Of specific interest to psychotherapists as well
as the medical community is a condition named "alexi-
thymia," meaning "no word for emotion." An alexithymic
structure in an individual impairs one's ability to
recognize, name, or verbalize emotions, with the emo-
tions consequently being somatised and experienced as
illness or pain. There is a lack of capacity for re-
flective self-awareness as well as pervasive overempha-
sis of sensory perceptions. These persons tend to treat
themselves as robots or machines. There is a diminu-
tion of symbolization, along with a striking lack of
wish-fulfillment, fantasies, and impoverished imagina-
tion.

An individual with an alexithymic structure is
seldom suitable or prepared for analysis due to an
absence of thoughts relating to inner attitudes, feel-
ings, wishes, or drives. They have a great deal of
difficulty utilizing dream material as they tend to
be overadapted to reality and focused on external pro-
cesses and activities. According to Dr. Henry Krystal,

> The capacity for fantasy-making and sym-
> bolization permits creativity and the
> formation of neuroses. Symbolization of
> a conflict makes possible dealing with
> the cognitive aspect of an affect such
> as anxiety. (1982-83, p. 354)

In the absence of such capabilities, individuals have to contend with the physiological aspects of their affective responses, and thus are prone to psychosomatic illnesses. These persons are often addiction prone and very limited in their self-soothing, self-comforting, and self-gratifying abilities.

Since these individuals do not respond to the insights of psychotherapy or any form of therapy which emphasizes verbal expression and requires a capacity for emotional interaction, Dr. Krystal believes ". . . alexithymia to be possibly the most important single factor diminishing the success of psychoanalysis and psychodynamic psychotherapy" (p. 356). According to him, "The issue of helping these patients to attain a normal level of fantasy-making is of great interest from a theoretical point of view, for in doing it we may discover the cause and nature of the problem" (p. 380).

Another researcher, Joyce McDougall, postulates that alexithymia may be a massive defense against psychotic anxieties. She speaks of an "alexithymic calm" (1982; 1983, p. 390) in lieu of affective reactions to external events in these people's lives. In some respects, these individuals function like a helpless, non-verbal child with the alexithymic part of

the adult personality acting like an extremely infan-
tile dimension of the person's psychic reality. These
individuals

>   remain totally unaware of the fact that
>   they have split off from consciousness a
>   large segment of their inner reality, and
>   that a whole series of fantasies and feel-
>   ings are expelled from their psyche, so
>   that they will not feel them. (p. 392)

D. W. Winnicott, in his book Playing and Reality
(1971), recommends that patients acquire a capacity to
"play" before insight therapy, and Braentigam encour-
ages patients to deal with emotionally charged material
by way of creative expression, drawing pictures, model-
ling with clay, etc. Thus, anxieties, desires, memor-
ies, and also significant persons from the patient's
life become accessible to consciousness (1977, pp. 361-
75).

Benedetti points out that an alexithymic structure
can appear in patients with no somatic symptoms. He
speaks of a "splitting, where "The experience of the
body is largely split, not only from consciousness, but
also from the unconscious" (1983, p. 59). This can
amount to a "splitting" of the body from emotional life.
In Benedetti's studies, he "found a kind of social re-
ality that regards the individual as only an object;
that deals with him or her as a product. This leaves

no open space for his or her symbolic interior life
. . ." (p. 64).

It would appear that alexithymia is a condition
possibly constellated by twentieth century living.
The implications for art therapy, particularly those
therapists of an archetypal, symbolic persuasion is
far-reaching as this condition is present, to one de-
gree or another, in many if not all therapeutic popu-
lations--the elderly, the chemically dependent, abused
or abandoned children, the chronically or acutely ill,
or the depressed, to name a few. Art therapy can aid
these individuals in the creative expression of their
emotional life, thus readying them for cognitive or
other insight therapy. An understanding of symbolism,
fantasy, and the imaginal will assist art therapists
in their work as adjunctive or primary therapists.
Therefore, a discussion of these areas will follow.

Symbolism--Psyche's Language

Symbols can serve a mediating or positive func-
tion. Webster defines a symbol as "that which sug-
gests something else by reason of relationship, asso-
ciation, convention, etc.--a visible sign of something
invisible" (1981, p. 2316).

Margaret Naumburg, in Dynamically Oriented Art
Therapy, has pointed out that there is a fundamental

difference between the personal and the universal sym-
bol as used by the individual.  Universal symbols are
those common to all of humankind, regardless of race
or creed, whereas individual symbols are created by a
particular person and belong to that individual.  The
symbol used by one individual may have an entirely dif-
ferent meaning when used by another person.  Explaining
Freud's interpretation of symbolism, Naumburg goes on
to comment that his psychoanalytic view "ignores the
positive role of visual symbolism in the culture of
man throughout the ages as a fundamental and normal
aspect of human expressions" (1966, p. 28).

We find the positive role of symbols in their dy-
namic living reality.  Jung considered a symbol as an
expression of "something more than its obvious and im-
mediate meaning" (Jung, 1964; 1979, p. 4).  Cirlot, a
symbologist, believes "symbols link[s] the instrumental
with the spiritual, the human with the cosmic, the
casual with the causal, and disorder with order" (1962;
1983, p. xiii).  Symbols, therefore, always point to
the transcendental.

I have previously stated that archetypes, as num-
inous structural elements of the psyche, manifest in
symbols and make meaning possible.  Cirlot establishes
several basic assumptions regarding symbolism.  Two of

these assumptions are: 1. Nothing is meaningless or neutral: everything is significant; and 2. Nothing is independent; everything is in some way related to something else (p. xxxvi).

Cirlot speaks of the "degradation of the symbol" that has taken place in the Freudian school of reductionism (p. xlix). By reducing every symbol to a sexual connotation and an over-intellectualization of the meaning, the symbol is not allowed to live or reflect its more transcendent meaning. Symbols must be seen as a part of a relationship to a whole, and combinations of symbols (series) often express a cumulative meaning (p. liii).

Eliade believes that symbols reveal a world of meanings which are not reducible simply to our historical and immanent experience (1982, p. 131). Because of this, understanding symbolism can enable us to discover the human spirit in the world as well as the mystery of the cosmic rhythm (p. 129).

Borrowing a concept from James N. Powell, in his book The Tao of Symbols (1982, p. 36), we might visualize the inherent meaning in symbols by conceiving of a circle--and yet an incomplete circle composed of broken lines:

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manner. The use of symbols for expression appears
to be a function of the right side of the brain in
most individuals.

## Right Brain/Left Brain

Neuro-physiology has shown that the right side
of the brain is more facile in perceptive, intuitive,
and ... of awareness, whereas the left side is
analytical, sequential, and logical. Both sides are
necessary for complete human functioning and the hem-
ispheres are essentially symbiotic; however, the func-
tion of the two hemispheres is essentially opposite.
There are exceptions. Approximately 5-12% of people

The lines themselves represent signs or the knowables,
those aspects of reality one knows. The spaces be-
tween the lines represent the symbolic, or those as-
pects of reality that remain hidden, more than just a
sign, transcendent, unable to be expressed in any
other way. For different people, the spaces and the
lines will fall in slightly different places according
to their subjective experience (p. 36).

Symbols are used to express the internal language
of music, mathematics, religion, linguistics, dreams,
graphics, as well as art. They offer us a way of ex-
pressing the inexpressible or a way of understanding
abstract concepts that cannot be formulated in a better

manner. The use of symbols for expression appears to be a function of the right side of the brain in most individuals.

## Right Brain/Left Brain

Neuro-physiology has shown that the right side of the brain in most people is receptive, intuitive, and tolerant of paradoxes, whereas the left side is analytical, sequential, and logical. Both sides are necessary for complete human functioning and the hemispheres are essentially symbiotic; however, the function of the two hemispheres is essentially opposite. (There are exceptions: Approximately 5-10% of people have these functions reversed.)

Carl Sagan, in Dragons of Eden (1977), calls the right side the more inferior, primitive, yet creative center of our affective functioning. Sagan's evolutionary view proposes that the right brain will gradually become extinct as do all parts of an organism that fall into disuse. Realizing some intrinsic value in the right brain, however, he believes at this point in evolution, the corpus callosum (connecting the two sides of the brain) is acting as a mediator or synthesizer, responsible for current technological advances. The diagram on the following page depicts the right and left hemispheres, as well as the corpus callosum.

Left hemisphere         Right hemisphere
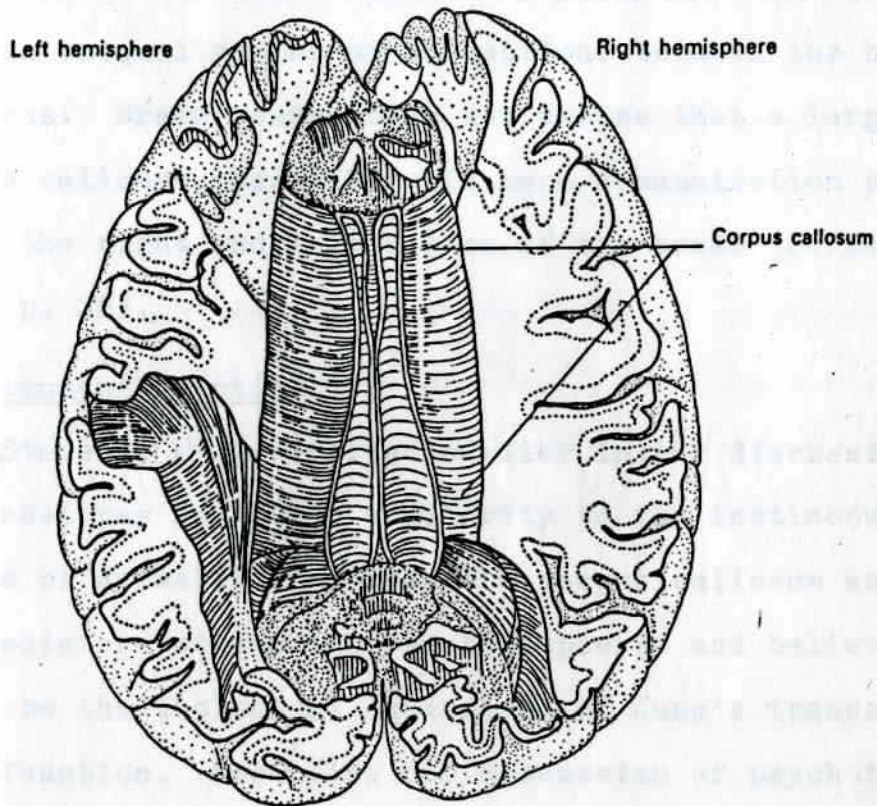
Corpus callosum

(Stevens, 1982, p. 248)

The corpus callosum is an interesting structure from the standpoint that biology assumes it must have some inherent purposeful function. Although this paper is not intended to project a sexist point of view, I can't refrain from reporting that Christine de Lacoste-Utamsing of Columbia University found, after dissecting many human brains as a part of her investigation, that the corpus callosum was larger and more bulbous in women's brains than in men's. After much additional research, she came to the conclusion that

the brains of men and women are physically different with an unequal number of connections between the hemispheres. Brain researchers now assume that a larger corpus callosum means there is more communication between the right and left halves of the brain (Johmann, 1983, p. 26).

