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Therapeutic Use of the Mandala

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THERAPEUTIC USE OF THE MANDALA

CULMINATING PROJECT
TRIMESTER V
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TABLE OF CONTENTS

THERAPEUTIC USE OF THE MANDALA		Page
Introduction		1
Section I.	The Mandala as a Therapeutic Process--History - Purpose	3
Section II.	Basic Steps in the Mandalic Process	19
Section III.	Interpretation and Discussion--Case Histories	44
Section IV.	Alternative Therapeutic Uses of the Mandala	90
Conclusion		104
Appendix		
Chart I.	Line Pressure	106
Chart II.	Line Direction	108
Chart III.	Line Spacing, Sequence, Placement and Distance	109
Chart IV.	Line as Symbol	110
Chart V.	Common Symbols	115
Chart VI.	Basic Chart for House-Tree-Person	117
Chart VII.	Elements of Color	120
	(a) Qualities	125
	(b) Three Levels of Man	126
	(c) Basic Meaning of the Seven Rays	126
	(d) Spiritual Realm	127
Chart VIII.	Comprehensive Color Chart	128
Glossary		133
Bibliography		135

6127

INTRODUCTION

This project is presented as a culmination of the studies I have completed in the field of Counseling Psychology, combined with my special interest areas of hypnosis and art therapy. The project contains a complete analysis of my methods, procedures and evaluations as they apply to the mandalic modality.

A historic review of the mandala and its purposes reveal its cross-cultural uses in meditation, healing, and as a therapeutic construct connecting man with his soul. Emerging in the archetypical circular symbols of antiquity, the mandala has continuously appeared in the religious, psychological and theosophical viewpoints of man.

The basic steps of the mandalic process, as they are used therapeutically, are broken down and organized in concise form. The procedure includes the setting and materials, preliminary discussion and the eight phases of the induction.

Section three expands the drawing-release phase of the induction. Interpretative cues of line, color, and form as symbols, which apply to the discussion phase, are given, accompanied by graphic illustrations and case studies.

My investigations into the history of the mandala as a therapeutic instrument have been limited to Jungian "Mandala Symbolism" and its use by Buddhist disciples as ascribed by Guiseppe Tucci. Both of these are extended processes. My own findings reveal that the mandala can be used as an immediate therapeutic release. Combined with the use of induction, the client can tap directly into the subconscious where problem areas, anxieties and emotions are found. Once these findings are experienced, they are brought to the conscious level and are released through the symbolic drawing of the mandala. As a visual release form, the mandala appears to speed up the integrative process.

Alternative therapeutic uses of the mandala are presented in Section IV. Examples of its use in specific problem areas, situational relationships and visual images of the self during the integrative process are explored.

With the exception of Figures 1 and 2, the remaining illustrations (Figures 3-66) are placed at the end of each section. Because the original mandalas are an integral part of client files, copies were made for inclusion in this project. In the reproduction process, color accuracy was unavoidably distorted. Colors lost their vibrancy, became faded in some cases and changed hues as well.

SECTION I

THE MANDALA AS A THERAPEUTIC PROCESS--

HISTORY - PURPOSE

We are confronted today with new worlds to comprehend in our outer environment. Perhaps this is also true as far as the inner environment of man is concerned. According to Dr. Shafica Karagulla (1967), a physician specializing in neuro-psychiatry, our approach to established fields of science is already changing. We are moving from a study of anatomy, physiology and pathology, the denser aspects of the physical form, to a study of the electrical impulses which the body generates. Health, disease, and even life itself, are being defined in terms of energy impulses and patterns. New developments in human ability must move parallel to man's immensely expanded outer environment.

As man's consciousness expands, the therapies applied to heal and integrate the mental-emotional mind fields must open to new and ever-widening possibilities.

A search has begun and must be continued to find new combinations and new methods for those seeking to solve their problems and grow in human potential. The mandala, when combined with progressive relaxation and art therapy into a

mandalic process, carries the potentiality of becoming one such modality.

According to Webster's dictionary, the mandala is "a graphic cosmic symbol shown as a square within a circle bearing representations of deities arranged symmetrically and used as a meditative aid by Buddhists and Hindus;" in the terminology of the Swiss psychologist Carl Jung, 1875-1961, the mandala is a symbol depicting the endeavor to reunite the self. In order to understand more fully the purpose of the mandala in the therapeutic process, it is necessary to explore the history surrounding its concepts. Originally, the word mandala came from the Sanskrit word which means circle (Jung, 1973). An ancient archetype, this circular symbol is found in the religions and visual arts of man from antiquity to the present day. Yet, when asked to draw a mandala, the subject will want to know what a mandala is and may wish to know about its origin.

The mandala most commonly has appeared as a circle encasing drawings or symbols. Historically, however, this has not always been true. The square is also a popular outer form for a mandala. Furthermore, the circle and square have been used separately and interchangeably as inner and outer parts of the same mandala. The triangle is also often used. The mandala is sometimes seen as a single form within a circle or in a

multiplicity of lines. Both the triangle and square used in singular and multiple units form many pointed stars. These in turn have been used as external mandalic forms as well as centers (Enciso, 1953; Koch, 1955; Lehner, 1968; Mainstreet Press, 1976; Mackenzie, 1961). In addition to the above, religious art forms will frequently show the cross, often enclosed in a circle or oval (Hall, 1962). Individual mandalas will of course display an enormous variety of shapes and symbols. The above mentioned archetypes, however, are the most common. Since these archetypes are so widely used, a brief exploration of their basic trans-cultural meanings follows.

The circle has been used by civilizations all over the world as representative of the sun god. When a dot is added to the center, it becomes the all-seeing eye of God. The circle, or ring, is never-ending; therefore, it is the symbol of eternity (Blair and Ryan 1977). Carl Jung, in "Mandala Symbolism", equates the circle with wholeness and indicates that it often appears to an individual in times of crises. In discussing the symbolism of the circle further, Jung refers to Jakob Bohme's dissertation on lighting to explain the psychology of mandala paintings. He states that the lower part of the circle designates "Eternal Nature with Anger, viz the Kingdom of Darkness delving in itself," hell,

or the dark side of man's nature, The upper half of the circle pertains to the light, "Kingdom of Glory," freedom, budding and growing. The two halves together thus represent "Eternity and Time, God in Love and Anger, also Heaven and Hell" (Jung, 1973). This concept is similar to the Chinese division of the circle into the yin and yang in which they use the curved line to bring contradictions and opposition together. Here yang stands for the northern hemisphere and the sun, and is positive, light, active and masculine. Yin stands for the southern hemisphere and the moon, and is negative, dark, passive and feminine (I Ching, 1950). The oval is more relaxed, less obvious, than the circle. Early people saw it as being closer to the earth than the circle, but like the circle, saw it as a symbol of hope, life and eternity (Blair and Ryan, 1977; Hall, 1962).

The square, in contrast, traditionally represents the earth and its limitations; the four corners symbolize the four stages of the life of mankind (Tucci, 1971), the seasons of the year, and the four elements (fire, air, earth and water) (Arroyo, 1975). It obviously does not suggest movement as the circle does and therefore is a very stable symbol as suggested in its design and balance. Therefore, when a square is placed outside or within the circle of a mandala, it lends stability to the whole. The cross, where it

is used within a mandala, has a similar effect. In speaking of the mandalas' appearance in situations of psychic confusion and perplexity, Jung states (1970) the following:

The archetype thereby constellated represents a pattern of order which, like a psychological "viewfinder" marked with a cross or a circle divided into four, is superimposed on the psychic chaos so that each content falls into place and the weltering confusion is held together by the protective circle. (Collected Works, Vol. 10, par. 803.)

The equilateral triangle is the one most often used. Its base gives it stability and its upward legs are symbols of aspiration. It is probably best known as representing the holy trinity. When pointing downward, the triangle symbolizes instability (Blair and Ryan, 1977; Lehner, 1968). Remembering that these geometric shapes have served many purposes in the past, an interesting point has come to light regarding two superimposed equilateral triangles. According to Christopher Hills (Allen et al, 1977, page 244), Solomon's Seal or the "Star of David":

...consists of two interfaced triangles whose apexes can all be circumscribed by one circle and a pendulum will show that the interior of this symbol is negative while the six surrounding triangles are positive. This symbol produces only vertical waves, it has no horizontal influence, so our curiosity prompts us to wonder if this seal can serve as a radiesthetic shield from unwanted emotional fields.

Israel Regardie (1975) in the "The Tree of Life" confirms this usage of the six-pointed star as well as exploring the magical uses of other triangular stars and geometric signs and symbols which are found in the mandalas of antiquity.

One might wonder then, with the multiplicity of symbols used, if there are any factors which are basic and constant to all mandalas. The answer is yes. No matter what symbol or variations of symbols are used, each total mandala has a center or mid-point. In "Mandala Symbolism" C. G. Jung (1973) speaks of the center point when discussing how the discovery of the mandala provided the key to his entire system.

I had to abandon the idea of the superordinate position of the ego....I had to let myself be carried along by the current, without a notion of where it would lead me. When I began drawing the mandalas, however, I saw that everything, all paths I had been following, all steps I had taken, were leading back to a single point--namely, to the mid-point. It became increasingly plain to me that the mandala is the center. It is the exponent to all paths. It is the path to the center, to individuation.

Another observable factor basic to all mandalic forms is the outer circular circumference drawn from the mid or center point. This outer circumference may be drawn in, as is obvious in the circle, or may be only implied as with the square or the star, whose sides are equidistant from the center. Due to the symmetry of the mandalic form, the circumference will exist.

Manly P. Hall (1963) discusses the role of the mandala as it was used in ancient civilizations wherein deities, laws, and principles controlling the world were depicted mathematically as symmetrical, geometric solids. Hall states:

A mandala is a design, usually based upon combinations of basic forms found in both religion and nature. These forms are the square, the triangle, the cross and the circle. The whole design is most commonly contained within either a circle or square. The pattern itself is ornamented with representation of deities, each of which signifies the embodiment or personification of a universal energy, agency, process or law.

A mandala, however, may also be a platform, or stand, or even a crest of a low hill, on which images or persons are grouped to represent sacred mysteries as represented by the circular stone formation of Stonehenge (Arguelles 1972). It can be a piece of writing in which letters or words are substituted for images, or a highly dramatic theatrical representation of the deities either relating with each other or performing their various services for mankind. The early Greek theater in the round at the time of Homer is an excellent example (Hall, 1963). In more recent history, the late Dr. John Neihardt (official poet laureate of the State of Nebraska) who spent his early years as a scout and brother to the North American Indians in the Midwest, gives us a vivid description

of the mandalic form as used by the Indians. He quotes Black Elk in "Black Elk Speaks" (1932) as saying:

Everything the Power of the World does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind in its greatest power whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and so it is in everything where power moves. Our tepees were round like the nests of birds, and these were always set in a circle, a nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children.

Throughout the history of the mandala there appears a consistent thread as to its purpose. That purpose is the integration of man in order to connect with his soul. My treasured friendship with Dr. Neihardt first brought this into my awareness. To him all things were a unified whole--interdependent for oneness. Opposites, so seen in the light of true understanding, became necessary to the balancing of the system. Thus released, all things worked towards positive growth and action, fulfilling their prescribed purpose as set forth in the circle of universal law or oneness. It was during an extended crisis in my own life, while living in the State of Missouri, that Dr. Neihardt helped me begin re-weaving my own magical

mandala, which hung about me wrenched, ragged and torn. With the sensings of a Master, he pushed and prodded me psychically and spiritually, helping to integrate the split worlds of my being. He took the fears and sorrows which tied me to existing bondage and taught me to weave them into a mandala of strength. Through sharing the essence of worlds untold and visions few others have seen, he gave me the gift of winged courage and lifted my spirit free. He opened my awareness to an ascending spiral whose radiant top seemed to be the sun and sent me forth on my journey onward and upward, ever integrating the levels of light, until one day all will meet in at one-ment... set free in a sun-brilliant sea.

From observing my own growth experiences, I have seen my life in mandalic circles which spontaneously flow on the spiral of life. In examining my own past and present, as well as the history surrounding the mandala, I realize that this conceptual image itself is an archetype as ancient as man. It appears that man's connection with his soul begins with the integration of the positive and negative, the male and female (or Jung's "anima and animus") parts of his being. This is an ongoing process of transmutation taking place on all levels of our being until at-one-ment is reached. At this point man will stand forth in the true glory,

perfection and power of his spiritual being, fulfilling the totality of his innate potential.

Is this not the ultimate goal towards which esoteric philosophies aim? Are not the various modalities of psychology taking the same path? In "The Theory and Practice of the Mandala" Giuseppe Tucci (1971) explores the mandala as used by Buddhist Masters in the rites of initiation. In summary, Tucci states:

When, then, the Indian or Tibetan artist designs a mandala he is not obeying the arbitrary command of caprice. He is following a definite tradition which teaches him how to represent, in a particular manner, the very drama of his soul. He does not depict on a mandala, the cold images of an iconographical text, but pours out upon it the phantasms of his sub-conscious ego and thus knows them and liberates himself from them. He gives form to that world he feels surging within him and sees it spread out before his eyes, no longer the invisible and unrestrained master of his soul, but a serene symbolic representation which reveals to him the secrets of things and of himself.