## Transcendent Function

Stevens, whom we cited earlier in our discussion of archetypes and their similarity to the instinctual nature of animals, also sees the corpus callosum as the mediator between the two hemispheres and believes it to be the biological equivalent of Jung's transcendent function. Recalling our discussion of psychotherapy from a Jungian perspective, the transcendent function is represented by a symbol emanating from the unconscious, which not only transcends but merges the opposing views of the conscious and unconscious. It serves as a third viewpoint, combining the opposites and leading toward potential wholeness.

In the corpus callosum, as well as in the psychological concept of the transcendent function, left and right are united and the conscious and unconscious processes are balanced and integrated. As art therapists, we can aid in the cultivation and birthing of this mediating symbol for our clients. Again, we are in-

volved with the basic process of creativity, not only
from the standpoint of producing a visible product,
but also in the cultivation of an expanded personality
within the individual. Jungian theory speaks of these
"uniting symbols" as autonomous and spontaneous, lead-
ing to a liberation of inner personality and producing
a unity or rebirth psychologically. Our task as art
therapists involves the recognition and awareness of
these symbols when they appear and the possible trans-
lation of psyche's language.

Mandalas

These uniting symbols often arrive as mandala
forms, showing a typical arrangement and symmetry.
Their basic design is a circle or a square with a cen-
ter accentuated. Traditionally, this symbol has rep-
resented wholeness. However, Jung saw mandalas as
cryptograms (a writing in cipher or code, or a repre-
sentation having a hidden significance), in which he
saw the Self in a process of continual formation and
transformation (Jung, 1965, p. 196; Jung, 1959; 1973,
p. v). The word "mandala" means circle in Sanskrit
and we find this ancient symbol used as a reflective
or meditative instrument in many cultures. From an-
cient Tibetan Buddhism to the use of rose windows in
Gothic cathedrals, these circular forms have been used

for contemplation and at times religious ritual. Jung
found they often appear spontaneously in conditions of
psychic dissociation or disorientation, serving to
center the individual whose world had become confused
(Jung, 1959; 1973, p. 3). He believed their spontane-
ous appearance to be psyche's attempt at self-healing
since mandalas do not appear from conscious reflection
but from an instinctive impulse. As a manifestation
of an archetype of wholeness, they frequently contain
a quaternity or a multiple of four, in the form of a
cross, a star, a square, or an octagon (p. 3). Man-
dalas of Western modern persons are highly individual,
in contrast to the ritualistic, often memorized forms
of the East. Jung sees mandalas as "endeavoring to
express either the totality of the individual in his
inner or outer experience of the world, or its essen-
tial point of reference" (p. 5).

According to Jung, the therapeutic effect repre-
sents an attempt to put together, reconcile opposites
and "bridge over apparently hopeless splits" (p. 5),
serving to produce an inner order (p. 100). Jung
cautions that although even the making of a mandala
may have a healing effect, this effect is only possi-
ble when it is done spontaneously. "Nothing can be
expected from an artificial repetition or a deliber-

ate imitation of such images," according to Jung (p. 5).

Kenneth Phillips, in an article appearing in the journal _Parabola_ entitled "Microcosm, Macrocosm and Mandala," sees mandalas as the visualization of the universe--balanced and undivided. He says mandalas are maps of these relationships of energy and matter, using concentric patterns in their design. This concentric form serves as a symbolic device for transcending the gap between the microcosm and macrocosm. Mandalas serve as a means of understanding the universe and its humans by representing that "things and energy are naturally centered. Opposites per se do not exist exclusive of one another" (1977, p. 81).

From a crystal to a snowflake to the circle of Yin and Yang, with which we are all familiar, mandalas serve to point to our potential for wholeness, for centeredness.
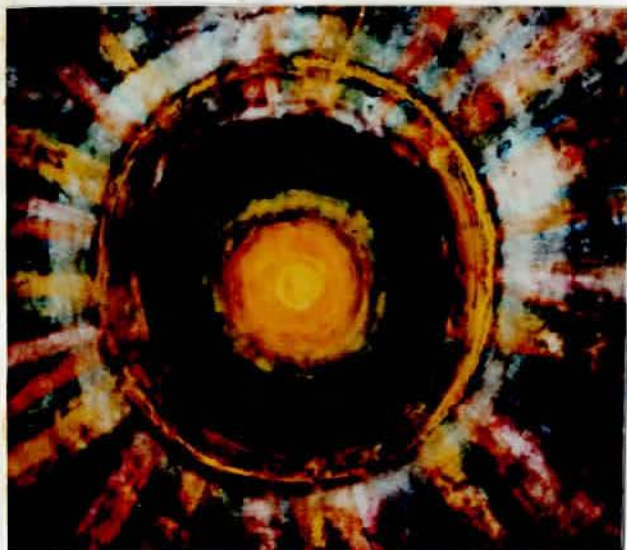
Symbols, in addition to mandala forms, that seem to point to wholeness include any symbolic form which appears to bring together two opposing viewpoints. Examples might include new life from a dead tree, an evil turned good, or any other way of expressing a melding of the opposites into a third outlook that transcends the other two.

To tie this discussion of symbols back to the idea of the archetype and the archetypal, William Blake expresses it very well:

Innate Ideas. are in Every Man Born with him.
Whatever can be Created can be Annihilated:
                                    Forms cannot.
The Oak is cut down by the Ax, the Lamb falls by
                                    the Knife
But their Forms Eternal Exist for-ever.  Amen.
                                    Hallelujah!
                                    (Powell, 1982, p. 66)

Thus, as art therapists, it seems we must reverence the symbolic language of psyche, allow the symbols to live and breathe and have a life of their own.

Chapter Five:  Images and the Imaginal

The History of Image-Making

A capsule history of the use of symbols and image-
making from the primitive to the present day will en-
able us to see the function of symbols for humans.
Many contemporary persons appear to be concerned with
expressing inner or subjective experience, but this
need obviously existed in our ancient ancestors as
well.

Beginning with the first cave paintings of the
primitive, we have assumed that image-making has served
a specific function for human beings.  Gombrich (1950;
1978), an art historian, tells us there is no such
thing as Art but only artists--that is, people who ex-
press themselves through the image.  Primitive artists
appear to have made their images as protection against
other powers or spirits, often animals of prey.  It
is believed that the most likely explanation for their
very vivid and lifelike image-making, on the walls of
the caves they inhabited, was to "work magic" or show
their power by portraying the animal they wished to

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hunt. They often used spears or axes to plunge into the image in the hope that the real animal would succumb to their power.

Art history allows us to look at the impact of the spiritual on art, beginning with this early human and tracing this evolution up to the present time. From the portrayal of animals as powers, on to the portrayal of gods as ruling entities, humans have been concerned with the human soul. The Egyptians made art for eternity, placing it in tombs to provide helpmates for the soul in the afterlife. Their image-making consisted of not what the artist could see at a given moment, but what he knew belonged to a person or scene.

The Greeks, on the other hand, began to use their eyes and discovered natural forms. Socrates urged artists to represent in their work the "workings of the soul" by accurately observing the way "feelings affect the body in action." These feelings were therefore represented in the portrayal of graceful, idealistic bodies with little actual facial expression. Hellenistic art contained dramatic effects showing some affect, but it wasn't until the Romans that more life-like portrait-making began. The Romans believed that "likeness preserves the soul"--even if that likeness was uncomplementary.

The image came under dispute during the early
Christian era, derived from the Jewish law which for-
bade images and considered image-making a sin.  The
split, for and against the image, led to a division
between Constantine of Rome and Pope Gregory the Great
of Byzantium.  Pope Gregory believed images useful in
teaching the people, and with a mixture of primitive
and sophisticated methods, his artists portrayed stor-
ies in image.  At this time, artists no longer checked
their formulae against reality.

Meanwhile, the Orient played with patterns and
forms, using decorative designs as are seen in Persian
rugs.  With the religious influence of Buddhism, a new
approach to picture-making took place, for nothing was
more important to the Buddhist than the "right kind of
meditation."  Art was created by devout artists who
meditated on nature, painted water and mountains in a
spirit of reverence to provide material for deep
thought.  Note that these images were not painted from
nature, but only after studying under a great master
to learn the "correct" forms.  The artists would then
attempt to recreate the mood by putting together images
much like a poet does.  This art, therefore, represent-
ed objectified inner experience, concerned with bal-
ance but limited to a few motifs of nature.

Western art during the Dark Ages went into decline while the Teutonic tribes again used images more like primitive man, to work magic or exorcise evil spirits. As these tribes pillaged and raided most of Europe, other people in monasteries or convents, who loved learning and art, treasured the works of the ancient world that had been preserved in libraries and spent their time illustrating manuscripts in intricate patterns. Some of these people relied on the classical model while other native artists were more original. The unskilled medieval artist, for the most part, drew like a young child, however, when he had no art to copy.

By the twelfth century, traditional symbols were arranged in composition and artists were on the way to a new freedom in conveying the idea of the supernatural without imitating the natural world. In the thirteenth century, the artist wanted to breathe life into his figures and once more began to look at nature, endeavoring to show feeling and emotion. Slowly, artists began to abandon pattern books and draw from life. Giotto was the first to achieve the feeling of air and space in his painting, and consequently he brought a whole new beginning to the history of art.

With the International style of the fourteenth century, the Byzantium mode was seen as stiff, and

artists began to portray the world around them. The Renaissance was the high-point of what Gombrich calls this "conquest of reality," producing such greats as Masaccio, Leonardo da Vinci, and Michelangelo, who wanted to explore the laws of vision. Leonardo, in particular, thought an artist's business was to explore the visible world and portray an illusion of reality.

It is not until the late eighteenth and nineteenth centuries, during the Romantic era, that artists begin to break with tradition and exhibit true self-expression. Later, with this new individualism, we find artists free to paint impressions, to portray human suffering, poverty, violence and passion, and many came to believe that the works of the classical masters were insincere and hypocritical.