Here, we see an individualized therapeutic process in which one brings his unconscious depths into the light in order to make himself less vulnerable and more spiritually adequate and attuned.

The North American Indians, according to Neihardt (1961) and Jung (1973), hold the belief that illness is caused by evil spirits invading the body or mind of the sick man and warring against his true spirit. The sufferer is therefore placed on the ground and a mandalic circle is drawn or danced around him. The power

residing in the center of the mandala, as the result of the reconciliation of the opposing forces, enters into him and he is returned to his "true" state, that of normal well-being. In this case, the mandala is given a magical healing power by reconciling opposing forces within its center.

Arguelles (1972) also sees the mandala as a device for centering polarities in the individual. He feels centering, healing and growth define the rhythms of the mandalic process, that by concentrating its energy an organism is able to heal itself, grow and expand beyond itself. Applied to psychological self-healing, I have found this rhythmic process to be valid in two ways. First, in the drawing or execution of the mandala one finds through concentration an inner release (occasionally cathartic) leading to growth. Secondly, while studying the mandala for interpretation, the client experiences new awarenesses and sometimes cathartic release, both of which are healing processes leading to growth.

There is also centering and balancing involved in making the mandala. This centering is an ongoing process concerned with the balancing of any opposites causing conflicts within the individual. These conflicts can be conscious, subconscious or come from what Jung (1973) calls the collective unconscious of man. In any case,

balancing goes on internally as the conflictual source is brought into visual manifestation and continues verbally as the content of the mandala is interpreted and discussed. Through constant balancing and realignment, understanding is gained and centering takes place. In this method, then, there is continual integration of the individual.

Manly P. Hall bridges past and present purposes of the mandala when discussing its mystic uses from a theosophical point of view. In "Meditation Disciplines and Personal Integration, Part IV", Hall (1963) provides an excellent summary of the uses of the mandala:

First, it helps to preserve traditional doctrinal patterns for study and meditation. As it was considered a serious offense to alter the designs in any way, it protected the disciples from the innovations of later teachers, and preserved the purity of the descent of fundamental ideas. It was both venerated and used in meditation, in order that the divine plan or scheme could be impressed upon the heart and consciousness of the viewer. Second, the theory of the construction of the mandala permitted disciples to follow an orderly method in the perfecting of their own convictions. It is amazing how the diagramming of beliefs reveals inconsistencies, flaws, or imperfections. If we can make an orderly picture of our convictions, it means that we really understand them and have subjected them to certain mathematical processes of purification in our mind. Thus, the mandala becomes a mirror which captures in its depth the reflection of our deepest and best-organized thoughts.

Third, the construction of the mandala assists us in releasing the subjective pressures and tensions of the personality by projecting them in the form of symbolic designs. Experiment has shown that those suffering from various

mental aberrations, design asymmetrical mandalas, in which the designs are confused and disquieting in appearance, or in which the colors are violent, inharmonious, and sometimes even revolting. By these pictures, a psychologist can more easily diagnose the difficulties of his patient, and the sufferer himself comes face to face with the evidence of his own disorientation. In a sense, therefore, all graphic art serves as a mandala to some degree, and in times of unusual stress, popular art is likely to become confused, morbid, and profoundly pessimistic.

Jung (1972), in "Mandala Symbolism", also makes note of such observations; he sees its form as a healing agent which may be used by the neurotic or schizophrenic in times of crises.

Jungian analysts find the mandala useful only when the patient is in the depths of a crisis. Jung's works imply that the mandala spontaneously appears in the dreams and drawings of the patient. Dr. Esther Harding (1973), of Jungian origin, makes just such a statement. In the course of analysis, and following a discussion paralleling Dr. Jung's findings concerning the Tibetan use of the mandala (as a solution to solving religious conflicts or serious personal problems) with that of others' works, including Jung's, Dr. Harding states:

...when in the course of psychological analysis a seemingly insoluble problem is encountered, work performed on the images arising from the unconscious by drawing or painting them may lead to a resolution of the conflict.

Drawing is of course not prescribed as a remedy, and even when the patient has a spontaneous impulse to draw, he is left entirely free in the choice of his figures, since, as said above, the whole meaning and purpose of the activity would be vitiated by any attempt on the part of the analyst or patient to influence the free expression of the unconscious contents.

Obviously, no particular virtue, no major power, is to be won by merely drawing circles or squares. Furthermore, it is inappropriate for the patient to draw a mandala unless it presents itself spontaneously in a dream or phantasy image.

I agree with both Harding and Jung, from a psychoanalytic viewpoint, that "the mandala is a living symbol and cannot be made a deliberate device." I disagree with their belief that the therapeutic value of the mandala is valid only where the client experiences intense stress and/or the mandalic image presents itself spontaneously.

By leading the client into a state in which the conscious mind is relaxed, images and thoughts from the subconscious are allowed to surface. These images or symbols in turn can be released in drawing. In this process the client is trying to reach and release the center of his being. Harding states:

This center is obviously not the ego, which is related only to the conscious part of the psyche....To find this center, or rather to evoke it--I hesitate to use the word create, for that may give a quite false impression--is, therefore, the goal of the quest. It is the center of a new kind of consciousness

quite different from the ego consciousness, whose light is like a candle, while the light of the new consciousness is far-reaching and impersonal like the sun's. This goal, however, cannot be sought directly, with willed intent, for it is necessarily entangled with factors and processes that are and remain in the unconscious, beyond the control of the ego.

The introduction of this new step in the mandalic process, that of centering the client deep within himself, greatly increases the therapeutic value of the mandala and releases it from its previously limited scope.

We may not have all the answers as to why the mandala works as it does but it becomes obvious to the astute observer that, for whatever reasons, the spontaneous drawing of it opens a communication channel into the unconscious and collective unconscious parts of man's being. It is through this direct channel at man's center that unresolved conflicts and problems can surface to be dealt with by the conscious mind. I see this as a definite aid to man's integrative process.

Summary

The mandala is a circular symbol, an ancient archetype found in the religions and visual arts of man from antiquity to the present day. Variations in its form include the circle, the square, triangles, stars, and ovals, all of which encase drawings or

symbols. Of these, the circle or the circle within the square are the most widely used and most commonly signify eternity and wholeness.

These mandalic archetypes have been used for religious purposes throughout history to heal and integrate the inner and outer aspects of man. Primitive peoples believed the circle to contain magical healing powers which reconciled the opposing forces of nature within its center. Ancient religions used the mandala both as a meditative tool to preserve traditional doctrinal patterns for study and to impress upon the heart and consciousness of the viewer the "divine plan." As used by the Buddhist Masters, the construction of the mandala permitted disciples to follow an orderly method in the perfection of their own convictions. Applied in this way the construction of a mandala becomes an individualized therapeutic process--a process which is compatible with today's innovative Holistic health models.

SECTION II

BASIC STEPS IN THE MANDALIC PROCESS

The therapeutic use of the mandala serves to facilitate the attainment of three primary goals: (1) to support the client in contacting and re-experiencing a past incident or emotion; (2) to assist the client in expressing inner experiences through drawing the mandala; and (3) to help the client gain a better understanding of himself.

Although the sequence of the mandalic process will vary somewhat depending on therapist preference, there are four fundamental steps inherent in its utilization: the preliminary discussion, the induction, the drawing of the mandala and the discussion of the mandala content.

The setting and the media used are essential elements in the therapeutic milieu and contribute significantly to the eventual outcome.

Setting and Materials

The physical setting helps to establish an appropriate atmosphere. A quiet place, undisturbed by interruptions, is a necessity. To foster a calming atmosphere, taped music can be played softly

during the first part of the induction. This is an especially useful aid in relaxing groups of clients or anxiety-ridden clients.

Good, indirect lighting is necessary for easy choice of colors in drawing, and lighting which causes strong shadowing should be avoided. There should be a minimum of three pieces of comfortable and functional furniture. My own preferences are a chair or sofa for the client, a chair for the therapist and a small table for supplies. A corner arrangement of these pieces makes it easy for the therapist to observe his client's drawing. If a recorder or tape is to be used, it is best placed within easy reach of the therapist. Drawing materials should be placed so that the client can select them with a minimum of movement or other interruptions of the trance state.

The specific materials used in drawing the mandala are limited only by the time allotted to the session, the type of work space available in the setting and the art background of the therapist and the client. Maximum therapeutic results can be obtained with a minimum of well-selected supplies. In choosing the media it is important to recognize that drawing styles may change with the emotions

experienced and may be expressed in the boldness and sensitivity of color and line.

I have limited the size of paper and variety of colors for research purposes and have found the following supplies sufficient for office and group use. More extensive shades and tines of the basic colors and variations in paper are especially gratifying to the more artistically inclined.

Paper: Plain white Mead biology or botany paper, 11" x 8½", can be purchased in college book stores and in some stationery stores. A circle is drawn with a compass in the center of the sheet of paper with the pencil extended to a 7½" radius.

Colored markers: A set of 10 wide markers, which can be purchased from Dri-Mark Products, includes six basic colors (red, orange, yellow, green, blue, and purple) plus black, brown, light blue, and pink. A set of twenty Buffalo artist colors, medium width, has basic colors plus additional shades of green, brown, blue and gray. It is also useful to have a set of 10 Stobilo pens by Schwan, medium fine, in basic colors and a set of 24 oil pastels by Holbein or Koss. Other materials are a pencil for writing notes on the back of the mandala and a lap board for drawing (¼" cardboard or masonite, 12" X 14", or a regular clip board).

Preliminary Discussion

The first preliminary discussion takes place in the initial interview. It is a time for gathering and giving pertinent information and for establishing a good rapport with the client.

During the interview I ask the client for his personal history and about prior therapy. It is helpful to know if the client has had previous experience with hypnosis or meditation, inasmuch as this knowledge may assist me in anticipating the client's response to induction. A preconditioned client can go into a deep hypnotic state rapidly and would need to be brought up to a light state before "releasing". It is also important to know what the client's present problems are for this will influence the initial area of focus.

The therapist then gives a brief history of the mandala including its religious and philosophic uses in signifying wholeness and in working through psychic problems. I discuss its ageless use in the integration of man in connection with his soul. I also mention its several forms such as the triangle, circle, square and oval and show the client a number of graphic examples. I might say, for instance:

The mandala as we think of it today is most commonly considered a circular form.

As a symbol it has been traced back to the earliest neolithic drawings where it appears as a sun-wheel. It has emerged in every civilization yet known to man in some form. Its basic meaning symbolizes the boundless All of creation or its ultimate wholeness. As such it has been used in Chinese, Buddhist, or Christian mysticism to express the totality of the psyche in all its aspects. Squares were often placed outside the circle to stabilize its movement and equilateral triangles added further symbolic meaning.

These geometrically executed mandalas were used for meditative purposes. In the Zen sect, for example, the circle represents enlightenment. In Buddhism it is used in initiations to bring man in touch with his subconscious. The initiate explored his unconscious depths and drew onto his mandala the symbolic images he found there. Through this process he was to gain in understanding the whole of himself.

Man's secular use of the circle covers everything from pipes and jar lids to architectural structures such as stadiums and theaters in the round. In the arts we see circular dances and circular paintings or paintings with mandalic forms depicted within them.

When we look at nature the circle seems never-ending. It can be observed microscopically in nuclear forms; viewed at the center of all plants, flowers and trees; man's life is round from birth to death as are the seasons and the years; the earth, planets and sun are round and move in circular orbits; even the galaxies in space appear round. A mandala then can be many things, all of which have a circular form.

When a person draws or paints a mandala of his own it becomes a very unique item. It reflects visually the symbolic imagery of the person to whom it belongs. When these symbolic images are understood, the individual can gain in self-understanding. (At this point I offer to show the client a few graphic examples.)

Following this explanation is a good time to introduce the four main stages of the process:

In this process I will use progressive relaxation to help you relax and to place you in a light trance. While you are in trance you will be protected and centered. Once you are very calm and at peace, I will help you contact the emotion or incident you wish to explore. You will then experience what you have contacted as much as you can or wish. Then you will slowly open your eyes and release your feelings in line and color within the circle of your mandala. When you have finished drawing, we can discuss your experience together.

At this point it is good to open the discussion to any questions from the client. You may need to explain such things as centering and protection (covered in a later section). A number of people are very inhibited about drawing anything. Since a free, spontaneous creative flow from the subconscious is most important to the release in this process, if the client shows any fear about drawing I take time to help him see drawing and creativity in a new way. The following is an example of what I might say.

You know, being creative is a natural gift to all humankind. Each one of us has his own special and unique way of giving his creativity form. If you watch small children, they all seem to find great enjoyment in making marks, scribbles, and symbols on and with whatever materials are available to them. They are proud of their drawings and understand them, even when they appear to be no more than scribbles. Unfortunately, parents and teachers often judge the child's work and as a result he may feel his artistic endeavors are not good enough and stop trying.

True creativity comes directly and spontaneously from our inner being, uniquely molded by our own individuality. We are seeking truth here, not approval. Drawing your mandala is not an artistic pursuit. If you follow your feelings there is no wrong way to do it. Each color you choose, every mark or line you make, is just right for you. Try not to judge yourself and simply follow the urges which flow from your subconscious as you draw. This is true creativity.