To bring us to the present, we find that a contemporary artist is one who wants to feel that he or she has made something that has never existed before. Some mystical or visionary artists attempt to portray a higher truth, and the Surrealists have given us dream-like, imaginative images. Freud believed that art represented an expression of the age, and since the discovery of the unconscious, man has been driven to explore regions of the human mind formerly consid-

ered taboo. With the spread of photography and its consequent representation of reality, many artists now explore alternatives other than the representation of nature. These other methods of expression often originate as inner psychic experience within the individual (Gombrich, 1950; 1978).

## Art Education

As more and more artists have turned to inner experience in their image-making, the public has often felt estranged from these representations. Art educators have been faced with the dilemma of how to teach art and image-making. In Art and Illusion, written in 1961, Gombrich warns against the inborn reactions in man and realizes that man has a twin nature poised between animality and rationality. He does find, however, that expression in symbol is based on some kind of inborn disposition. He further points out that most civilized human beings don't have the dedication or necessary attitude to paint without training. In reference to the inner world, Gombrich believed in 1961 that the image in the unconscious is mythical and useless, and went on to state: "I consider it a heresy to think that any painting as such records a sense impression or a feeling" (p. 385). At that time Gombrich concluded that the purpose of art was to unite

imagination with nature, or synthesize inner and outer. He referred to Picasso, who had come to the time in his life when he could say, "I do not seek-- I find," and admitted that Picasso was exploring, playful, and unrestrained (p. 356).

By the 1970's, Gombrich, in Means and Ends and Symbolic Images, accepts the idea that modern art is indeed portraying the inner reality of the individual. The driving philosophy behind this movement by modern art, which began with the Post-Impressionists who were driven by an inner necessity to express themselves, was articulated by Cezanne when he commented that "Nature is on the inside" (McConeghey, 1981, p. 127).

Howard McConeghey, chairman of the Department of Art Education at the University of New Mexico, expresses the dilemma of the art educator when he admits that the academy methods of the Renaissance are no longer suitable methods of teaching one to render inner psychic experience. As art moves from representing the human drama to exploring the "inner recesses of the mind," we find that colors and shapes are now made to stand for feelings, and perhaps too much training can inhibit these expressions (1981, p. 132). Gombrich makes note of this phenomenon when commenting on the methods of teaching art used by Franz Cizek in the

1940's. Apparently, Cizek realized the charm of child-
ren's imaginative work and encouraged the portrayal of
inner experience. McConeghey claims that "art offers
a key to the mind as well as the outer world" (p. 130),
and believes that modern art seeks to express psyche's
inner experience of primordial or archetypal events,
attempting to clarify imaginal reality. He states that
art educators who attempt to remain with Renaissance
academic techniques do so because such techniques are
comfortable and allow the educators to stay uninvolved
with troubling inner images (p. 132), for these are the
images of the primitive, of the child within, expres-
sions of soul, portraying psyche's depths. McConeghey
combines his understanding of art and archetypal psy-
chology to arrive at a method that is sensitive to the
individual and his or her psychological reality. He
believes we must learn to read the image in its own
intrinsically intelligent speech, allowing the insight
contained within to become apparent itself (p. 135).
He admits this method demands a new way of looking and
a new imaginal consciousness. As an advocate for the
power of this inner image, he calls for an un-rational,
un-logical, un-standardized, un-judgemental way of
seeing. He believes the teaching of art is the one
program in education where a student is "allowed" to

express the unique image of his personal struggle in everyday living. He states: "To be individual means to be peculiar, to be peculiarly what one is, with one's own odd patterns and responses" (1982, p. 313). Furthermore, the expression of this well-shaped image requires all the skill and technique one can muster (p. 313).

An art educator with this kind of attitude toward the individual and toward the inner image represents what we as art therapists might consider the ideal. In other words, the making of art, even in the education of the artist, becomes therapy and therefore therapeutic for the individual.

James Hillman, a Jungian analyst, states in Re-visioning Psychology that "We are all in therapy all of the time insofar as we are involved in soul making. . . . we are all psychological patients and psycho-therapists" (1975, p. xii). With this idea in mind, we are now in a position to examine the implications for the inner image in art therapy.

Images

Attitude Toward the Image. By definition, an image is a "mental representation of anything not actually present to the senses; a picture drawn by the fancy; broadly a conception; idea" (Webster's,

1981, p. 1128). Art therapists have a component not
available to some other helping professionals. We
have the image, or at times we might even say the image
has us. As art therapists concerned with a person's
inner experience, we are invited to explore another
aspect of an individual's reality. The image produced
from within is quite different from that produced from
a stimulus drawing or outer vision. The fantasies or
imaginings that appear on the page are active concerns
of the psyche as no inner image is unimportant in con-
veying some message from psyche about a person's inner
being (CW, 16, pp. 47-48).

Hillman, following Jung, speaks of fantasy-images
as

> . . . the basic givens of psychic life, self-
> originating, inventive, spontaneous, complete,
> and organized in archetypal patterns. Fantasy-
> images are both the raw materials and finished
> products of psyche, and they are the privileged
> mode of access to knowledge of soul. . . .
> Every single feeling or observation occurs as
> a psychic event by first forming a fantasy-
> image. (1975, p. xi)

As our clients give form to the inexpressible, they
are attempting to convey a message concretely and give
meaning to their existence (CW, 16, p. 48). Our atti-
tude toward these images and the messages they are at-
tempting to convey can encourage or discourage psyche.
At times, unpleasant, even primitive or archaic images

appear.   As therapists, we must learn to "befriend"
the image, accepting unconditionally what does come
forth (Watkins, 1981, pp. 116-17).   The possible mean-
ing behind these images frees the individual from the
"nothing but" and allows one to take part in another
reality (CW, 16, pp. 45-52).   This is the act of crea-
tive imagination and helps put us in touch with our
inner-most being, including all of the possibilities
of life.

The Search for Meaning.   From the images of the
small child to those of the adult, we find a search
for meaning, a weighing of possibilities, and a strug-
gle with the opposites.



An eight year old spontaneously depicts Jesus.

A woman in a chemical dependency unit portrays
her struggle with her disease as "The Myth of Sisy-
phus" (the crafty and avaricious king of Corinth, con-
demned in Hades to roll up a hill a huge stone, which
constantly rolled back).

A seventeen year old boy paints Christ.



A young woman draws the fish symbol for Christ surrounded by black on the left and a rainbow on the right.

A fifteen year old boy spontaneously paints a picture representing what he termed a "Sacrificial temple of satan." Another painting by this same young man is said to represent a messenger of satan.
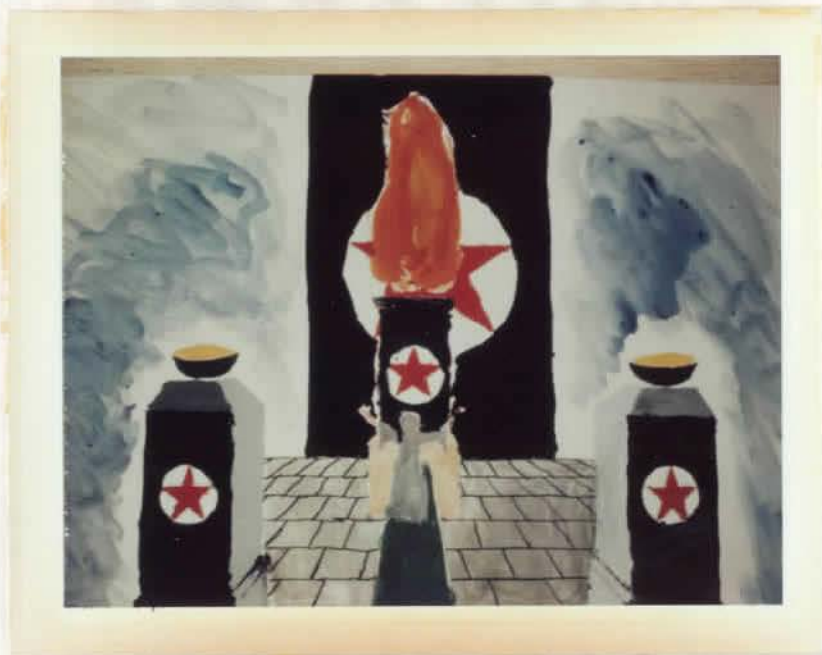
This faceless grim reaper was painted by the same boy.



This quiet, shy, seemingly conscientious young man
appeared on the one hand to be interested in the ther-
apist's reaction to his imagery, and on the other hand,
had a very definite need to converse with her about it.
This kind of imagery carried over into his clay work
as when he sculpted a coffin-like form, a skull, and
a bathroom scene with a head coming out of a toilet.

My conclusion was that he was struggling with
good and evil, life and death, light and dark, etc.,
and the projection of these archetypal images allowed

us to converse about the issues that were troubling
him.  He expressed several times that he enjoyed our
philosophical discussions.

In the illustrations below and on the following
page, two young women depict their struggle with the
opposites--good vs. evil.

Mary Watkins, a psychotherapist, in a paper pre-
sented before the New England Association of Art Ther-
apists in April, 1980, expressed her concern over the
methods used by art therapists in "working with the
image." Watkins specifically states that her ". . .
allegiance is clearly with ways of relating to images
that allow them to teach both patient and therapist
the depth of meanings--historical, existential, myth-
ical and poetic--lived by the patient" (1981, p. 107).
She describes six approaches to the image used in art
therapy:

      1.    The diagnostic approach which we all know
           so well. This is where the therapist asks
           for an image for the clinician's use in

diagnosis, assessment or classification.
This method is primarily used for the ther-
apist's insight into the client and not the
client's insight into his or her own inner
experience. As art therapists, we are all
convinced of the richness of the image to
portray and betray the client's symptomalogy.
Mary Watkins believes "art therapy has be-
trayed itself by letting its diagnostic ef-
ficacy be the only avenue to respectability
within the psychiatric hierarchy" (p. 109).

2. Other art therapists view the unconscious
and its images as dangerous. An effort is
made by the therapist to repress or deny
those images which are disturbing to either
client or therapist. Watkins points out that
our art therapy literature is full of cautions
against evoking inner images from certain
populations (pp. 109-10). In art therapy
training, for instance, we are told to not
evoke "crazy" images from schizophrenic pa-
tients. We are encouraged to get these pa-
tients in touch with reality, our reality--
whatever that may be. John W. Perry and R. D.
Laing have shown some rather surprising re-

sults in work with schizophrenics, particu-
larly adolescents, when they assume a dif-
ferent attitude toward these "unbidden images"
by befriending and giving them voice (Camp-
bell, 1972; 1982, p. 228).