In subsequent sessions, the preliminary discussion is the time for a short review of the previous meeting and the client's progress since he was last seen. He may report new growth experiences and more awareness of relationships that may be connected with his released angers, lifted depressions, etc. Later in therapy, when the client knows the routine and is conditioned to the process, he can draw mandalas between sessions. Under these circumstances the entire hour is spent evaluating the mandalas and the client's progress.

Induction

The trance induction sets the stage upon which the entire mandalic process is played. Its function is to relax the client and to place him in a very light trance. The therapist uses this state in three ways: to center his client, to focus the client

on a particular emotion or past incident, and to direct the release of the client's experience in the drawing of a mandala. The induction which I use most often is given verbatim below. Dots (...) indicate a pause.

Take a couple of nice deep breaths and begin focusing on your breathing...Take another nice deep breath and this time feel the relaxation filling your entire head...flowing down over your scalp across your forehead and down over your eyes...feeling your eyes relax, becoming heavier and heavier...more and more relaxed...and down over your jaws, allowing your jaw to relax so that your teeth hardly touch...

Feel the relaxation spread down over your neck, over all the muscles of your neck, as your head and neck completely relax now... becoming heavier and heavier... more and more relaxed... and feel the relaxation spread down over your shoulders... as your shoulders completely relax... Any tension... any tightness that you may have been feeling is totally lifted now, as you completely relax... completely let go... and feel the relaxation spread down over your arms and into your hands... As your arms and hands completely relax... and as you relax more and more, your circulation improves, you feel a nice warm comfortable glow... all over your entire body...

Feel the relaxation spread down over your chest... over all the muscles of your chest, as your chest relaxes completely... Feel your heart beat becoming very calm and regular... Feel your breathing becoming very calm, very easy and very regular now... and feel the relaxation spread down over your abdomen... as all the muscles in your abdomen relax... Experience the wonderful feeling of completely letting go... as you go deeper and deeper and deeper on down... and feel the relaxation spread down over your back... over all the muscles across your shoulders... down over your spine... and down over your entire back... As your back completely relaxes now... feel yourself relaxing completely... relaxing completely...

Feel the relaxation spread down over the hips... down over your thighs, your knees, your calves and your feet... As your legs and feet completely relax... feel your feet tingle a little bit. As your entire body and mind relax now... feel your mind becoming very quiet... feel your entire mind and body becoming very quiet, very centered... very peaceful...deeply relaxed...

Imagine a beautiful ball of radiant pure white light above your head... feel that white light entering through the top of your head, very easily and slowly and gently... filling your entire mind and body with perfect, radiant pure white light... The white light represents positive thoughts, positive feelings, positive energy, total comfort, harmony and health in mind, body and spirit... Feel that white light concentrating in your heart area...emitting from your heart area and completely surrounding and protecting your entire mind and body... You are now completely surrounded and protected by an aura of perfect radiant spiritual white light and only the higher portions of your own mind can influence you in any way... while you are in this state...

Take time now to know your heart area... this center of your being... to feel the peacefulness of total acceptance... of total protection within you now... Sense the quietness wherein you hear only the guiding thoughts of your higher self... See the radiance of pure white light which surrounds and penetrates the perfect you... Know that this is the essence of your true being... your true self... See yourself seated comfortably in the center of a circular golden disc which rests in the center of a radiantly white twelve-petaled lotus...You will come to recognize this golden disc as the mandala of your soul... Upon its surface is inscribed in symbolic form all that you are, in the perfection of your true reality, where there is no time or space... Here there is always the now of perfect peace... perfect contentment and perfect joy... where in the quietness you know only the purest in love, wisdom and power... for you are at-one-ment here, centered in your "I-am presence"... and it is from this place,

within the center of your being, that your own higher self will direct the clearing of a pathway which joins your outer personality and ego to the center of your inner being... You have cluttered your pathway with manifestations of separations for too long...

Now it is time to look at these manifestations, to experience them one by one, and release them on to your mandala... Each release will move you closer to at-one-ment with your soul and inner spirit. Though your outer self will seemingly become involved in what you will be seeing, feeling and hearing, you will return to your center of quietness and calm at the completion of the mandalic release... and you will be aware of an enriched knowledge of your true self... From where you are now seated... your higher self will guide your mind to bring before you past situations in which you have been very angry (or fearful, depressed, sexually stimulated, etc.).

To begin this process you might ask your higher self "When was the last time I was really good and angry?" or "Who or what is making me angry now?"... Take your time... Begin to get in touch with your anger now... Choose a situation which still makes you feel angry or irritated when you think of it... Nod your head when you are in touch with it... Let that scene materialize before your inner eye... and move into that scene now... see it... feel it... hear it... smell it... taste it... Take all the time you need... and when you have experienced your anger as much as you can or wish to, nod your head...

Stay in touch with the anger you are feeling now... become aware of the first color which comes to your mind. You will remain in the light trance state you are in now as you slowly open your eyes and release your anger in the spontaneous drawing of your mandala... Begin drawing with the first color which comes to your mind.

This is the full induction I generally use with groups and new clients until they are conditioned to this process. The sequence is easily shortened once the client conditions himself to relax quickly and move directly into his heart center. It is not unusual for clients who have been previously trained in self-hypnosis or meditation to condense the process into one to five minutes. They simply take a couple of deep breaths, focus on their breathing, totally relax, and fill themselves with white light from their heart center, where they are comfortably seated on their golden mandala in total love and acceptance.

It has been my experience that the combination of hypnosis and art therapy makes the mandalic process a very powerful expressive technique for exploring unconscious material. While my own therapy leans heavily on the esoteric, it is important that each therapist develop his own inductive style which is compatible with his own personal and professional preferences. As with any therapeutic modality, the effectiveness of the therapist can be enhanced significantly if he himself has participated in the mandalic process and has applied it to his own life experience.

Following the induction, the mandalic process continues to unfold in a sequence of eight phases, each one constituting an important link in the therapy chain. These are listed below and are discussed in some depth in the following sections.

1. Relaxation and Well-being
2. Protection
3. Centering
4. Anchoring
5. Experiencing
6. Releasing
7. Discussion
8. Re-anchoring

Relaxation and Well-being

Relaxation and a sense of well-being are important to this modality. A client brings to each session unsolved problems, various anxieties, thoughts, excitements and pressures, which are the normal residue of the environment in which he lives. In order to make full contact with an emotionally charged incident, the mind must be quiet and the

body at rest. If his mind is cluttered with extraneous thoughts and his body is trying to deal with various levels of pressure, tension and anxiety, it is difficult for the client to focus in on any one thought for more than a few moments. In the initial stage of induction, the suggestions of total comfort, peace and health will help the client achieve deep relaxation. They put any fears at rest and assist in the over-all healing process by creating a safe, protected atmosphere. If the client should encounter undue emotional stress during the experiencing, releasing or discussion phases, this initial sense of well-being may be helpful in the restoration of calm.

Protection

This method of therapy is highly individualized and works at times in ways which appear to be undefinable. For this reason I believe some sort of emotional protection should be built into the model. While I do not fully understand all the ramifications of the mandala, I have observed that its use facilitates a release of deeply pent-up emotions, followed by an integrative process leading to increased self-awareness. The therapist should be alert to undue pressures on the client caused by

unexpected revelations or premature lowering of defenses. Clients moving through the induction and drawing the mandala for the first few times often experience feelings of uncertainty and stress. The technique is new to them and they don't know what to expect. Most are surprised at the release they feel. Others look in wonderment at what their subconscious revealed symbolically, as they thought they were just making spontaneous marks on paper.

Depending on his level of sensitivity, the client will have varying degrees of awareness of his internal process. As a person works with this modality over a period of time, some interesting or even frightening things may occur. For example, at certain times when the client is alone, and very involved in drawing a mandala, his consciousness is raised. He may then become aware of unusual sensings and visual images. These occurrences can take several forms such as the appearance of energized colored symbols within the circle of white paper before him; movement of symbols within the mandala itself; or energy sparks in different shapes appearing and dissolving in rapid succession. On one occasion early in my own work, the mandala took on the appearance of a clear ball filled with white clouds. These clouds swirled and moved in and

through the center of the globe. After some time the clouds appeared to part and a circle formed in the center where a scene developed. With the widening of this circular vista I felt as though I was falling through space. This is not an uncommon experience. However, until the client becomes accustomed to the falling sensation and remains calm and free of fear, the experience shuts off at this point. Sometimes the falling sensation is minimal and if uninterrupted will give way to other scenes.

These are valid experiences for the individual having them. I have chosen not to warn clients about such possibilities because preconceived ideas would contaminate the research. Knowing too much too soon could also produce unnecessary fear. In all cases so far, including my own, these phenomenon have occurred only after a client has consistently worked with mandalas on an almost daily basis for from 2 to 4 months. Moreover, each individual was already highly sensitized to psychic phenomena.

A protection in the form of a white light image is sufficient to keep a client positively focused. This image consists of a high energy frequency outside the normal visual spectrum of most people (Leadbeater, 1974, Bailey, 1975, and Alder, 1968). Dick Sutphen (1976), who works with regressive

hypnosis from a metaphysical approach, suggests a preliminary spiritual "protection" technique be implemented with the use of white light images. He further states:

Then imagine a bright white light of protection surrounding your body. When you create this mentally, although you can't see it, it becomes real and provides an effective defense screen against lower astral interference. This is an ancient metaphysical protectory technique, and although you may not totally comprehend its effectiveness, please believe me that by evoking it you will be on much more positive ground.

A side benefit to this light is its healing properties. White light is composed of all colors, which can be observed when it is passed through a prism. While in a state of total relaxation, a person's body can absorb the colors he needs for better health and well-being (Clark, 1978; Bailey, 1977; Anderson, 1975; and Ousely, 1975). Once a client has been relaxed and protected, centering begins.

Centering

Centering is the process of becoming focused, of finding that point of space which is equi-distant from all the outer edges of an object.

In dealing with the human organism, our center would logically be found somewhere within our body.

Esoterically speaking it is said that man has seven centers or "chakras" (Bailey, 1977, Leadbeater, 1974, and Gunther, 1978). These centers are located just in front of the spinal column (Gunther, 1978): the crown and brow centers in the head, the throat center, heart center, solar plexus center, spleen center, and the base center, the sacrum just above the coccyx. If you lead a person into a trance or meditation and simply ask him to center himself he will quite naturally move to the area with which he is working psychologically at the time. While under some circumstances this might be called for, there is the inherent danger of the person placing most of his energies in one center and throwing himself out of balance. For example, a person concentrating his energies only in his head centers would be leaving behind, or blocking, his lower centers. These lower centers carry the emotions and feelings needed for a whole balanced being. On the other hand, a person concentrating on his lower centers might lean too heavily on his emotions and cast his reasoning faculties aside. Either of these extremes, maintained over a period of time, will cause maladjustment and an unintegrated personality, which diametrically opposes the therapeutic purpose. This danger is avoided by anchoring the client in his heart center.

The heart center is the median point of the seven chakras. Because of its position, it has equal access to centers above and below it. Extending a circle outside the human body to the outer rim of the human aura the heart still holds the central position (Figure 1) (Hall, 1978). Observed from a metaphysical standpoint, it is not only the midpoint of the dense human body but also the central focus of the higher vibratory auric field of the entire organism (Bailey, 1977). Seen as such, it becomes the nucleus of our natural focus of calm. This is the point at which we can tap into eternity... where time and space cease to exist...and the spirit of cosmic oneness resides. Love, power and wisdom exist equally here, contributing their attributes to the integration of the whole. Assagioli (1976) refers to this center of calm as the point of real or true consciousness of the Self within. This Self is in direct contact with the transpersonal self through the Higher Conscious or Super-conscious which in turn taps into what Jung and others have called the collective unconscious.

Ancient wisdom teaches that the heart center transmutes the lower body energies of emotion into higher body functions of the intellect. Transmutation takes place in love and understanding. As science

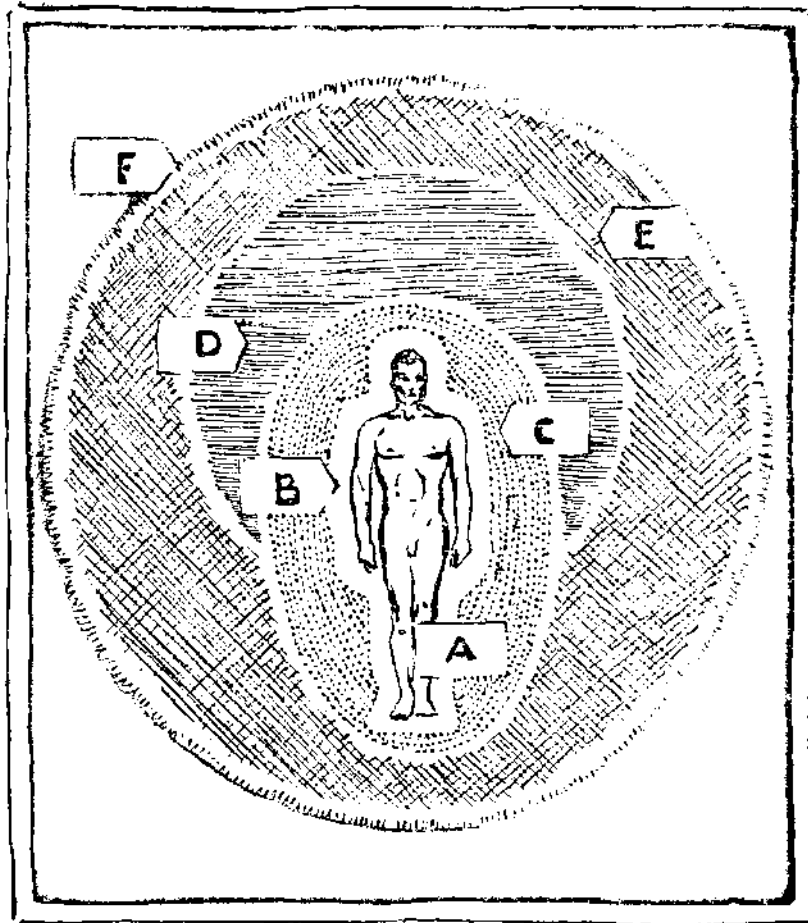


FIGURE 1

A DIAGRAM OF THE MAGNETIC FIELDS
OF THE HUMAN PERSONALITY

- A. The Physical Body
- B. The Functional, or Etheric Body
- C. The Emotional Body
- D. The Mental Body
- E. The Energy Field
- F. The Circumference of the Personality,
the Abode of the Body Principles

moves into the exploration of energy fields, it may be discovered that love is the centralizing energy of all universal matter.