Campbell, the mythologist previously men-
tioned, has found a direct correlation be-
tween the imagery and the hallucinations of
schizophrenics and the utterings and visions
of mystics including the cultural mythology
of humankind since the beginning of time
(p. 224). Campbell sees this imagery ori-
ginating in the realm of the collective un-
conscious, attempting to express itself
through the individual (pp. 226-28). Con-
sider the case of the young schizophrenic
who is locked up and forced to repress this
material; he has no other recourse, in tra-
ditional medical model techniques, but to
deny the imagery and adjust to the thera-
peutic milieu (p. 228). Campbell finds,
"The inward journey of the mythological
hero, the shaman, the mystic and the schiz-
ophrenic are in principle the same; and when
the return or remission occurs, it is ex-

perienced as a rebirth. . ." (p. 237).

Watkins states: "In image work when a person enters into the experience of 'being overwhelmed,' we want not to stop images but to find the one which gives _form_ even to this experience" (1981, p. 110). She suggests we dialogue with these images, asking them what they are trying to tell us, what do they want of us? She believes the art therapist could help the individual express more precisely his or her experience and cautions against rushing to reassure when confronted by these psychic contents (pp. 110-11).

3. In another method used by art therapists, the images are beckoned and encouraged. However, if found not acceptable to the therapist, they are put in a drawer or dispensed with until the therapist feels the client is ready to deal with them. We might ask ourselves--is it the client or the therapist that is not ready to deal with these disturbing images? Watkins cites Kramer's approach in her work with children, claiming that Kramer only looks for the positive in the images as she attempts to cure the patient by ridding him or her of

negative images or only encouraging positive
ones. In her example of Kramer's work, a child
who was molding a gorilla and attempting to
construct a penis for this animal was having
difficulty molding an appropriately sized form.
When the form did not meet Kramer's approval,
the creative work was put aside with Kramer's
conclusion being that the child was not yet
ready to deal with this sensitive issue. Wat-
kins states: "We should draw back from as-
suming what an image is about. If we do not
let the gorilla and his penis remain as the
image dictated, we end up with understandings
of persons that mirror only our 'normalizing'
preconceptions, which have not arisen freely
from the dialogue between the image as it is
and our theoretical framework" (p. 114).
Kramer, in Watkins' opinion, had been too
quick to impose her conception of what a nor-
mal gorilla penis looks like and attempted to
have the child construct one to conform to
her standards. This method has a basic dis-
respect for the image built into it by sub-
stituting one image for another more to the
therapist's liking or by the therapist's re-

jection of the image as presented (pp. 111-15).

4.  The psychoanalytic interpretive approach tends
    to look for the latent meaning in the image
    and the image becomes a story supposedly speak-
    ing of past traumatic events or psychosexual
    issues.  This approach attempts to use Freud's
    notion of emptying the unconscious of its dis-
    tressing contents.  In this approach, imagin-
    ation is devalued by relating it to the inad-
    equacies of reality with the therapist assuming
    that were reality more adequate, the imagina-
    tion would stop its dreaming and fantasizing
    (pp. 115-16).

5.  The curative approach assumes that the expres-
    sion of the imaginal is healing in itself.
    The interaction between the patient and the
    therapist is not the important element, but
    rather the emphasis is on the person's exper-
    ience with the image.  The only obligation of
    the therapist is one of creating an atmosphere
    for the image to occur or for the art to hap-
    pen.  No attempt at insight or integration is
    made by therapist or client and the assumption
    is that art only occurs in the art room (p.
    116).

6.  Having been critical of the first five meth-
    ods, Watkins proposes one whereby we "under-
    stand[s] the particular image which arises
    as the best possible way of representing mean-
    ings as yet unknown or not fully grasped" (p.
    117). Instead of asking what the images mean,
    we ask what do these images have to do with
    the client's feelings and thoughts at this
    time. In other words, we ask questions of the
    images and allow them to speak for themselves.
    Watkins believes that in this way, the image
    becomes an eye through which we can perceive
    and sense. The therapist enables the client
    to interact with the images, observing and
    alert, not only to the literal image but to
    the entire "person" of the client. The ques-
    tions and suggestions aimed at the image allow
    the individual to begin reflecting on the
    images and for them to become a part of the
    person's living reality (pp. 116-25).

My work with art therapy clients done on an indi-
vidual basis often parallels Watkins' preferred method.
I arrive at this way of working due to a belief in
psyche's self-healing potential. The following series
represents the paintings of a sixteen year old girl,

done over a four-month period.
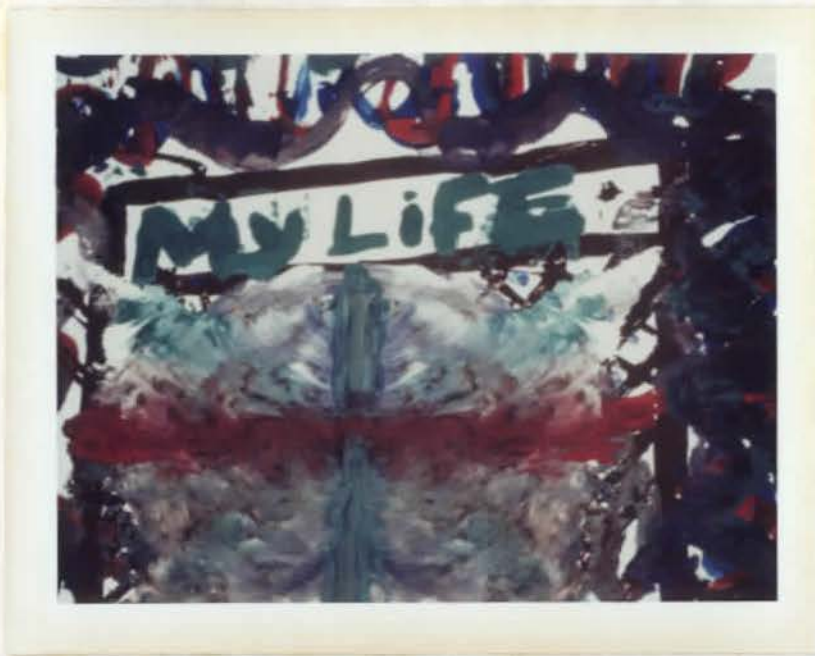


1.  This photograph is an image of the way in
which K. portrayed her life before I began working
with her. The painting is done in muddy colors and
is generally muddy, brown, and confused. The same
day, K. painted another picture representing how she
would like her life to be. Drawing on this second
picture, in my subsequent sessions with her, I pointed
out the symbol of the bird as obviously an important
symbol for her and suggested she work with it and see
what the bird had to say. K., a 16 year old girl in
a home for abused and/or delinquent children, had
every right to want to be free.

2.     This second picture represents an "as-if" situation, strictly imaginal because there was no way K. was going to be free (under the system) at this time in her young life.

3.   For our next session, I produced some fea-
thers from an old feather duster and suggested that K.
portray the bird in some manner.  She began tearing at
the feather duster, dismantling all of the feathers
and gluing them to a black background.  She explained
that the bird was dead and could not be resurrected.
A dialogue ensued about this bird, how he felt, and
how he got in this condition.  K. explained that the
bird had been conned into believing people and coming
into this dark cave, now was dead and no longer be-
lieved people.  She said no one cared about the bird
or his present situation.  I then began the dialogue
of "what if."  What if there were birds that were will-
ing to help and understood the bird's present plight?
We talked about faith and a need to believe in some-

one or some thing to give ourselves meaning.



4.   This picture represents my dialogue with K.
through my own painting to show her the possibility
that there were, in fact, other birds who cared and
might come to help her.  At the close of this session,
K. denied this as a possibility but said she would
think about it.

5.    The following day in an open art session, at
the suggestion of another art therapist, K. completed
the picture for this other therapist.  She added a sun,
a flock of birds, and the sky.  I asked K. if she felt
better with the new addition to her painting and she
said, "Not really."  Several weeks passed where K. was
allowed to work through this same issue in sand tray
pictures (which will be discussed later).  Again the
bird continued to appear as buried in the sand, until
one day he came out of hiding in the sand tray and
perched in a tree.  K. was beginning to feel better
about herself, although her mood vacillated from day
to day.  When she found I was leaving, she painted the
picture on the following page.

6.    K. again asked for the feathers from the
feather duster.  She did not want me to see what she
was painting until the end of the session.  She then
presented me with this bold, free-standing bird and
said she wanted me to have it because I had helped
her realize another side of herself.  We hugged and
departed tearfully, after I thanked her for this gift.
The point I am trying to make is that the bird was
allowed to have its say and to become, having an im-
pact on both therapist and client.

An alliance is formed between the therapist and
the client in the dialogue with the image which allows
the image to work out its own solutions.  Watkins be-

lieves the images "describe different ways of being in
the world (and different worlds to be in)" (1981, p.
123). In their own way, similar to that of the dream,
they describe the world of the imaginer. When the
therapist is invited to enter that world as a parti-
cipant but not a director, the images have the power
of healing. When befriended, they befriend.

A belief in the inherent creativity within each
of us and the self-healing mechanism of psyche allows
us to participate in the journeys of our clients as
mutual discoverers.

> There is that which precedes
> heaven and earth
> It is formless, nameless.
> The eye cannot perceive it.
> To speak of it as mind or Buddha
> is inexact
> then it becomes again
> something in our imagination
> The Tao
> cannot be expressed in words.
>
> Dai-o-Kokushi
> (Franck, 1976, p. 85)

## The Cultivation of the Imaginal

We have been talking about a psychology of the
image that begins in the process of imagination. Ac-
cording to James Hillman, this imaginal process serves
as a process of soul-making, giving us a viewpoint
toward things which mediates between the doer and the
deed, the person and the event. The process, according

to Hillman, makes meaning possible, deepens events
into experiences, is communicated in love, has a re-
ligious concern, relates us to the temporary aspects
of our existence, and makes possible experiencing
through reflective speculation, a "mode which recog-
nizes all realities as primarily symbolic or meta-
phorical" (1975, p. x).