One specific intent of therapy is to help the client integrate different parts of his being. A well-integrated person will have a balanced flow of energy between all the chakras within him. Each center can then serve its inherent purpose at times appropriate to the circumstances.

If the heart is an innate point of calm, a person can travel from this place to any other center within his physical, mental or emotional body to contact experiences. Once anchored in the heart center, he can easily return when stability and calm are needed. The next step then is to anchor your client to this position, to his centered state.

Anchoring

The purpose of anchoring is to secure the client to a solid protective base which has been established within the heart center. From the safety of this point a client can visualize any emotion or scene he desires to explore and involve himself without undue loss of control. If his experience becomes overwhelming, he can easily come back to center. The therapist can always guide him back, but once the

client knows the way he can condition himself for longer periods of time. This is a tremendous aid to clear comprehension and problem solving of any kind, in or out of therapy.

When centering is established and anchoring secure, it is time to guide the client into the desired experience.

Experience

A major part of this modality is experiencing, becoming involved visually, auditorally, and kinesthetically with an emotionally laden incident. Through this experience the client is able to recapture an emotional situation which has not been worked through to a peaceful conclusion. Much mental energy goes into nurturing such past thoughts and this has a negative effect on the mind and body. Experiencing can be used to release the energy bound up in these past events and also to keep the present clear of negative thought build up.

Releasing

Release is obtained through drawing. As a cathartic experience, it relieves the mind and frees it of encumbrances. Subjective experiences of an auditory, visual and kinesthetic nature culminate in

an objective visual form. The subject's spontaneous experiences take the form of symbolic images drawn within the mandala.

During this part of the process the therapist should notice any subtle muscular movement of the client's body. As a client releases his feelings there may be momentary clues in the musculature. Facial expressions can be especially revealing and should be observed carefully. While such anatomical reactions normally will correspond with the released emotion, occasionally they will reflect its opposite. In the latter case the therapist can make mental or written notes for use in the discussion phase.

The way in which the lines are drawn, the order of color and sequence of symbols all reveal the mood and tempo of the client. At times a client will draw over a symbol (Figure 17) or completely change the color of several lines or of an area (Figure 18). This information should not be lost as it is often significant in helping a client interpret the meaning of the mandalas. Anything missed during this drawing-releasing phase cannot be recaptured. The observant therapist will remain open and alert to all objective and subjective stimuli coming from the client. The resultant gain is information to be used during the interpretive or discussion phase.

Discussion

The purpose of the discussion is to bring self-understanding and growth to the client through shared analytic observations of the mandala and an interpretive dialogue between client and therapist. Discussion plays a major part in this modality and will be treated in fuller detail in section III.

The client remains in a light trance throughout this phase. The therapist's voice intonation is used to maintain this if necessary. Continuing trance during this part of the process lends itself to a heightened awareness on the part of the client. He is less likely to become blocked and is better able to gain an objective view of the experiencing and releasing he has just passed through.

Re-anchoring

Re-anchoring is an optional part of the process. My decision about its use is based on (a) the client's overall stability, (b) his emotional involvement at any time during experiencing, releasing or discussing, and (c) how traumatic or emotionally charged the previous steps have been.

When used during the experiencing, releasing or discussion parts of the process, it is enough to return the client briefly to his center. For

instance, I might say, "Calm your breathing (if his eyes are open, 'close your eyes") and return to your heart center...feeling once again protected at the source of perfect light...where all peace, calm and joy abide." When your client is calm once again, he can be returned to that part of the process which upset him. I usually say, "You are strengthened...return now to what you were experiencing."

If I choose to use re-anchoring as a final step in the process, my approach is as follows:

Close your eyes now... take a nice deep breath and focus on your breathing... Take another nice deep breath and feel the relaxation flowing through your entire body... as you move now to your heart area... become aware once again of the positive, radiant, pure white light... filling you now... with perfect health to mind, body and spirit... Fill your awareness with its perfect peace, perfect calm and perfect joy... and bring that perfect peace, calm and joy with you now, as you prepare to open your eyes on the count of three... One, you are feeling totally refreshed and radiantly alive in mind, body and spirit... two, your eyes are fresh and clear and three, you are wide awake, feeling great and welcome back.

Summary

The basic steps of the mandalic process begin with a preliminary discussion. This includes the gathering of data, the explanation of the mandala, and establishing a good rapport with the client. The induction is incorporated into all parts of the process. It begins by creating a relaxing, protective environment

which fosters the client's well-being. It centers the client on an inner focus and anchors him there. Allegorically, the experiencing, releasing and discussing phases are similar to the opening, cleansing and re-suturing of an infected wound. True healing can then take place in the form of forgiveness. Re-anchoring is a safety measure which can be used during the three previously mentioned stages. Once learned it can be used by the client, if it is needed, during mandalic self therapy. It is also a handy centering tool useful in any stressful situation in life.

SECTION III
INTERPRETATION AND DISCUSSION

The interpretation of the mandala begins in the drawing-releasing phase of this modality and continues throughout the discussion. During this time the therapist must be closely attuned to his client inasmuch as considerable subconscious material will be surfacing while the client is drawing. Clues to what is manifesting within the patient will appear in his use and choice of line, and color and symbol as well as simultaneous body language.

In this section I will attempt to give a general overview of interpretive cues and their meaning. I have included an appendix which contains detailed charts on the types and meaning of line, color and symbol. These cues are aids or tools which can be used by the therapist in helping him read, interpret and understand his clients' mandalas. The therapist can then, through the use of open-ended questions, lead his client to a better understanding of himself.

The definitions contained herein are by no means conclusive. They are a compilation of my own and those drawn from grapho-therapeutics, esoteric teachings, color expert Faber Birren and the findings of the Luscher Color Test. It is important to remember that the last word as to the true meaning of

lies with the client. A therapist may become highly accurate in his translation of mandalic material but these interpretations must always be framed as his "sensings". It is up to the client to accept, reject, or otherwise internalize the therapist's perceptions.

The client has fewer dependency needs on the therapist as he gains a greater awareness and trust in his own "sensings". Every thing the client needs to understand himself is within him. The sooner he knows and gains confidence in his own inner resources the sooner he will move toward self-reliance in the integrative process.

When studying line, color and symbol it must be remembered that each is complex and contains many variables which come not only from the conscious but from the subconscious, unconscious and superconscious levels as well. When drawn or written they involve body movement which contains a series of gestures involving rhythm, speed, pressure and direction. These are the basic keys which will open the interpretive doors.

The information which follows can serve as a guide for understanding and interpreting mandalas. The mandala and its content must be studied as a whole, not as so many simple unrelated symbols. To be accurate, interpretation must combine analysis and synthesis.

Line

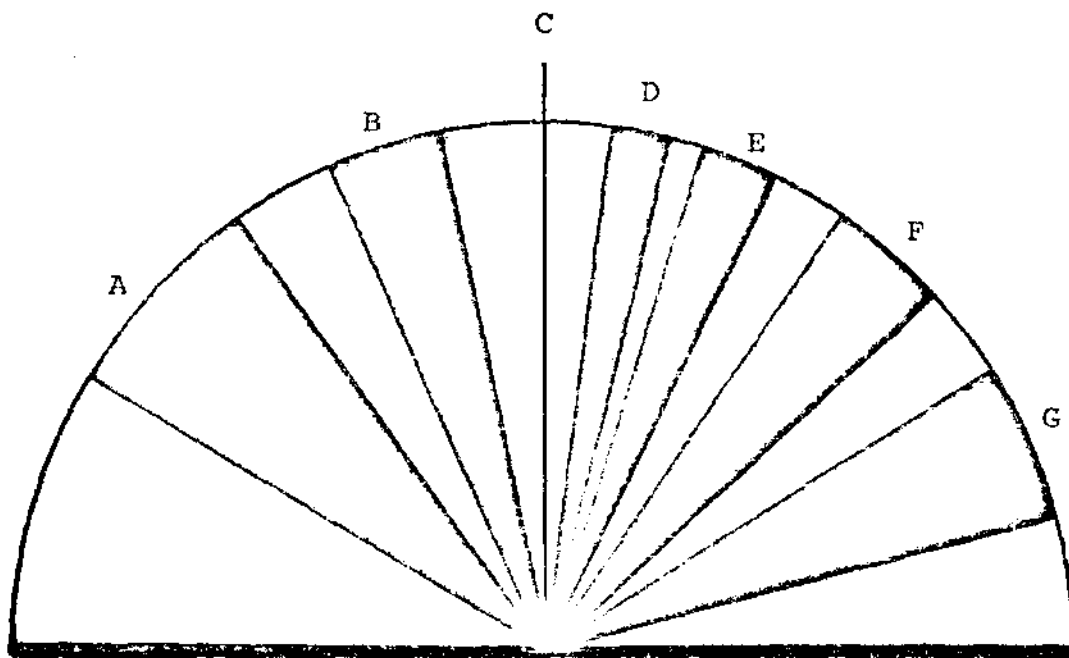
The science of graphology and grapho-therapeutics views handwriting as "frozen movement" (Sainte Columbie, 1972). It is believed to capture and hold in visible form the slightest motor impulses of the writer with the many contributing factors which enter into it. This capturing of motor impulses takes place because we do not write or draw with the hand alone, but with the brain, muscles, and nerves, which, in turn, react to conscious, subconscious, and emotional stimuli. Luscher (1977 and 1971), Birren (1973 and 1962), and Huyghe (1977) view color choice and effect as stemming from the subconscious also (see section on color).

In as much as handwriting emanates in some measure from the subconscious, it provides a most direct means of reaching that mysterious force which dominates each of us. It would naturally follow that this unconscious release would also hold true in painting or drawing, especially when the subject is in a light trance.

Line, then, as it takes visible form, holds a wealth of content to be interpreted by the discerning viewer. This material can reveal a multiplicity of positive and negative traits in man, his emotions, sensitivities and character.

All line begins with a dot. The essence of energy of the line, or symbol to be formed is also contained in the dot. Appearing alone, dots can signify the beginning or ending of something. Used in groups they can form lines or symbols and create positive space. According to their sequence, placement or quality they are interpreted in the same manner as line. The observant therapist can easily discern carefully drawn dots or quick decisively placed dots from those delivered as stab-like wounds.

In observing directional movement within a mandala, line can show not only the direction in which a client is moving at the time of his drawing but can also reveal his moods, internal desires or whether he is taking any directional moves at all. The vertical line for example is active, shows movement, a thrusting action towards heaven or earth, and is considered to be masculine in nature. Horizontal lines are considered restful, stable, expansive, of the earth, and feminine. Overuse of these lines reveals their negative sides-- the vertical becoming overaction and ungrounded and the horizontal becoming static and depressing. Diagonals reveal directional movement. They show speed and varying emotions singly and, when combined with other diagonals (see appendix chart, "Line as Symbol"), slant shows emotion or the lack of it. In this context vertical lines are considered balanced



GRAPHOMETER

- A - Very reclined
- B - Reclined
- C - Vertical
- D - Lightly inclined
- E - Inclined
- F - Very inclined
- G - Acutely inclined

Fig. 2

and controlled. As lines slant to the right of a vertical position towards the horizontal they gain in emotional feeling. When slanting away from vertical to the left they lose or lack emotion (see Figure 2). Angles can exhibit solidity and balance when they appear in a solid square, rectangle, or equilateral triangle, or weakness and/or erratic behavior when broken, unbalanced or zigzagged. Curved lines indicate rhythm, flow and movement. These lines often appear as waves and when they do are connected with the symbol of water and can take on a depth and dimension of emotion. Line pressure reveals the sensitivities in man as well as his strengths and weaknesses. On the positive side, light or varied line may reveal sensitivity or spirituality while heavy line might show vitality, strength and power. Viewed negatively, light lines may disclose weakness and insecurity, especially when broken (see Figure 3), while heavy line may exhibit insensitivity and such unresolved emotions as anger.