How, then, as art therapists do we cultivate this
process within our clients? We learned in the last
section that the attitude toward the imaginal is of
prime importance in allowing the image to appear. An
attitude of unconditional acceptance allows the ego to
step aside and not become the ruler or judge of what
appears from the unconscious. According to Hillman,
there seems to be a natural pattern or archetype of
the imaginal (p. 41). When beckoned, this pattern
emerges. If we allow psyche to be the projector, we
can come into relationship with the figures that psyche
is projecting. Hillman's psychology refers to this as
pathologizing or looking for the god in the disease or
symptom rather than in the individual. This amounts
to allowing psyche to project the mythical person re-
sponsible for the feeling or dis-ease.

Since imagining is not the work of ego, but of
psyche, the process is not one of training the person-

ality or of mind control. These are methods used at
the expense of the images of the soul (Hillman, 1975,
pp. 38-39). As noted earlier, Hillman sees fantasy as
the ". . . soul's last refuge of dignity" (pp. 39-40).
He advises letting the images work upon the individual
(p. 40), since we can do little exploration of the ima-
ginal until we have overcome egocentricity. By real-
izing that this "me" is truly collective, ego begins to
drop away. Therefore, personality is imagined in a new
way: I am a metaphor enacting multiple personifications.
This soul which projects me has archetypal depths that
are alive, inhuman and impersonal. As Hillman puts it,
"My so-called personality is a persona through which
soul speaks." I am the carrier of soul and soul makes
herself through me an "as-if" being (p. 51).

With the de-valuation of the ego, we are in a
position to envision some of these other aspects of
soul. We find soul is vulnerable and suffers in ima-
gination. As Hillman says, "The cooking vessel of the
soul takes in everything, everything can become soul;
and by taking into its imagination any and all events,
psychic space grows" (p. 69). Hillman emphasizes:
"The deeper we know ourselves and the other persons
of our complexes, the more we recognize how well we,
too, fit into the text book sketches of abnormal psy-

chology" (p. 71). This represents our human condition
as partakers of life and psyche's reality.

As stated earlier, since the time of Descartes,
the reality of the soul has been denied by the separa-
tion of form and matter. Psyche was forced to turn to
perception and reasoning along with methods of measur-
ing these while memory and imagination were abandoned
as superfluous. Romanticism, as we know, began the
reestablishment of an emotional sensitivity and there-
fore allowed the workings of the soul. Gilbert Durand
speaks of soul itself as made for another world, a
larger world beyond the realm of the immediate senses.
Imagination is a way of experiencing this other world
of reflective thought and intuition. By imagining, we
are taken into another time and another place full of
mythical figures (1971, p. 90).

Dreams allow us the best available access to this
other world, for in dreams we are experiencing "active
images" beyond time and space, more akin to eternity.
Durand, commenting on the work of a fellow Frenchman,
Bachelard, tells us,

> Bachelard came to discover . . . images
> are dynamic matter derived from our active
> participation in the world and constitute
> the spiritual "flesh," the efflorescence
> of what is most profoundly felt and expres-
> sed by man in his innermost self. (p. 92)

Bachelard, a professor of Philosophy of Science at the
Sorbonne, elevated poetic imagination to a position

equal with scientific knowledge. As active images of
dynamic matter, present in the unconscious, their goal
appears to be conscious experience (p. 92). On the
following four pages, we see these active images pre-
sent in the first scribblings of young children; these
images soon become patterned circles.

NICKI

AGE:
20 MONTHS
11
APPLE

104
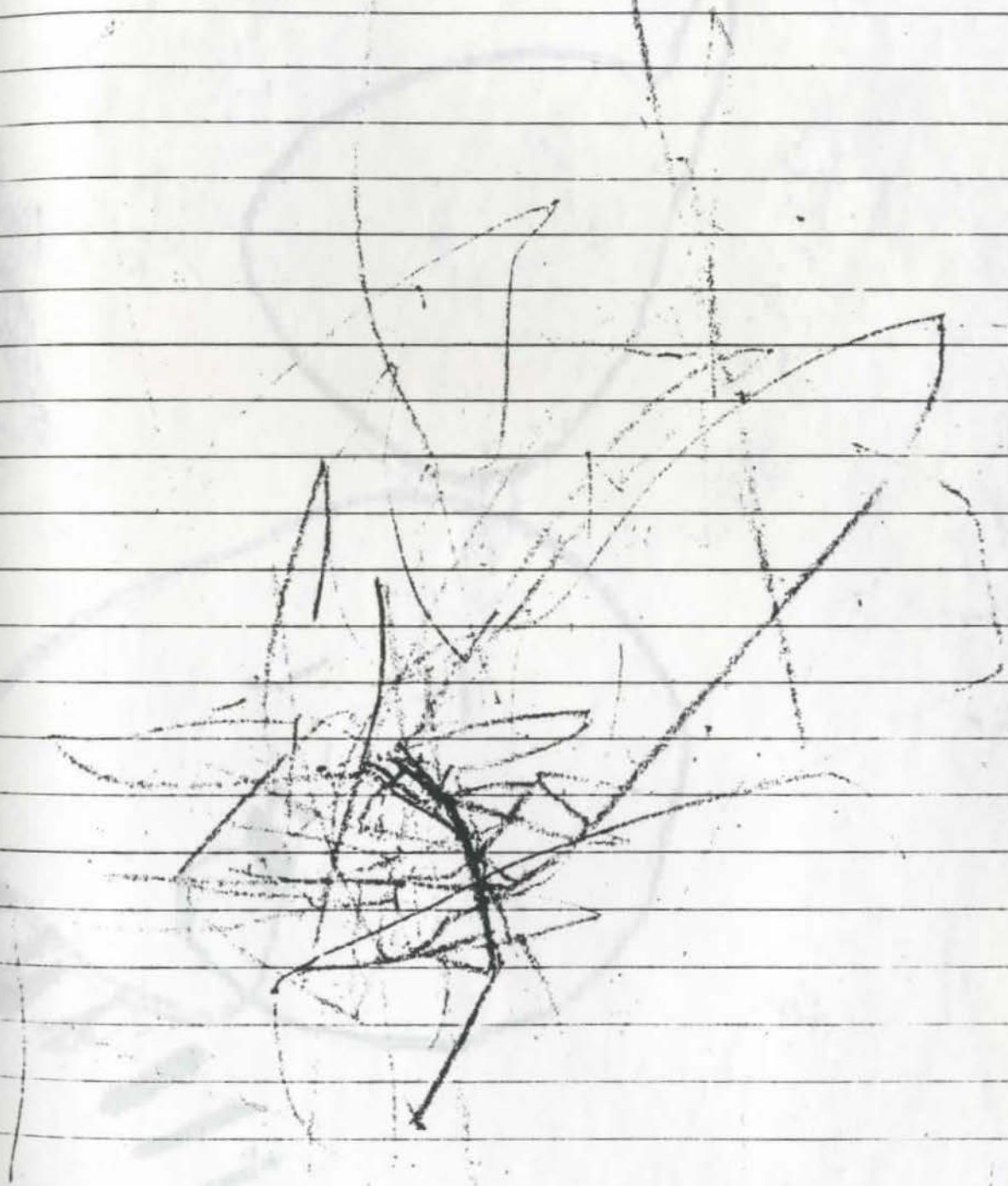
NICOLE

NICOLE

From these basic circles, children soon move to ... this "doing the particular" world, which consists of ... head and hat, as children ... the form of their bodies. ... It ... for adults to recognize and imagine, they must return to the imagination of childhood.

... Especially with my own children, I often wish again the inhibitions ... the child sees by and images at a different distance of his world. We too often ... aware of internal noises within ourselves that at ... time could be ... to push and refuse or to doubt. I ... no one looks too closely simply because the feelings ... of the child, but where I am what they draw this child ... ... all. He wonders to himself may speak of its world ... as adult. When he learns to use speech I allow the use ... to speak and do this ... the personifying of an imaginary figure of nature is more different from itself ... their natural shape and to ... to draw oneself as a ... ... me, to speak. In personifying, these fig ... that they represent a characteristics present with ... the individual. When asked to appear on the page ... ... to express, they action communicating a life and ... personality of their own, as seen in the following ex ... amples.

From these early circles, children soon move to imagining the present, their world, which consists of mom and dad, as well as the monsters of their dreams. In order for adults to envision and imagine, they must return to the imaginings of childhood.

Personification. In my work with clients, I often speak about the "child within." This child can be imaged as a divine child or as an adult. We are often aware of an autonomous child within ourselves that at times seems to want to rant and rave or be heard. I do not invite the client merely to draw the feelings of the child, but rather I ask that they draw this child in all its meanness so that it may speak of its hurts or needs. Once out there on the page, I allow the child to speak for itself. This personification of an imaginary figure of psyche is much different from projective drawings where one is asked to draw oneself as a house, tree, or person. In personifying, these figures actually represent sub-personalities present within the individual. When asked to appear on the page and to speak, they oblige demonstrating a life and personality of their own, as seen in the following examples.

The "child with-in" a 38 year old woman

The "child with-in" a 26 year old woman

The "child
with-in" a
49 year old
woman
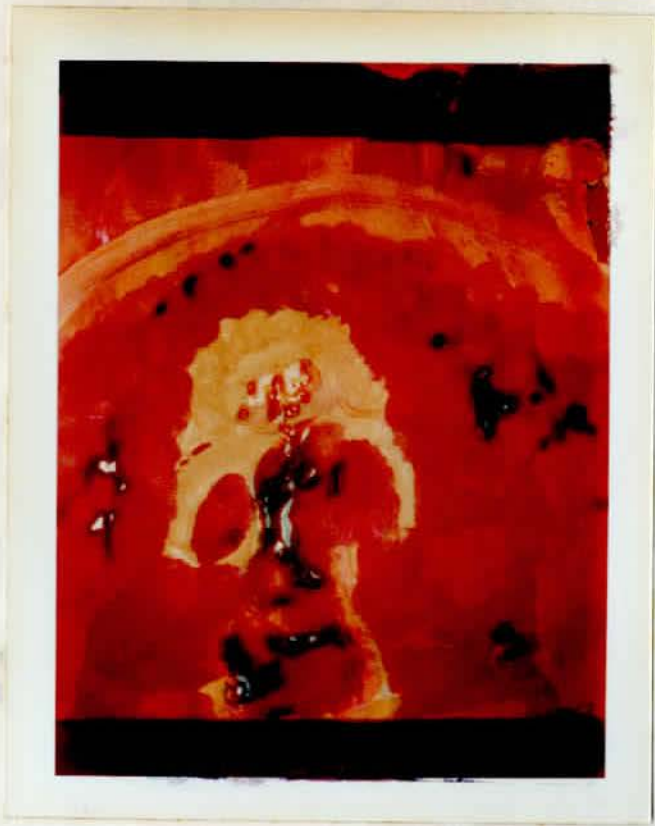


The "child
with-in" a
16 year old
girl

The "child
with-in" a
50 year old
man

Once these figures are out there on the page, they
are then ready for relationship with us.  Often, images
appear that objectify feeling states and thus allow
verbalization about those particular emotions.

At times, I encourage a woman to get in touch
with her own feminity.

The Feminine



She is------because she is gentle
Her limbs soft and fragile
Children seek pleasure from her fuzzies
Parents use her to switch and discipline with
She cries out when she is shaken
When the wind plunges her downward
She is flexible and can bend
She is pruned by pain so that she might grow
Her trunk is quite sturdy though, able to stand
                          the harsh winds
She has roots that keep her in tack at all times
She cries and screams out in pain
She smiles because she knows she is strong
She is a weeping willow tree------
She is me.

At some point in therapy, we often explore what
the individual's divine center might look like--the
mellowing, calming, and meditative part of oneself.

The preceding images seem to convey a message of
their own to both client and therapist. When they are
allowed to appear, they often lead toward further dia-
logue, reflection, and awareness. Because they have a
"life" of their own and are autonomous objectifications
of psyche, the client is not asked to identify with the
image but to learn from it. In an individual suffering
from a psychosis, the person has already identified
with their images and thus has lost touch with con-
scious reality. (Such individuals have already been
innundated by the unconscious.) The method proposed
for "working with the image" is suitable for someone
who is capable of developing some insight at this point
in time. In a sense, one must be capable of living
with the image psyche has created.

This method is not traditional active imagination,
which is a special technique used by individuals in the
course of a Jungian analysis or later after analysis.
In this latter technique, devised by Jung, images are
not called forth, but instead appear in a half-dream
state with no third party present (Humbert, 1971, pp.
101-14).

Jung made a distinction between imaginative ac-
tivity and the technique of active imagination: "Fan-
tasy as imaginative activity is, in my view, simply

the direct expression of psychic life, of psychic
energy which cannot appear in consciousness except
in the form of images. . ." (CW, 6, p. 433). A ther-
apist using imaginative activity should have exper-
ience in working with his or her own images and un-
conscious material. Suggestions and methods of "get-
ting in touch" with your own unconscious material will
be discussed later in this paper.

## Sand Play Imaging

Another method I have found quite successful in
cultivating the imaginal in my clients involves the
use of a sand tray and miniature figures. The use of
the sand tray as a therapeutic technique was begun in
1928 by Margaret Lowenfeld at the London Institute of
Child Psychology. Lowenfeld, who was influenced by
H. G. Wells and his book Floor Games (1911), developed
a therapy she termed the World Technique. This term
originated when the children who came to use her sand
trays and miniatures referred to them as the "world."
Dora Kalff (1980), a Jungian analyst from Zurich,
Switzerland, is largely responsible for popularizing
this method of therapy in the United States by lec-
tures and seminars which she has given on the West
coast.

The sand play technique is an excellent method

of reaching the "eternal child" in both the child and the adult as it provides the necessary tools for symbolic play, thus appealing to the childhood aspect of the collective psyche (Stein, 1982, p. 108). Jung reminds us:

> The child notif represents not only something that existed in the distant past, but also something that exists now: that is to say it is not just a vestige but a system functioning in the present whose purpose is to compensate or correct, in a meaningful manner, the inevitable one-sidednesses and extravagances of the conscious mind. (CW, 9i, p. 162)

Jung himself provided a model for the use of this method which he used in the resolution of his own midlife crisis (Jung, 1965; 1973, pp. 170-99).

When offered such items as miniature people, buildings, fences, modes of transportation, and animals, in addition to objects from nature, the individual does indeed create a semblance of his or her own psychic world in symbolic form. With this constellation of the child archetype, the child who has not been allowed to play or the adult who has lost touch with the "child within" becomes captivated by his or her own and psyche's imagination.

Sand Tray Objects

Essentially the client, child or adult, is invited
to make a picture in a sand tray which measures 23" x
23" x 4". This dimension allows the individual to use
the tray without the need to move his or her head from
side to side and also places limits or boundaries on
the activity. Ideally, the individual should be offer-
ed the choice between two trays--one of wet sand and
the other dry. Clients seem to have a very definite
preference regarding the feel or manageability of the
sand, depending on their personal idiosyncracies. The
picture is made in the presence of the therapist, who
must be attune to the process of the creation as well
as to the finished picture. For the process to be ef-
fective--and something other than just playing in the
sand--there must be a therapist to "receive" the image
and take part in a meaningful dialogue about what has
been portrayed, if the client desires this exchange.
Children are often quite willing and eager to tell a
story about the picture they create.

The image that appears in the sand is often an
exciting and dramatic portrayal of the individual's
psychic conflicts. Remember, the person has chosen
the images or symbols that are meaningful to him or
her from a wide assortment of possible choices. Often,
the individual's predominant psychological problem will

appear to be played out in the first sand tray picture, which often reveals the possible archetypal configuration inherent in the conflict (p. 32). Although a background in the possible meaning of symbols is helpful to the therapist, only the individuals who create the sand world have access to the experience of actually creating and only they really know what they may have meant by the symbols used. The therapist takes part as an engrossed observer, ready to engage the client in active imagination or amplification of the symbols if the occasion arises. Many times, however, it is as though there is a secret communication between therapist and client and there is no need for verbalization or further amplification. The unconscious seems to respond to the therapist's attentive attitude by producing change and growth in subsequent pictures created over time.

The sand tray is an excellent diagnostic tool; however, its main efficacy lies in its inherent ability to objectify psyche's needs and lead toward healing. Diagnostically, the therapist can observe the ego developmental stages as proposed by Neumann in The Child (1973). These stages are: 1. the animal, vegetative stage; 2. the fighting stage; and 3. the adaptation to the collective. The figures and other

elements chosen for use in the tray by the individual seem to demonstrate just where that particular ego is in the task of differentiation (Kalff, 1980, pp. 33-34). Dora Kalff, in her book Sandplay, finds that the children referred to her primarily have need of a realization of the Self (see pp. 9-10 and 39-41 of this paper). Kalff finds these psychologically injured individuals have a faulty connection in the ego/Self axis and her goal is the restoration of this connection. In essence, what she attempts to do is to help connect the client's conscious ego to his or her deeper feeling center "to that eternal center of spirit which has always been the care and sustenance of man" (p. 6).

By providing a receptive container and a free, protective space, Kalff becomes a friend to the unconscious, allowing the transference to aid in the therapeutic relationship and subsequent connection with the Self.

The symbol of the circle appears as a prefiguration of wholeness as it is formed in the sand by the child or adult. "The circle is not only a geometric form, it is also a symbol that brings to light something which lives invisibly in man" (p. 29). It seems to represent the ideal of man and the soul (pp. 24-25).

A partial circle sand picture made by a five year old. The circle surrounds a medieval castle. Note two snakes at left and two knights approaching castle.

In Kalff's opinion, the manifestation of the Self, although appearing in many different forms, is quite often represented by the circle. When this symbol appears, she believes it to reveal the beginning of healthy ego development. Preceding the circle, Kalff finds that the square appears when wholeness is developing (pp. 24-25).

With a knowledge of archetypal configurations, the therapist can be witness to practically any archetypal pattern known and unknown to humans. We see, for example, archetypal family situations involving incest or rape, mother complexes, scenes of aggression and chaos as well as scenes of spiritual concern.

These archetypal dramas appearing as objectified con-
tents of the unconscious begin to lose their power or
frightening aspects once produced in the sand tray (p.
75).

Some examples along with brief explanations might
help explain the process, although this potent tool
for healing cannot be adequately talked or written
about.  It can only be experienced by both therapist
and client, for when we witness psyche's symbolic lan-
guage speaking through the sand tray and see the trans-
formation of a personality, only then do we believe in
the self-healing mechanism inherent in psyche.



Psyche's self-healing mechanism was revealed to
me early in my use of the sand tray process.  An eight

year old girl was referred to me for sand tray therapy.
She had been the victim of incest and was now residing
in a home for abused children.  The picture on the
preceding page represents the end of a one hour ses-
sion with her, during which time she recreated the
incestuous scene by using a large dinosaur and a small
black girl child.  She played the scene over and over
in the sand, including a small black boy representing
her brother.  After finally putting the dinosaur in
jail, she asked if she might make one last picture.
I readily agreed.  (I do not have documentation of
the preceding pictures since it seemed important not
to stop the process that was occurring in the sand.)

The final picture (shown on p. 126) was made after
she first made a circle in the sand.  She then picked
a dove, a creche scene, three angels, a church, a gin-
gerbread house, a small castle, a decorated tree with
another dove and two wizards inside the circle.  She
then invited the others in the room to see the picture
she had made.

These next two pictures were done by the sixteen
year old girl whose bird images were shown in the pre-
vious section.  These sand tray pictures were made by
her in sessions when she did not choose to paint.  The
first shows a child in a deep abyss and a black man on

the ground dying with a black woman extending her arm
to him.   The bird was used in the sand tray also but
was buried in the sand.



In the second sand picture of the series (shown at the
top of p. 129), the bird comes out in the open (in the
upper right hand corner).   Houses are fenced off and
crosses are placed in front of each--including a cross
in front of the jail.   She explained that she liked
sanctified places.

The next picture (shown at the bottom of p. 129)
shows animals, which represent the instinctual side,
carefully fenced off in a square area.   Two women sit
in front of a house watching children at play.   A big
black bull can be seen in the lower left hand corner,

fenced off by himself. Her explanation about this bull
was that when he broke loose, the entire scene would be
in ruin. Again, the bird symbol is used in a tree in
the lower right hand corner.

Another sixteen year old girl depicts a fenced
pentagon containing domestic animals and farm animals.
The pentagon is guarded by two women (the mothers).  In
each of the four corners she fences off snakes and other
vicious animals.  According to Dora Kalff, it is quite
common for teenagers to be concerned with their animal
natures and to attempt to control the instinctual side
of themselves.



In the next picture we see a drama played out by
an eight year old black child who seems to be depict-
ing a segregation issue by a large blue area, repre-
senting water (in circular form), some sea shells, a
white family altogether on one side of the water and
a black family on the other.  She explained to me that

they didn't like one another.



The picture below was done by a fifteen year old
boy.  He said it represents the chaos after a hydrogen
bomb.  The black area is a large hole, and there are
many buried objects in the sand.  One lone survivor
(himself) stands on a large rock in the upper left
hand corner.