Pressure

Control or the lack of it can be seen easily and must be carefully read and considered. It is of primary importance in the interpretive overview. (See "Line Pressure" chart.) Involuntary jerks and wiggles in



lines with inconsistent pressure may indicate the presence of a nervous disorder. This may range from simple to acute nervousness caused by inner fear, to involuntary diseases of the nervous system (Figure 4). A physical checkup is advisable under these circumstances.

Space and Form

Space is an area enclosed by line, a unit to itself, an area between boundaries. When line is used to close up and confine space it suggests a form taking shape.

Shapes and forms can appear to take on dimension and, thereby, become symbolic containers; most are basically feminine, due to associations with the womb, motherhood, and the holding of secrets. It is up to the therapist to help his client discover these secrets.

Positive and negative space is created by adding shading, design or color to form. Positive space is active, attracting the eye with color, size, line, pattern and texture. It needs negative space to give it importance and lend it balance. Negative space is quiet and inactive. It can balance active areas with a subtle, neutralizing effect. It is not always white untouched background but the space where the eye goes to rest. For example, the overuse of juxtaposed positive and negative space can give the drawing an

appearance of unrest and constant movement. It is disturbing to the eye and generally reveals disturbance in the client (see Figure 5).

It is important to note the use of space when helping a client read his mandala. Observe the use of space within the circle as a whole and its effect on the viewer. Machover (1965) calls this the "prevailing mood". It may be strong/weak, agitated/depressed, tense/relaxed, happy/angry. Line pressure and direction, color and the placing and spacing of symbols all contribute to positive and negative space.

The horizontal division of space in a mandala is significant. The upper portions may represent spiritual aspects, what the client sees as his better self, positive feelings or future hopes. It is also not unusual to find the lighter, brighter colors in this area. The lower portion of the circle may represent the earthbound or more base aspects of man, such as negativity, unhappiness, conflict, or things from the past. The colors will often be shades of a darker hue, rather than tints.

When the mandala is divided vertically the dual nature in man also appears. In this case it may represent the male and female or adult-child parts of his being as they are working to integrate themselves in the "now" (Figure 6).

Centered division, with vertical and horizontal lines crossing exhibits a balancing of the male and female within the client. An unequal division will reveal an unbalanced relationship especially when the client is making a great effort to balance his drawing (Figure 7).

As the division and shaping of space creates shapes and forms it is a good time to consider basic symbols as they relate to the integrative process.

Symbols

Webster's dictionary defines a symbol as "something that stands for something else." As they appear in the mandala, they are a visual expression of something surfacing from man's subconscious, unconscious, or superconscious depths. It is the communication of man's inner self with his mind, eye and hand. Within the mandala, every dot, mark, shape, form or color symbolizes something. This is also true as they combine into more complex or multiple units and when the mandala is seen as a whole.

In this section I intend to discuss symbols mainly as they appear in common shapes formed by enclosed space. Symbols appear to be simple when their truth is understood and ambiguous and complex when falsely interpreted and not understood. Their truth lies within the person who has done the drawing. It is up to the skilled therapist to help his client find

that truth. With this in mind, a brief discussion of a few of the most common symbols follows. In interpreting and discussing a client's mandala, the therapist should look for these basic symbols either by themselves or as smaller parts of larger symbols.

Throughout antiquity the circle has represented the boundless all and stands as a universal symbol, evolving and neverending. Jung states, "In ecclesiastical as in alchemical literature the saying is often quoted, 'God is an infinite circle (or sphere) whose center is everywhere and the circumference nowhere.' This idea can be found in full development as early as Parmenides." (Jung, 1972) It signifies movement which when seen in a positive light, is centered and integrative. When negative, the movement can become a merry-go-round or yield signs of instability. A circle can also serve to reveal a trap or boundaries. Becoming oval, the circle appears more relaxed. Its egg-like shape suggests life, hope and a protecting nature. The non-centered oval or circle with its center out of balance may symbolize entrapment and often a struggle for release. The egg shaped oval with a center dot represents most often, an eye. It can indicate paranoia, especially when there is more than one, as in Figure 8. The eye can also symbolize seeds as seen in Figure 9.

Well formed squares signify solidity, stability and balance. Also, however, they can stand for retention, blockage, and inhibitions. When they appear solid through shading or the addition of a third dimension, weight and heaviness may be suggested. A rectangle carries much the same meaning and, additionally, its longest sides give rise to vertical movement or horizontal rest. Either the rectangle or square used in multiples, jointly attached, can indicate organizational concepts within the individual. Negatively used they can show compartmentalization of aspects which should be spontaneously flowing or dissolved. Figures 10 and 18 are examples of blocked anger. Note the blocked and grid effect which walls off anger in both these mandalas.

Triangles can carry a triple meaning. Observe the relationship between the sides. The therapist should be aware of the slant and length of the sides, the angles involved within the triangle itself, its relation to adjacent symbols and to the mandala as a whole. The appendix, under "Line Direction" and "Line Angle", treats this area in detail. The equilateral triangle carries the greatest balance. On a horizontal base pointing upward it often represents the holy trinity. Other meanings include its being terrestrial and feminine, its upward legs symbolizing aspiration. Inverted or pointing downward, it appears

religiously as celestial, positive in nature, reaching down to man. It is also considered to be male in principle. When it appears in drawings, it can also reveal instability.

The cross is most generally seen in two forms-- the square, with horizontal and vertical lines crossing to form equidistant arms and the long vertical cross with a short horizontal arm near its top. Both hold religious significance, the latter being the most commonly seen in this view, meaning protection, resurrection, and death. The square cross signifies the combining of God and earth in harmony, the balancing of the dual nature and a quadral division of space which can hold various meanings. Negatively, its center point can represent a point of conflict and, turned on its side, it becomes a crossing out or negation. Here the questions arise as to what is being negated.

The star can appear in several forms. Its appearance generally carries the meaning of aspiration, wishes, hopes, praise or the need for praise. Religiously, it may carry Christian connotations or mean protection, or radiance. It is significant to note its balance or lack thereof. Wishful delusions may be found in unbalanced stars.

Mountains have meanings similar to the equilateral triangle with a horizontal base and show aspirations to spirituality. The mountain can also be seen as an obstacle to be dealt with. In the mandala it has appeared most often as a symbolic container holding anger and emotion. In this sense it becomes volcanic and eruptive (See case histories, figures 18 and 25).

The valley can be seen as a place of rest, warmth, and nourishment, but it can also reveal depression and unhappiness. When exploring both the mountain and the valley, it is wise to check with the client as to whether each represents a part of his emotional self. The therapist might have the client say where he finds himself standing in the picture and explore his position for meaning in relation to the "prevailing mood" and theme of the mandala.

Flowers may be drawn as a source of decoration adding beauty and happiness, but their symbolic meaning is usually much deeper. Various flowers can carry different meanings, such as the freshness of the daisy, or the shyness of a violet (see appendix). But flowers can also represent people. Consequently, the therapist may evaluate flowers or a bud as signifying psychic, emotional, or intellectual qualities. The stems and leaves can symbolize the body. Interpretation can be detailed. Line pressure, direction, type and connection should be noted. It is important to notice

wilting, breaks, or tears in the flower and its appendages; one should note how it is attached to the earth, if it is growing.

Birds too can carry their own symbolic meaning (see appendix). They can express the spirit of man in flight or rationalized escape from fear--a running away, death, and numerous other meanings.

Animals, like man, are known to have individual personalities and this gives them a wide variety of meanings (see appendix for possibilities). When they appear it is sometimes helpful to use a gestalt technique to discover their significance. For example, the therapist could request that the client pretend to become the animal he has depicted, exploring its attitudes and feelings. This form of role playing will give the therapist a much better idea of the client's projections.

Reptiles, with the exception of the snake, do not appear frequently in mandalas. When a snake appears it tends to represent wisdom. In addition, from a psychoanalytic viewpoint, the snake is a phallic symbol and may express sexual connotations.

The house, tree and person are each symbols used in such projective tests as The House-Tree-Person (HTP) and Draw a Person (DAP). The cues used in scoring these tests can be useful when applied to interpreting the mandala. The DAP is based on the assumption that

as an individual draws a picture of a person, he projects onto (or into) the drawing, his needs, impulses, anxieties, interests, and conflicts. Scoring is achieved through a qualitative analysis of characteristics of the figures. For example, the relative size of male and female figures may reveal facets of sex identification; the scorer may also attend to omission of body parts, disproportions, erasures, symmetry or asymmetry. Evidence supports the DAP's use as a rough screening device and gross indicator of "level of adjustment" (Rubin, 1968).

The HTP is a variation of the DAP which yields more extensive symbolic imagery. The subject's inner view of himself and his environment, the things he considers important, the things he emphasizes, and the things he neglects to include will be of interest to the clinician. In discussing the clinical use of projective drawings, Emanuel F. Hammer (1971) states, "Symbolically potent concepts such as house, tree, and person are saturated with the emotional and ideational experiences associated with the personality's development and the drawing of these images compel projection on the part of the drawer."

As images, these symbols have been used in testing for some years. Their content significance

has and is being research. For this reason they are being dealt with separately and in brief detail.

House. The house is a dwelling place. As such, it arouses within the subject associations concerning homelife and intrafamilial relationships. With children it generally has been found to tap into their attitudes concerning their relationships to parents and siblings. In adults it may reflect the subject's domestic situation, for example, one's relationship to one's spouse, or may reflect childhood relationships to parental figures. The latter is a residual attitude found more likely to occur in the more neurotic, regressed or fixated client.¹

Tree. The tree most likely represents the person's self-image. It can reveal his greatest empathetic identification, his kinesthetic reaction, fed by his own inner feelings about his environment since birth. As a whole, the tree reflects the subject's feeling of intrapersonal balance.

Person. The person is usually the most difficult symbol for a client to draw. Unless the therapist specifically elicits the drawing of a person, one seldom appears in a mandala. When a drawing of a

1 Since scoring is usually a qualitative analysis of the characteristics of the drawing, which often includes the subject's verbalizations, I suggest reading Anderson (1951), Buck (1970), Hammer (1971), Machover (1965), and Ogden (1973), as best sources on detailed scoring.

person appears, it can be a self-portrait, an ideal-self or a depiction of one's perception of significant others (parents, siblings, an enemy, etc.). The analysis of body content is quite detailed and has been excessively researched. In understanding the mandala, focusing of the line pressure, line direction, placement and size of the drawn person is sufficient. For extensive detail on this symbol, see Karen Machovers' "Personality Projections in the Drawing of the Human Figure" (1965) and Rubin (1968).

Man's complex nature gives rise to innumerable symbols and meanings. The client's individual interpretations are the most important when he is searching for understanding of his own personality and inner being. The therapist much help assess the validity of these interpretations. To aid assessment, discussion of color as symbol follows.

Color

Color is a symbol. Learning to read it is invaluable to the understanding of the interplay between the spiritual, mental, emotional and physical natures of man. In 1972, at the annual Eranos Conference, in Ascana, Switzerland, Rene Huyghe (1977) delivered a paper on "Color and Interior Time". He hypothesized that the physiological and psychological effects of color on living organisms create a direct

relationship between a painting and the viewer apart from intellectual connections. In regards to this belief, he mentions a number of sources as follows:

William James' theory of emotions - showed that change in color follow the perception of a stimulating fact and that this perception engenders emotions.

Henri Wallon, child psychologist College de France - insisted that emotion establishes immediate communication without any intermediary between individuals, and apart from any intellectual connection.

George Hegel in Vorlesungen iiber die Aesthetik, stated forcefully that the inner life manifests itself directly through color in a primordial way. This explains why its action is comparable to music.

F.V.F. Delacroix adhered to this new current of thought. 'The main interest springs from the soul and goes irresistably to the soul of the viewer....Color is a much more mysterious force than line.' Elsewhere he wrote of 'color from which we receive mysterious shocks' and again he spoke of 'what the soul has added to colors and lines to get to the soul.'

In quoting Goethe in the supplement to his journal Delacroix states: 'In drawing,' he said, (and even more in coloring let me add) 'the soul tells us in part of its essential being.' In the end Delacroix was able to say, 'Colors are the music to the eyes. They combine like notes. Certain color harmonies produce feelings that music itself could not attain.'

Thus Huyghe thought man's feelings to have an intimate association with the power of color, going far beyond ideas. His paper was written from the viewpoint of the Western spirit, and experimental findings; he goes further, however, by stating:

Also, having started from these material facts, I have the right to continue, and not stop short like Monad, the right to testify (since that is what I'm doing) to the upward development of color which from its beginning are physiological, nervous phenomenon, has become a phenomenon of sensibility, of the soul; and which, pushed to the extreme of death by the creativity of Van Gogh, has finally provoked a confrontation between man's inner forces and the external forces of the physical world, and likewise a confrontation between the inner light of man and the omnipresent light that, for all of us, is God.

Color and its psychological and physiological impact on man have been under scientific investigation since before World War II. It is used in a number of projective tests. In the Rorschach for example, the subject's reaction to certain color cards gives the clinician information which can be used to help diagnose neurotic tendencies and mental disorders (Bruno and Davidson, 1962).