The next series was done by a fourteen year old
girl with a mother complex.  In the first picture, the
mother and daughter are standing in front of a house
in the lower right hand corner.  Three graves, indica-
ted by three crosses, are shown in the upper left hand
corner.  Horses are fenced in carefully in the upper
right hand corner.  E. T. is standing in a barn.  She
had attempted to construct a walkway from shells be-
tween the barn and the house.  There is a car and a
train barely visible in the picture.  A few days after
this picture was made, this young girl "ran" from the
children's home to return to her mother.



A few days later, although very despondent, she agreed
to return to the home.  She had been described as sui-

cidal and her paintings and subsequent sand tray pic-
ture show her confusion.

    This chaotic sand tray picture was made after her
return to the children's home.  She filled the sand
tray with every object representing good and evil that
she could find.  The picture is one of chaos and dichot-
omies.  Her explanation was that there is so much going
on in the world, but people are too stupid to notice.



    During the next few weeks, she seemed resolved to
her fate and was actually in a better mood than usual.
She spoke of the future and constructed a tree from
clay to give to her mother as a present.  Her paint-
ings became almost black, however, with very little
color and no form.

She subsequently made a very real suicide at-
tempt the night after making the sand tray picture
shown below. It is still quite chaotic, but only the
good and happy, light, bright objects were shown. She
used three candles instead of three crosses, green
trees, flowers, and covered the entire tray with sea
shells. A creche scene, baby angels, and E. T. again
appear. What was psyche telling us?

The sand tray tells its own story, but many times
we are unable to decipher the message. The young girl
did call for help after taking an overdose. Only she
may know what she meant by the picture in the sand
that day.

The few examples just shown were selected to provide a "feel" for the sand tray. They, of course, do not represent case studies where there was a resolution due to the therapy. Changes in the sand tray pictures take place over time and reflect the psychic state of the individual. I have found it most useful as an adjunct to other kinds of imaging in order to supplement painting, drawing, or claywork. Since it has the element of "play" built in and the objects are provided, this method serves a very special usefulness when a client is just not in the mood to create using other mediums. I have never seen this method fail to stimulate the imagination of child or adult in some form.

Additional references can be found in the bibliography which further explain the method and offer case studies. Again, however, I would encourage a therapist who plans on using a sand tray to use it yourself. Allow psyche to speak through you by creating forms in the sand. Only then can you come to understand its mystery and possible meanings.

## Other Ways of Cultivating the Imaginal

The sand tray has been described as a tool for the exploration of the imaginal. Other methods I have used involve any device that will aid in putting the

individual in touch with his or her innermost being.

Music. For instance, I play music during sessions with clients. The music I use includes environmental music of the sea or woods, or classical music that sets a contemplative mood. For specific music that I have found helpful in creating a stimulating, creative environment for cultivating the imaginal, a list can be found in Appendix A. Those listed are but a few of my favorites and also have proven to be favorites with clients, particularly adults. Often, however, music of this nature is received well by adolescents when used in individual therapy.

I play the music softly after inquiring if the client objects. Certain music can be powerful and over-stimulating to some individuals or, at times, people are very distracted by its use. I try to be sensitive to the individual or group and discern when music is appropriate and also to sense what type of music fits the particular therapeutic situation.

Poetry, Fairy Tale, Myth, or Inspirational Short Story. I also use poetry in my therapeutic work in an attempt to reach unconscious levels of psyche. The inspiration of an author or poet often has a way of reaching parts of us that are unattainable in any other way. Poetry is almost like a confession, the utterings

of one soul to another soul, and serves to link us to the interiority of the author or poet, possibly stimulating our own unconscious. I draw from a number of sources of both ancient and contemporary poets for this stimulus.

At times, a fairy tale, myth, or inspirational short story will spur the imagination. A list of some I have used can be found in Appendix B. Again, these are just a few of my favorites and serve to give an idea of the type of material used. These are used very much like poetry and usually used only as a short inspirational spark to touch a deeper level of experiencing.

Koans. Buddhist or Zen koans (a paradox used as an instrument of meditation) also serve as stimulus to greater awareness. I have used these in group situations, giving each member of the group a koan, asking that they think about it, meditate on it, and then portray what they believe the message to be. On the following page, we can see an example of a koan and clients' responses to it.

Koan: What the caterpillar calls the end of the world,
the master calls a butterfly.



A butterfly emerges from its chrysalis, painted by a
young woman near the end of her alcoholism treatment.



A full butterfly on a many-colored background.

Themes. Also in groups I have used themes, such
as the metaphoric process of the butterfly, asking that
each participant think about and portray what part of
the process they are in at the time. Another theme I
have used is the Journey of Life, where I--along with
the group participants--portray our journey of life and
dialogue with one another about that journey thus far.

As you will discover in the section of this paper
on the therapeutic relationship, I encounter my clients
as just another person on a journey, and I have learned
over time to disclose my thoughts and innermost feel-
ings about that journey. This disclosure seems to aid
the client in opening up to deeper parts of him or her-
self.



Journey of Life

Nature. Since soul is pure nature, I rely heavily
on nature for stimulation in my personal life. This
keeps me in touch with the very ground of my being. I
bring nature articles to sessions for stimulation, to
be felt, looked at, and experienced. In my work with
a group of rebellious, behavior-problem adolescent
girls, the bringing of ferns and other foliage from
my woods stimulated them to create, for the first time
as a group, a mural and subsequently write the follow-
ing poem.



```
When the day is gone and the sun light ends
        and when all the wild life begins
The lady-bugs peep when you're in your sleep
        and the firefly flies
High into the sky
The trees wave gently and the birds sing sweetly
        and around the corner is the moon
Watching the fork run off with the spoon
This is what happens when the day is gone.
```

This was the first time that this group of five abused adolescents produced a collective, creative piece of work. In so doing, they achieved a tremendous feeling of accomplishment when the mural was hung in the entrance to the institution where they reside. Symbolically and archetypally, they displayed their sense of the feminine by portraying and writing about the eternal feminine symbols of the night, the trees, and the birds: pure nature.

These are just a few of the ways I have reached myself in my experience of life and cultivating the imaginal. I have found they have value for me as well as my clients. The most obvious method I use for myself that comes from a Jungian perspective is the use of a dream journal, dream analysis, and journaling. These methods, however, require some knowledge and personal use by the therapist before they can be adequately explored with clients.

A Jungian-transpersonal approach to art therapy implies a respect for psyche and psyche's language. You will utilize methods that "feel" right to you and the client you are working with. Your procedure will vary with each individual. The examples given represent some of the ways by which I have reached clients in psychotherapy. There are no full case studies of

any one individual, as a case study involves a reso-
lution of some kind (either progression or regression).
Therefore, my examples are limited in scope and treat-
ment.

The kind of psychotherapy I have been describing
is personal and private--much like a confession.  The
images used as samples are products of psyche:  soul
images.  They reflect each individual's struggle in
the process of life.  Psyche seems to be more interest-
ed in movement than resolution (Hillman, 1975, p. 148).
The images have a way of speaking for themselves from
an extended unconscious ground.

Joseph Zinker, in Creative Process in Gestalt
Therapy (1977), recognizes this extended unconscious
ground when he too refers to archetypal ideas and im-
ages (p. 50).  Zinker believes that if Gestalt psychol-
ogy is to survive, it must take cognizance of our
archetypal origins (pp. 19-20).  In the last chapter
of his book, he speaks of what he calls a Castanedian
vision (from the works of Carlos Castaneda):

> In Gestalt therapy, we start an encounter
> seeing the client clearly at his surface.
> The surface alone can tell us a great deal.
> It contains many hints about the person's
> interior life.  Castanedian vision makes a
> creative leap beyond this initial visual
> encounter.  It cuts through the person's
> surface into his center, his essence.  It
> is as if my own center becomes a powerhouse
> of light, of clarity directed toward the

> other person's center. . . . Intuition is
> not guided by hard and fast principles;
> rather, it emerges from an interior well
> of archetypal wisdom. (p. 258)

Intuition or Castanedian vision in the therapist allows one to tune into feelings and images within others which are also inside of the therapist--perhaps only on a fuzzy, undifferentiated, or archetypal level (p. 266). Zinker believes "these visions can be imagined as transpersonal genetic recordings in the brain cells" (p. 266).

Jung and the Gestaltists seem to be in agreement as to this extra dimension involved in psychotherapy. The basic difference is, as I see it, that Jungian/ Transpersonal psychotherapy goes beyond the feelings, beyond the surface, and attempts to reach the individual at his center, his essence.

Chapter Six:  The Therapeutic Relationship

Or Fellow Travelers on a Journey Through Life

In a previous section, I referred to Kalff, who
creates a receptive container and a free, protective
space or "temenos" in which therapy can occur.  I also
referred to Zinker's statement that Castanedian vision
helps cut through the client's surface into his or her
center or essence.  Both of these statements lead into
a discussion of the therapeutic relationship in art
therapy as I perceive it.

Art therapy has long argued the question, "As
therapists, are we most concerned with process or pro-
duct?"  For me, there is a third component to be con-
sidered, which involves psyche itself.  I believe that
by the therapist providing a receptive, protective
container and befriending the unconscious in an indi-
vidual, this third component comes into play and this
is what Zinker is touching on when he speaks of Cas-
tanedian vision.  This kind of seeing, awareness or
vision is not only made available to me as the thera-
pist in my relationship with a client, but it is also
made available to and partaken of by the person I am

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working with. We both become active partners under
the umbrella of a common psyche with an understanding
possible in our relationship that something beyond
just these two people is taking place--something that
transcends both of us. I am speaking now of the holy,
the numinous, the transcendent: that which can only
be experienced and felt and is consequently very dif-
ficult to write about.