The Luscher Color Test (Scott, 1971) is a remarkable test that reveals one's personality through color. Its short form is simple enough for self administration, and a basis for scoring and psychological interpretations given. It also lists 140 separate pieces of literature about the test for the scientific

investigator. Luscher sees four basic colors as the "psychological primaries." These colors and the basic meanings he gives them are: dark blue - depth of feeling, blue-green - elasticity of will, orange-red - force of will, and bright yellow - spontaneity. He considers these "primaries" to hold particular significance, details of which are to be found in the color appendix. Violet, brown, black and neutral grey are considered auxiliary colors, their meaning being neutral or negative depending on their placement in combinations with the primaries (see comprehensive color chart in appendix).

Color specialist Faber Birren (1974) has compiled a provocative color analysis of personality based on color choice. A brief description of color as he applies it to personality is included in the comprehensive color chart (see appendix). The therapist may wish to use this chart as an aid to asking open ended questions of his client. What must be remembered, however, is that practically all color experience is likely to be qualified and judged in personal terms -- in therapy those personal terms belong to the client.

In drawing and interpreting a mandala, color is worked with on several different levels. First, in reviewing the physical, the client draws upon white paper with tools containing earth elements, i.e.,

pigments in the form of markers, pastels, paints or crayons. The client's physical brain, muscle, hand and eyesight are also used to execute the drawing. At the same time, the therapist uses his own eyes to observe the colors, lines, shapes and forms being placed on the mandala by the client.

Secondly, color is responded to on the mental-emotional level. This is an internalized response to specific colors. Unless color blind, most people will agree to seeing a red apply as red, but when asked what red means to them internally they will have varied answers. Furthermore, it appears these responses vary within the client according to his primary emotional color reaction. They also depend on his emotional state just before or during the drawing-release phase of the mandalic process. The mental-emotional level is more complex than the physical.

Thirdly, color as we see it internally is light, not pigment. When a client tries to bring this light which he has sensed, felt or seen, into the physical reality of pigment, he can sometimes become frustrated. He must be encouraged to find a color closest to what he feels he needs and to know that the therapist understands his difficulty.

Fourth, the spiritual levels of light have similar problems, mainly because they are clouded by emotional variants. They are perceived as coming from a pure light source and their esoteric meanings, when known, are much more consistent.

Color adds energy and depth to the "prevailing mood" of line. As Luscher's and Birren's work shows, much can be discerned from color choice alone. When combined with line and form as symbol there seems no end to interpretive possibilities. What follows is an overview as to how color elements aid in helping a therapist read color. The appendix contains further details and diagrams.

Hue is another word for color and represents it in its purest most intense form. There are twelve such hues in the chromatic circle all of which stem from three primaries which are elements in themselves. The three primaries are red, yellow and blue. These, plus black, carry the strongest emotional impact and symbolic reaction. For example, black and red repeatedly show up in mandalic drawings as representing anger and rage (see figures 8, 9, 10, 14, 15, 17, 18, 25, 30, 34, 44, 45, 47, 48, 50, 51, 54, 55, 62, 63, 64, 65, and 66.)

The secondary hues are orange, violet and green. They are mixed from two each of the three primaries. Because of their being mixed, their symbolic meanings can also be mixed. In other words, they may share some part of

the meaning a client has given to one or both of the primaries which are its source.

The tertiary colors are red-orange, red-purple, blue-purple, blue-green, yellow-green, and yellow-orange. Since they are obtained by mixing a primary with a secondary next to it, they may under certain circumstances carry strong symbolic meaning in close accordance with the primary used. For example, if red represents anger to a client who is working through a good amount of hostility, red-orange and red-violet lines and symbols will, in all probability, carry the same anger. These same colors could be a clue to hidden anger in a client who professes to have none.

The greatest color saturation or intensity is the median value, the hue as it appears on the chromatic circle. As colors are greyed or darkened with black they become shades. They are no longer clear hues, but darkened values of those hues. When mixed by artists or color experts these shades can appear lovely and restful to the eye. Therapeutically, however, they often take on a muddy characteristic. They seem to be used most often when clients are unclear about certain areas which need further exploration (see figure 11). They can also be indicative of depression, gloom or a tendency toward secrecy, dishonesty, and rationalization. The therapist should note the quality of line in conjunction with

shades. The combination can be a strong indicator.

Values on the lighter side are known as tints. In this case, varying degrees of white have been added to the hue and the colors are seen as pastels. Since the paper upon which the client works is white, a lighter line pressure or stipple effect can combine the white background to create the effect of a tint. These pastels can reveal such things as spirituality and sensitivity on the part of the client, or they can represent weakness or loss of reality. (Figures 12 and 13 are two successive drawings from a series of five, done by a client working through an anxiety attack. Both represent a loss of reality.) Line quality once again serves as a further indicator.

The impact of color harmony or the lack of it can also indicate the mental-emotional set of a client. If color is in harmony, the therapist should examine the quality of lines. If these are in harmony, the therapist's next move would be to examine the forms and shapes caused by different areas of line and color. In reading and reacting to a mandala, I used the system mentioned above. For me, color is an immediate primary indicator because color appears to carry a more powerful emotional impact than the qualities of line or shape or form. Even where a lot of black (considered a non-color) is used in a mandala its initial impact seems much stronger when viewed in color as opposed to

black and white or tones of grey (see figures 14 (a) and (b)).

Monochromatic color schemes reflect a definite theme or mood. In these instances line quality and direction become increasingly important. Figures 15 and 16 are two monochromatic uses of red. The first shows anger, the second "rising sexual power." In both examples the force of release broke outside the prescribed circle. Figure 17 shows black rage in which the client covered an orange triangle with vigorous, angry strokes.

Neutral colors can reveal negation. They are made by mixing complimentary hues together. When a neutral is chosen from among other colors it may carry a specific meaning for a particular client. However, when a client's mandala exhibits an overlap of opposing compliments it can suggest areas of conflict. When one color completely covers another, it may suggest blocking and disassociation.

There are six qualities of color. These are determined by a color's emanating vibration or lack of it. The qualities, in turn, can carry both positive and negative meaning and are paired in opposites. They can be warm (outgoing and generous or explosive), or

cool (calm and peaceful or withdrawn, detached), bright (vital, forceful - overactive, disruptive), or dull (restful or insensitive, depressed), and light (sensitive, spiritual - weak, frivolous) or dark (deep and rich - heavy and obscure). Any color or composite of colors will relate to one or more of the above qualities. They are especially useful in reading the first primary emotional impact of the mandala.

Before completing this section with selected case histories, it is important to remember that the trained eye of the therapist will often discern in the client's mandala, much more than the client can see or is ready to handle at the time he draws it. The content of a single mandala can, therefore, be worked with immediately and/or be spread out over several sessions--depending on the ego strength of the client.

CASE HISTORIES

From my private practice, with a colleague who owns and operates The Self Hypnosis Learning Center, I have been able to draw the following selected cases from our files. Clients come into the Center to learn self-hypnosis and are seen alone or in groups. In addition to learning how to achieve deep states of relaxation and other states of consciousness, the client further learns how to apply the principles of suggestion. The setting is a plush, relaxed environment, decorated in warm neutral colors and lacking the usual hypnotic phenomenon and trance induction ploys. There are two offices. The outer office is structured for business transactions (i.e., payment and intake forms), while the inner office is for hypnosis and therapy.

My colleague, Mrs. Barrett, estimates that 10% of the clients entering the Center have problems which extend beyond the scope of her practice and would be likely to benefit from more traditional counseling modalities. In some cases, therapists are brought into the center to work in a collaborative relationship with the hypnotist. My own practice is built around those specific cases where the mandalic process may be appropriate for the client or when the client would be unlikely to move on, on his own, into more traditional therapy.

The collaborative relationship between hypnotist and mandalic therapist has worked positively in the following ways:

1. Often the client, through work with the hypnotist, is already conditioned to achieve states of relaxation of his own.
2. The rapport established between hypnotist and client facilitates mandalic therapy in that the therapist's suggestion, that other modalities may enhance or lead to a more fully integrated process, can be readily accepted.
3. The client experiences the unknown (mandalic process) in an environment he already considers safe.
4. After a maximum of 2-3 conjoint sessions, the client is usually prepared to see the mandalic therapists alone.
5. Once the client has realized greater integration, through the mandalic process, he may then be ready to return to the self-hypnosis process more able to apply the principles of suggestion and relaxation for himself.

To protect the clients' identities, I have used pseudonyms. Of the following three case studies, the first two cases involve the interpretive-discussion portion of the communicative process within the client-therapist relationship. The third study shows the use of symbols as they evolve. It is interesting to note

that red and black jagged lines were used inclusively as an expression of anger. It has been my intention to give the reader a glimpse of how symbolic content can be used as a communicative element within the therapeutic process.

CASE I

Mary, a 24 year old female, is separated and has two children, ages 4 and 6. Mary originally contact the Center to learn self-hypnosis to help solve a personal problem. The phone interview revealed possible problems beyond the scope of self-hypnosis and my colleague decided to include counseling as a part of treatment.

My first five sessions with this client were joint sessions with the hypnotist. The first three visits involved training in self-hypnosis and brief counseling. Session four concerned the client's progress in self-hypnosis and counseling. Session five involved a well-known California psychic called in by the hypnotist at the request of the client. This fifth joint session confirmed the hypnotist's and my own misgivings about beginning hypnotherapy with the client at this time. At the suggestions of the psychic, the client was placed under my care for spiritual centering and growth using the mandalic modality. It

was decided that hypnotherapy would be used with this client only as and if needed, after she had stabilized. Mary was asked to continue self-hypnosis with suggestions as an adjunct to therapy.

Mary's initial problems centered around her eldest daughter who was not her husband's child. She found this child extremely difficult to love and had battered her mentally and possibly physically. She was living in a self-destructive life style with a man who beat her. She felt she drank too much, wanted to get off pills (valium), find a job and get off welfare. To complicate these problems she had psychic talents which she did not know how to control and which frightened her.

Figure 18

In this mandala Mary released a part of her pent up anger and rage. When she saw the anger in her drawing, she was able to recognize patterns within herself which had allowed it to build. Her immediate comments placed on the back when she finished drawing were, "hate, destroy, madness, frustration."

Analysis. Mary began this mandala in the upper left hand corner with a large jagged solid red area which she stated was her urge to kill. She stated the dot and two lines within this area brought on such feelings of rage that she couldn't get it all on paper. She stopped and went to something else, after

closing in her rage with black lines. In the lower right hand corner she drew a green mountain containing green squares and a green mound at the inner bottom. She then proceeded to cover all green vigorously with red, making it look black and added black center of the road lines. She said she felt extreme anger with her male partner as she was doing this. The center of the mandala was then filling with the red outline of a sickle (my projection, not subject's) followed by an inner line of black with scratchy black lines in center. She stated that this part of her mandala represented the area of her frustrations.

The remaining time was spent discussing Mary's anger which centered around her male partner. She began having "ah-ha" experiences as she realized she really wanted to see this relationship as a growing and nurturing one. As part of her had recognized that the relationship was not beneficial to her, she became angry and frustrated. She saw that out of fear of this man, she had been trying to "keep the peace" by boxing her anger which then built up in layers and finally exploded. Her angry explosions triggered anger in her partner and he retaliated with severe beatings.

After drawing this mandala, Mary said that she felt a great release of pent up anger, although it still was easily triggered by the mere thought of a

particular incident. She asked to do more work around this incident in the future. She also wished to explore the reasons why she was sexually attracted to a man who physically abused her and why she had been trying to delude herself into thinking it was a nurturing situation.

Figure 19

After releasing a great deal of anger in her first mandala, Mary asked to explore her relationship with her eldest daughter. Following the induction procedure centering Mary in this relationship, she was asked to draw her mandala using her left (subjective) hand. Mary began drawing a pink spiral from the center. She then placed a pink square outside it followed by a green square. This was to represent herself. She next began a pink spiral below it, which turned into a square with a strong pink border. The symbol was given a blue spiral center and represented her daughter. Next she filled half the remaining circle with blue, which signified her daughter's beauty, and left a space for herself which she colored green. This was followed by placing a green line around the other half of the daughter's square, and also closing off the other half of the circle. The remaining white space was then filled with strong jagged green lines followed by zigzagged pink lines surrounding, and interspersed

between, green. She then connected the two squares representing herself and her daughter by drawing a thin pink line into a small space remaining between the green lines that separated her from her daughters. This ended in a small reservoir of pink, lined off and crossed with green.

In the step by step process of the drawing of this mandala, Mary stated that she had a growing awareness of what had been happening between herself and her daughter. When asked to talk about the drawing, she described herself as being represented by green, her daughter as blue, her feelings by pink. She saw the large blue area as her daughter's beauty which she sees as fading, and the green triangular form as her own sharing in her daughter's receding beauty. Mary was asked why she walled off her feelings with strong green lines and did not allow any of her daughter's beauty to enter into herself. To Mary this wall of green tied in with her not having any feelings for her daughter at birth. She stated that her daughter was born prematurely, weighed 2 pounds at birth, and suffered from convulsions. Mary was unaware of her own surroundings until the third day after delivery, at which time she got up to visit her infant in the nursery. She had no feeling for her child at this time, during daily visits, or two months later when the child was released to her

care. Only as her baby grew and became beautiful could she love her, and then only for her beauty. Mary also saw the blue area as a hope for peace in her relationship with her daughter and saw her green triangular self as entering into this hope and seeking understanding. The other half of the circle represents the subject's frustrated relationship with the daughter who is constantly seeking love from her.

Mary felt this mandala really represented, in visual form, the situation between herself and her daughter, both past and present, and was surprised that she drew it without thinking. We next explored, together, all possibilities which appeared applicable to this situation. Following this, Mary felt she was getting a much clearer picture of her problems and asked to bring both her daughters to her next session.

Figure 20

This mandala was executed during the following family therapy session with Mary and her two daughters. It is here Mary revealed her happiness with her younger daughter who she sees as an extension of herself and also dominant to herself. This is represented by the orange left half of the mandala. The upper right quarter of the mandala represents her oldest child who frustrates her (shown in zigzagging lines), who she

doesn't understand, and who disturbs her greatly (causing walled off anger in the child similar to the anger pattern of the mother). The lower right half quarter represented the male partner whose craziness and anger both disturbed and angered the family unit.

The content of the pictures drawn by Mary's daughters were in some aspects quite similar to Mary's own mandala. The youngest daughter, when asked to draw her house and family, placed everyone inside the house in a series of zigzagged lines, one placed on top of the other. When asked who was represented by each line, she placed herself at the top, her mother beneath her, then her mother's male friend (who she said was a monster) followed by her father and sister. The oldest daughter drew an angry red mother inside her house which she covered up with a dark purple house. Connected to the angry mother was her good mother who she joined with the boyfriend and younger sister in a group closely connected to the house. She was flying on the opposite side of the house all alone. Her father was disappearing off the paper above her.

Mary gained enough awareness in this session from her own mandalas and her daughters' discussions with me about their numerous drawings, to realize that for the good of herself and her children, she must somehow end the relationship with her male partner.

Figure 21

In this mandala Mary expressed her fears of being beaten if she took action to remove her male partner from her home. His anger is represented in left third. Fear of being left to cope with her older daughter is represented by the bottom third. She couldn't explain the grey area except to say it contained a phantom face and a mouse. Since the mouse was in the center of the mandala, a gestalt technique was employed. She "became" the little mouse. Through the use of this technique, Mary went through a tremendous cathartic release. She trembled and cried as she envisioned and experienced her fears of men and their brutality. She saw that her own fears were crippling her and drawing these men to her as well. As a mouse, she also explored her positive aspects such as her ability to think quickly, which could lead her out of fear. Using the same technique with the phantom head, she faced the fact of her father's sexual perversions and the possibility that he had sexually misused her as a small child. Mary appeared to be dealing very well with disarming her fears. Within two weeks of this mandalic catharsis, she had taken legal action and had the man removed from her home.

Figure 22

Having lived with her former partner for three years and maintained a highly active sex life, Mary

found living alone a difficult adjustment sexually. Mary did not want to reestablish old self-destructive patterns in her sexual encounters, which meant parties, liquor, and hard drugs. Therefore, she decided to explore her own sexuality and needs in therapy.

Her immediate fantasy was to have an affair with her ex-partner's older brother, who was married to her best friend. I placed Mary in a light trance and asked her to imagine and enjoy this fantasy to the fullest. She did just that in ecstasy and total abandonment. As Mary drew her mandala, figure 22, she felt both enjoyment and guilt. This ambiguity disturbed her. After studying her drawing, she realized she had enjoyed a rainbow of feelings (lower half of mandala), which could not be, and were not, shared with her lover. She also saw clearly that his feelings, in the upper right quarter, were held in check by the relationship between him, his wife and herself. Through her projected fantasy, Mary totally enjoyed an experience which had been obsessing her. Through the mandalic process she also experienced the after effects and discovered more about the reality of the situation.

Figure 23

When Mary finished the previous mandala, figure 22, another sexual experience, this time from her past, flooded her mind. Considering the possibility of a

connective pattern, she was placed once again in light trance. This mandala was drawn with her left hand and expresses an experience which occurred between the ages of 15 and 17. Mary's feelings while drawing it were "uck, calmness, frustration, total abandonment, need-want." The upper left represents her feelings of total abandonment in an oral sexual encounter with a married man. The lower left signifies her frustrated needs and wants when this man refused to have intercourse with her. She finally left him to seek his brother who was asleep on the couch. The pink triangle lower right represents an aggressive fulfillment of her needs. She stated she had no feeling during this latter encounter. The brown triangle she couldn't understand except to say it was "uck." She said she had no feeling connected with it. We then used a gestalt technique in which she became the "uck" and this revealed her pattern of seducing married and attached men. Even though she felt no guilt at the time, she accepted the guilt laid on her by friends afterwards.

CASE II

Figure 24.

This mandala is from the file of a woman client who after 17 years of kidding herself about a miserable marriage is trying to find herself. She has no intention of getting a divorce because of the money

which may be inherited from her husband's family.

She wished to do a mandala revolving around her sexual feelings for the married man with whom she has had an affair. She stated that this drawing expressed "love, splendor, and soft glow." In the middle of doing this mandala, she stopped drawing and began physically to shake with anger, her tears began to flow. I removed her mandala of love and replaced it with fresh paper.

Figure 25

This mandala was the immediate resulting one, executed with tremendous wrath and anger. Following the execution of this mandala, she wrote, "fight, hate, lust, daggers, kill--fire, lust--hit, hit--can't stand...bite-slap-hate-hate-hate-out! out! help, help-cry, cry cry."

Up to this point, this client had no awareness of the suppressed anger within her. Using gestalt techniques with the symbols in this second mandala, we examined parts of her anger and began integrating them into a positive whole. The convergence of these two mandalas, concerning love and anger, is an excellent visual manifestation of the close connection in the brain between man's aggression and self-preservation. In discussing aggression, in "The New Sex Therapy", Dr. Kaplan (1974) makes note of Paul MacLean's research

in this area. She states:

MacLean has found that an area near the hypothalamic "emotional" or "rage" center is intimately connected with both self and species preservation systems. According to MacLean, this accounts for the intimate connection which is sometimes seen clinically among sexuality and aggressive sexual jealousy, competitiveness over mates and forms of sado-masochism.

Figure 26

This mandala was first drawn in a dream two weeks after the cathartic release which occurred during the drawing of figures 24 and 25. The dream followed a counseling session with me while she was staying in Bakersfield. After returning home, she made a pen and ink stipple of the dream which she sent to me in a letter with the following comments.

It has taken me two days of constant thought and meditation to fully understand this mandala. When I finished it, it dawned on me that the depression top left created the bottom right upswing. The mandala represents the conception of my now physical self; sperm entering, torn, messed up uterus, one good ovary. Bottom right: the large opening through which the smaller light circle will (obviously did) pass--my light, to enter the physical, for life. The darker and/or shaded areas represent the cosmos, vast eternity of infinity from which my light comes from and must return to.

The total overall motion and curves represent the constant and ever-presence of rhythm and flow of life--inter and intra-connection of my soul, physical and cosmic being; ever-ebbing, flowing, vacillating totality.

This client's mandala and her interpretation of it reveal her struggles with her sexual image as a woman and with her physical self versus her spiritual being or higher self.

CASE III

Marcia is a single young woman, 31 years of age, who originally entered the Self Hypnosis Learning Center for self-improvement. Shortly thereafter she experienced a severe anxiety attack. She was seen on a weekly basis for eight months and bi-monthly until October 1979.

Throughout treatment self-hypnosis was used as an aid to establish a positive self-image. Marcia's talent for creative writing was impressive and she was encouraged to express her feelings through this medium. While experiencing anxiety or feeling depressed she found it most difficult to write. The mandalic process was introduced to facilitate release during depressive and anxiety states.

Marcia was the oldest of three children, two girls and a boy. Her father's death when she was eight left her feeling angry and abandoned. Due to the pathology of the mother, the remaining family lived and grew up in relative isolation. Marcia's mother ignored her, withholding praise and leaving her with a feeling of poor self-worth. Marcia's weekly outings were confined to daily parochial school and church, where she learned she was full of sin and was further convinced of her worthlessness and that she deserved to be punished. In young adulthood her desire to be needed led into a

series of damaging relationships with men. The last of these encounters involved drugs and rape and left her with a deep fear of men and frequent anxiety attacks.

In spite of this history Marcia had managed to complete a difficult college program requiring technical expertise. She had also acquired and maintained work in an acute hospital environment which required highly accurate job performance.

Marcia was encouraged to maintain her job throughout therapy. In the six months I saw her, she completed a total of 71 mandalas. Throughout her drawings certain symbols such as the spiral, the eye, blocked rectangles and a snake appeared numerous times. Her shared feelings of their meanings seem to correspond with my findings in other cases. The examples are given in the order they were completed.

Figure 27

This was the first mandala Marcia completed. In it she released a good amount of fear. In writing about her mandala she openly shared the depth of her experiences and identified several important symbols.

She wrote:

Anger at the blackness that spots the gold.
Blue fountain protects the wholeness. Swirling
black circles are traps. Red blood all around
me, all around me. Don't touch it. You will
die. Closeness to walls and things that don't

stop but press hard and can't breath. Trouble with the face--terror--sheer terror at the price of the life that one can lead in this world. So that yellow is energy that vibrates like a saw. Blue around terror is soothing the head. It's OK. The BLACK Head is evil incarnate. It is snaky and sneaky and takes my peace. The roots go out from the blue fountain thru my whole life giving it refreshment and peace. Red teeth are biting and tearing and pain and VIOLENCE. It is being hurt and not being able to stop it or get away--no way of leaving.

The scattered staccato effect is seen in the majority of Marcia's mandalas. Though almost overwhelmed by her fears, Marcia was encouraged by the soothing blue of the fountain and the realization of her having a strong center. With help, she recognized her fear traps were of her own making as she withdrew from the world around her, taking her anxieties with her. Therapy was directed toward her facing and dealing with her fears. As long as she did so the spiral did not appear in her mandalas.

The symbol of teeth reappears in eleven of her mandalas. Twice they are red representing biting and tearing or pain, twice blue when feeling jealousy and fear. The other seven times they are black and mean--the gritting of her teeth in order to tolerate what she is experiencing. The size of this symbol appeared to be a valid indicator of her emotional stress. As she began to heal the rectangle disappeared from the outer edge, leaving only the center and verticle lines (figure 28).

The first symbol of an eye is seen at the top of this mandala. It reappeared frequently in early therapy during anxiety attacks when she was feeling very paranoid. Figures 8, in Section II, and Figure 29 are two such examples.

The black head which Marcia considered "evil incarnate - snaky and sneaky" is the dark side of herself. As she worked to integrate different parts of herself into a unified whole, this same head appeared numerous times attached to the body of a snake. In the beginning Marcia reacted to this snake symbol with fear and loathing. Later, as shown in figure 30, she became very angry with it and decided to stop being afraid. This was a healthy turning point in her therapy. Figure 31 was completed some two months later. In this mandala she has recognized the snake as part of herself. She shows it as trying to make itself rule various parts of her life now with anxious memories and fears of the past. The snake's mouth has been closed off and it can no longer harm her. Her yellow center is growing strong against it. Marcia, as she views herself now, is represented by the figure on the right. She is seeing the snake for what it really represents and is learning to disarm it.

Summary

In considering this section, I have attempted to organize and present an overview, with case histories and a detailed appendix, of the interpretive aspects of line, color and symbol, as they apply to the interpretive-discussion phase of this modality.

I prefer to use the circular mandalic form since these boundaries have no beginning and no ending, thus fostering neverending movement. This circular form contains many visual symbolic images of line, color, and form, which reflect the inner man, i.e., his higher and lower natures, positive and negative aspects, his wholeness and balance or imbalance, his hopes, desires, and emotions. Movement is stabilized by the point of force at the circle's center just as growth in an individual is stabilized through an increased awareness of his own center. Between this focal point of force and the outer boundaries of the circle, an integrative process takes place.

The mandala, when it is used as a therapeutic tool, creates the release of content which when visually observed can be interpreted and worked within an integrative process. Every nuance of line, color, and symbol visually created during its drawing-release phase is rich in revelatory information. It is up to the therapist to train his eye to read these cues

accurately, in order to aid his client in self-
understanding.