This experience is something other than just the
transference or countertransference that we all know
so well, but involves a third quality that enriches
both of us in our journey through life. I have never
been in a therapeutic relationship where the client
did not teach me as much as I have enabled the client
to learn about him or herself. In this experience of
the essence of each of us, we communicate from a dif-
ferent base--from Self to Self, when possible. I am
not indicating that this is always possible with every
client, for as we know there is the element of proper
timing in the life of each of us. Life has a rhythm
and this rhythm will not be thwarted. Zinker refers
us to Ecclesiastes:

> To everything there is a season, and a time
> to every purpose under heaven: a time to be
> born, and a time to die. A time to plant and
> a time to pluck up that which is planted. A
> time to kill, and a time to heal. A time to
> break down, and a time to build up. A time

> to weep, and a time to laugh. A time to
> mourn, and a time to dance. A time to cast
> away stones, and a time to gather stones
> together. A time to embrace, and a time to
> refrain from embracing. A time to get, and
> a time to lose. A time to keep, and a time
> to cast away. A time to rend, and a time
> to sew. A time to keep silence, and a time
> to speak. A time to love, and a time to
> hate. A time of war and a time of peace.
>                                 (Ecclesiastes 3:1-9)

In the therapeutic relationship, my main task is

to be perceptive to this timing as it relates to the

client. We have all heard the expression that when

one is ready, the teacher will come. Since I, as ther-

apist, am sometimes the teacher and sometimes the pupil,

I want to be ready for the "right" time. I want to be

ready for the creative process that is possible between

us. I want to be ready for Castanedian vision and the

numinous aspects possible in a relationship that can

transform both of us as human beings.

Paulus Behrenson, a student of Mary Caroline Rich-

ards, the potter, and a potter in his own right, reminds

us that therapy is "to cure" but not in the sense of

making well something that is presumed sick. To cure

can also mean "to ripen" and a therapist is one who

aids in this process of ripening or bringing into fru-

ition (1972, p. 146).

In a recent issue of the Art Therapy Journal,

Shaun McNiff, Ph.D., ATR comments: "Art and healing

are the same energy. They transform one form of life into another, giving healthy expression to pain and illness" (1983, p. 51). In a previous article by McNiff, he told of a Chinese doctor who believes "the highest forms of healing involve the transformation of emotional and chemical elements through consciousness and spirit" (p. 51).

The therapeutic relationship, then, is involved very much with healing and the art therapist becomes the instrument by which this healing can take place. In my work with clients, I consider myself an extension of psyche, a translator, a mediator, a reflector, and I aim for the client to become more aware, more conscious and feel the spirit emanating between us. In our meeting, we come to know the vulnerabilities in each of us, displaying psyche's imperfection as a part of potential wholeness. I want to be real for my client, just as I am wanting him or her to be real in their "meeting" of me.

As mutual partners on a part of our mutual journeys, I may be able to point the way some of the time, but I certainly do not have all of the answers. Mutual regard for one another and love are the necessary ingredients for soul-making. As C. S. Lewis wrote,

> To love at all is to be vulnerable. Love anything, and your heart will certainly be

> wrung and possibly be broken.  If you want
> to make sure of keeping it intact, you
> must give your heart to no one, not even
> to an animal. . . .    (1960)

If I do not love a client enough to go to the depths

with him or her, then I also will not be allowed to

experience the heights.

Therapy itself is art, and if an aesthetic product

comes out of the encounter, then for me it is a bonus.

I want my clients to experience the art of living, lov-

ing, and being primarily, and if I can be a spark to

that kind of creativity, then I have accomplished my

goal as an art therapist.

## Implications for the Art Therapist

The kind of therapy I have been proposing requires

that you, as an art therapist, know yourself.  There is

no guide book to the archetypal, as it must be experi-

enced and acknowledged by each individual.  Obtaining

a book of symbols for their possible meanings will not

give you greater awareness.

To practice art therapy from a Jungian/Transper-

sonal perspective requires that you work on yourself by

knowing your own complexes, withdrawing your projections

and coming to terms with your own unconscious.  As a

therapist, you cannot expect to go any further with a

client on his or her journey than you have been willing

to go with yourself on yours.  Don't expect a client to

do anything you have not experienced yourself in art sessions. Asking clients to participate in group active imagination exercises or draw mandalas without "knowing" and "awareness" on the part of the therapist is counter-productive and possibly potentially harmful to individuals. I have seen people very visibly shaken, and in some instances hysterical, from participating in active imagination or guided imagery exercises which activated deeper layers of the unconscious that clients were not prepared to encounter. A therapist using these methods must realize the potential for both healing and hurting.

The unconscious is a powerful force in all of our lives, even subliminally, and should be respected for its potential for good as well as its potential for harm. Before activating this powerful energy source in your clients, befriend your own unconscious by keeping a dream journal so you can discover the metaphorical language of psyche. Draw on your own depths by working with your own inner images. Look for your fairy tale. Discover your myth. Encounter the opposites within yourself so that you can enable clients to do the same in their struggles. Keep a diary or journal of your conscious thoughts and feelings. Get in touch with your own creativity and realize that you are a channel for the imaginal and creativity in your

clients. It is beyond the scope of this paper to dis-
cuss each of the methods mentioned above. Suggestions
for your use are given in the bibliography that fol-
lows.

Above all, work with awareness and consciousness
of what you are doing and allow yourself not only to
feel, but to love.

## Conclusion

Jung's theory of the collective unconscious is only one way or system of explaining our experience of life in all of its paradoxes. Archetypal awareness has given more meaning to my life, as well as to my role as an art therapist. This kind of awareness has helped me to a greater understanding of the human condition in its struggle to balance spirit and instinct. I am able to see the archetype that is operating behind the scenes in the woman with alcoholism who decides to become a nun, the orphan who attempts suicide, the teenage girl dying of anorexia, or the adolescent boy obsessed with satanic symbols. Archetypal awareness makes each life more significant and therefore allows it to have more meaning. Each individual is more than just a number, name, or label in a rehabilitation or health care facility, but is instead a soul taking part in the divine drama of life, in which we all have our part.

This kind of awareness, whether called archetypal awareness or Castanedian vision, allows us to see the

connections and to understand life as a process of
birth, life, death, and renewal that occurs in endless
cycles--not only throughout our individual lifetimes
but throughout the ages. The archetypes are the con-
necting thread that join us to the 2,000,000 year old
man in addition to providing our potential for spirit
and meaning.

When we begin to see the patterns, the ordered-
ness and connections between everyone and everything,
microcosm and macrocosm, inner and outer, we experience
synchronicity. Essentially, synchronicity in Jungian
psychology is akin to the Tao in Eastern philosophy.
It is a manifestation of the Tao (an awareness of an
underlying oneness). Synchronicity is manifested in
everyday life by those seemingly coincidental happen-
ings that suggest an inner significance that cannot be
explained in a rational causal way. The archetypes of
the collective unconscious are involved in synchronis-
tic events. As these patterns of instinctual behavior
or "primiordial images" are activated or constellated
in the individual, they often produce emotionally
charged dreams and synchronistic events that appear as
meaningful coincidences. Jean Shinoda Bolen, a Jungian
analyst, in her excellent book on synchronicity says:

> When we feel synchronicity, we feel our-
> selves as part of a cosmic matrix, as par-

ticipants in the Tao. It gives us a
glimpse into the reality that there is
indeed a link between us all, between
us and all living things, between us
and the universe. (1979, p. 103)

Thus, throughout this paper we have been discuss-

ing a process of "making conscious" unconscious con-

tents. In our discussion we have assumed that there

are two kinds of realities--that of matter and the ex-

ternal world, and that of psychic reality or an inter-

ior world. The bringing together of these two realities

presents us with a third possibility or transcendental

reality which Jung termed the Unus Mundus (after Dorn)

or One World--a potential world outside of time (CW,

14, pp. 530-36).

Participation in this Unus Mundus implies an ac-

knowledgement of not only body or matter, but also

soul and spirit. Consciousness implies creating soul--

not only one's own soul, but World Soul, known as the

"anima mundi" (a concept originating with Plato). The

anima mundi concept allows us to imagine the archetypal,

a world beyond the ego, a world of the cosmos. James

Hillman, who has been referred to several times in this

paper, calls for a reawakening of soul, of the anima

mundi, through sensitivity not only to facts but intui-

tive imaginings. He insists on attention to aesthet-

ics, to the quality of things and a reanimation of soul

through intimacy, through relationship, through the
heart (1982, pp. 77-93).

As art therapists, we have the opportunity to take
part in this further creation of the anima mundi.

    For there is a boundary to looking.
    And the world that is looked at so deeply
    wants to flourish in love.

    Work of the eyes is done, now
    go and do heart-work
    on all the images imprisoned with you; for you
    overpowered them; but even now you don't know
        them.
    Learn, inner man, to look on your inner woman,
    the one attained from a thousand
    natures, the merely attained but
    not yet beloved form.

                    Rainer Maria Rilke
                    (1982, p. 133)

## Appendix A

Some suggested music for creating a stimulating

environment for cultivating the imaginal:

        Ocean:    flute music through Larkin by Wind Sung
                  Sounds
        The Music of Cosmos (RCA)
        Solitudes:  for the Nature Lover in All of Us.
                  Environmental Sound Experiences, including:
                  By Canoe to Loon Lake
                  Dawn by a Gentle Stream
                  Heavy Surf on Rocky Point
                  Ocean Surf in a Hidden Cove
                  Among the Giant Trees of the Wild Pacific
                      Coast
                  Spring Morning on the Prairies
                  Niagara Falls the Gorge and Glen
                  Among the Ponds and Streams of Niagara
                  Dawn on the Desert
                  Among the Mountain, Canyon and Valles
                  Storm on a Wilderness Lake
                  Night on a Wilderness Lake

                  (These are all available through Holborne
                  Records)

        Scarlatti, from the Gifted Guitar of Barbosa-Lima
                  (ABC records)
        The Sensual Sound of the Soulful Oboe, featuring
                  Bert Lucarelli (Jonella Record Co.)
        Debussy, La Mer (Command Classics)
        Pachabel Canon and other Baroque Favorites, Jean
                  Francois, Paillard Chamber Orchestra (RCA)
        Classical guitar 16th-19th century, Ramon Ybarra
                  (Westminster Gold label)
        Respighi, the Fountains of Rome and the Pines of
                  Rome, Philadelphia Orchestra (Columbia
                  Masterworks)
        Paul Horn in the Taj Mahal
        North Indian Master of the Sarod, Ali Albar Khan
                  (World Pacific Records)

## Appendix B

Suggestions for use of fairy tale, myth, or in-
spirational short story:

Bach, Richard. Jonathan Livingston Seagull. New York:
    Macmillan Company, 1970.

Chow, Chen Sei. Short Footsteps on a Long Journey.
    St. Louis: Falkestone Press, 1967.

Frastic, Gwen. These Things are Ours. Benzonia, Mich.:
    Presscraft Papers, 1960.

Brothers Grimm. Grimm's Fairy Tales. New York: Crown
    Publishers, Inc., 1884; 1981.

Holden, Edith. The Country Diary of an Edwardian Lady.
    New York: Holt, Rinehart & Winston, 1977; 1982.

Paulus, Trina. Hope for the Flowers. New York: Paul-
    ist Press, 1972.

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