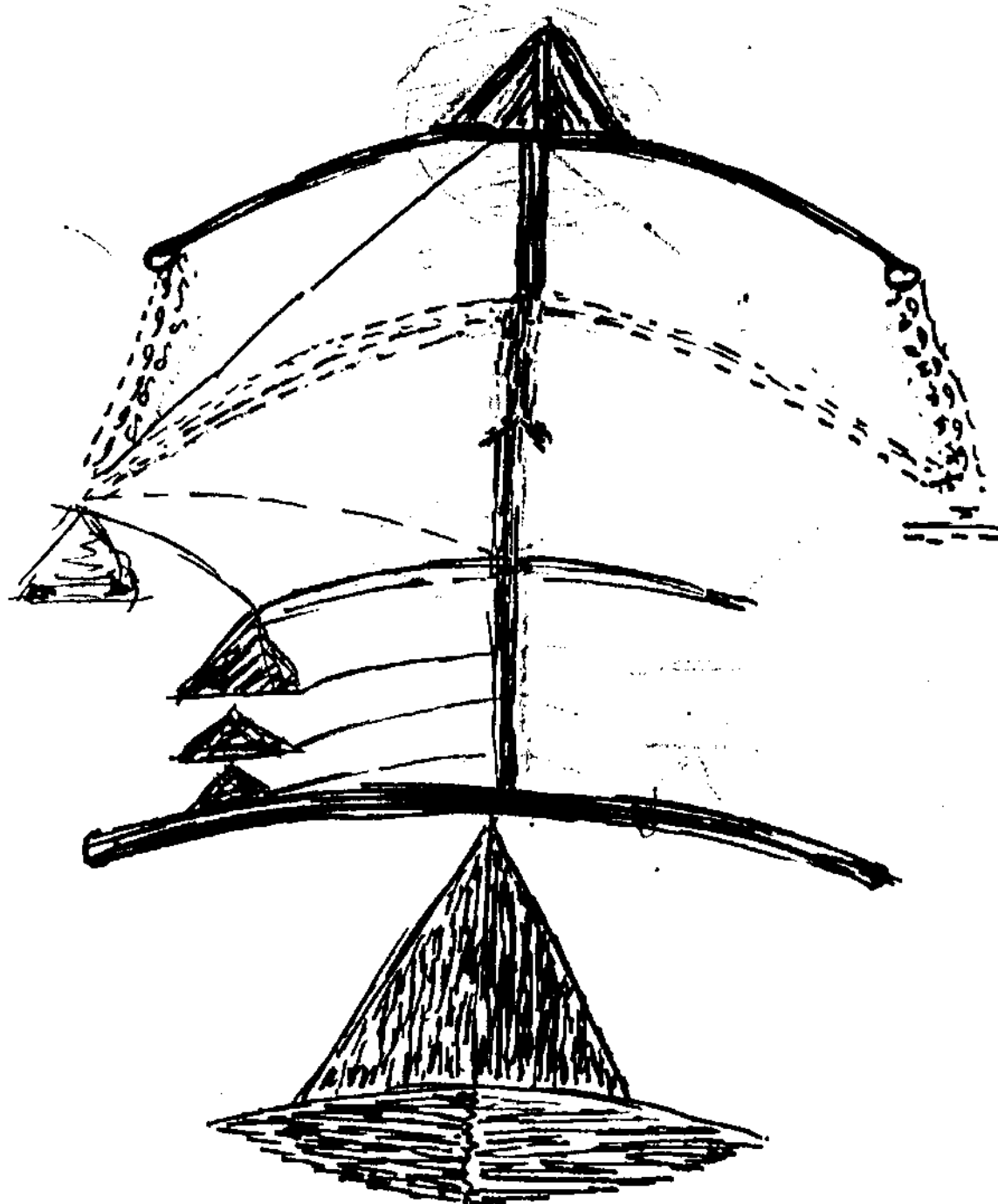
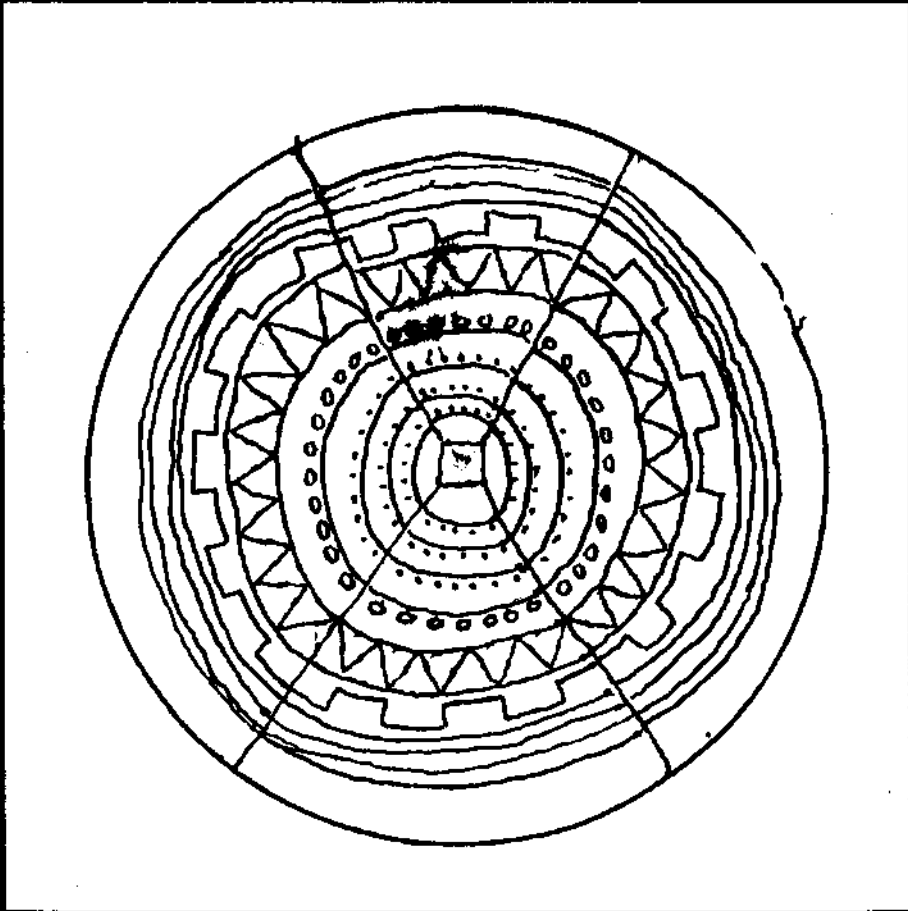


Fig: 3



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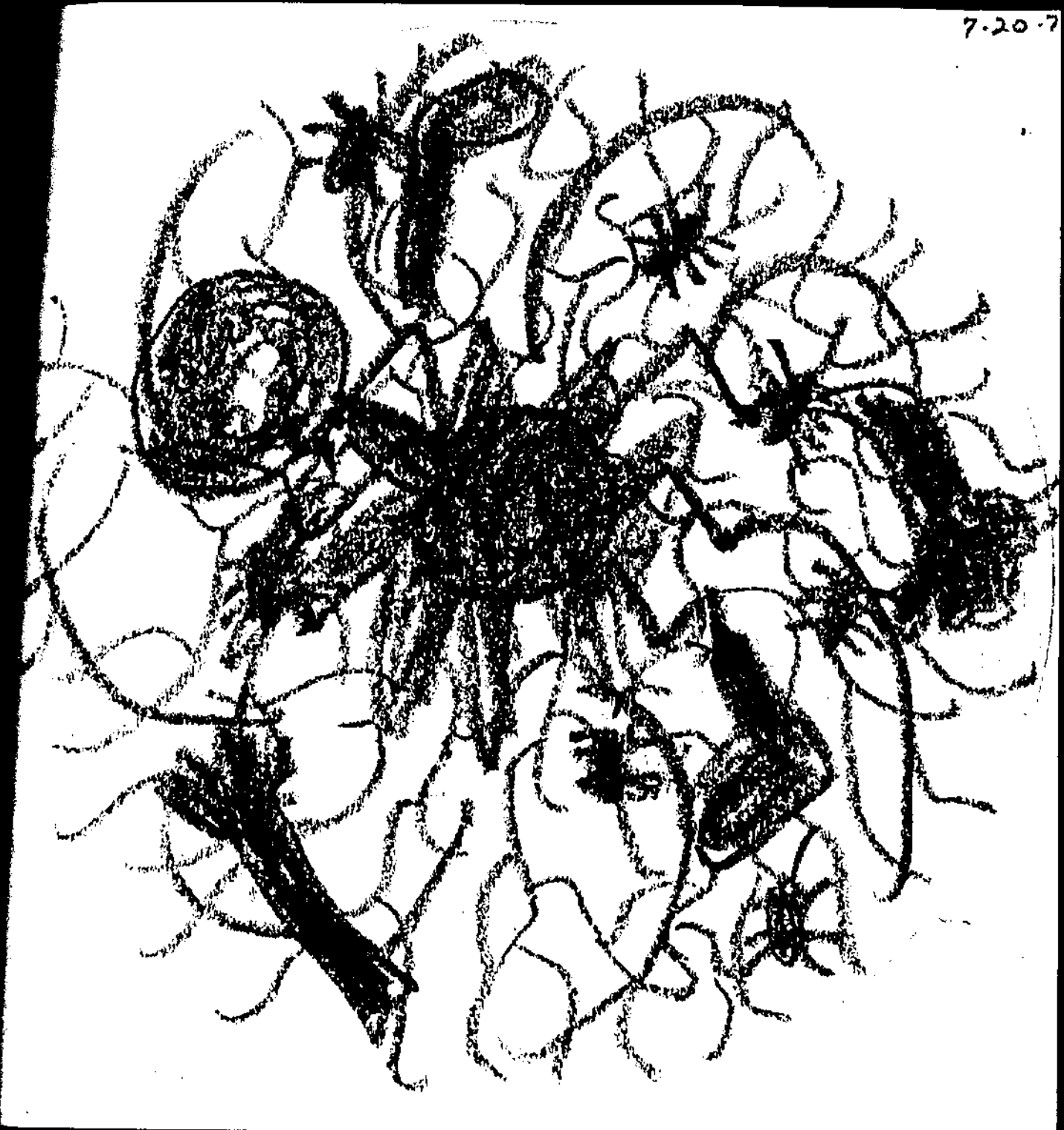
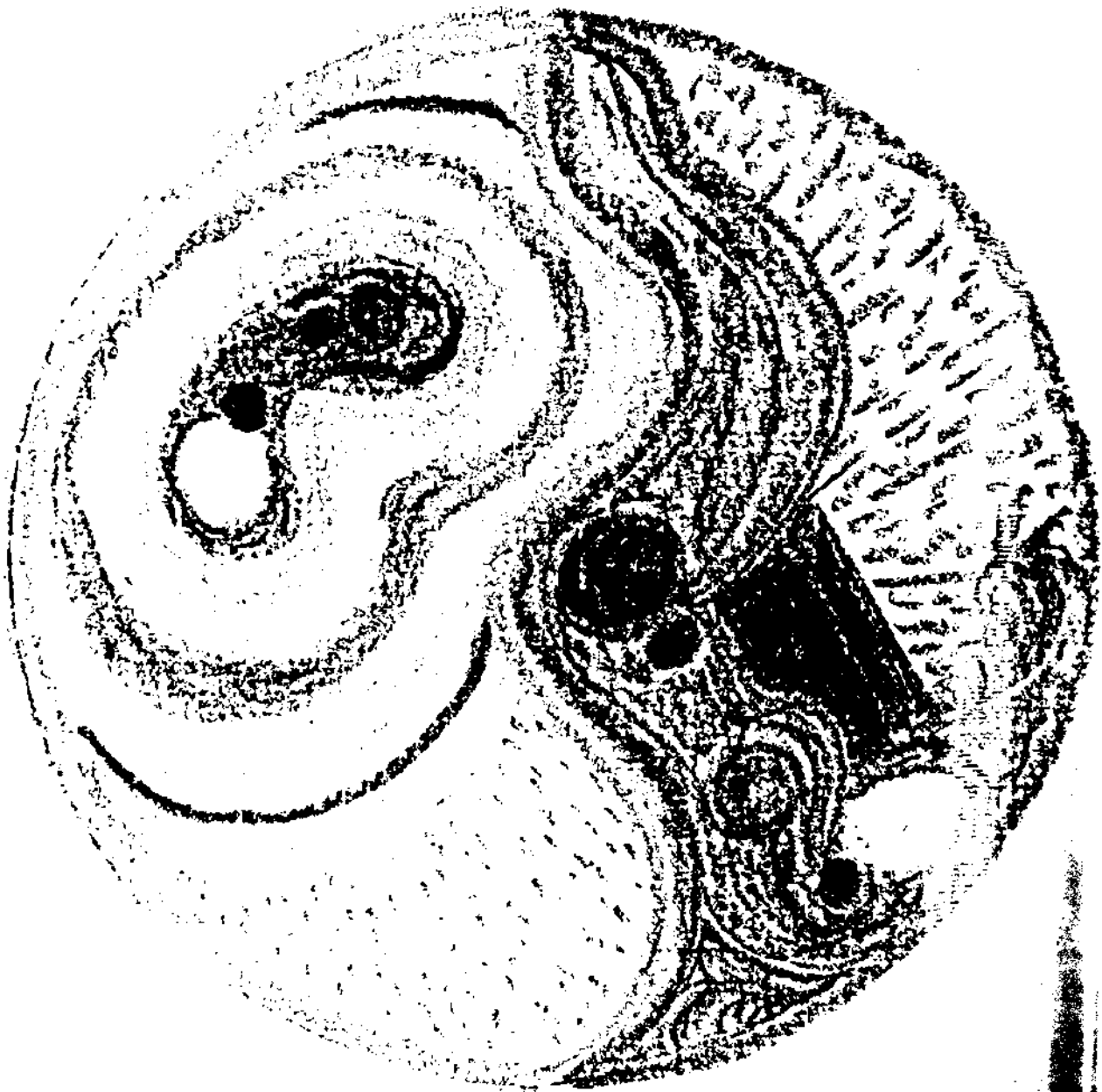


Fig. 5

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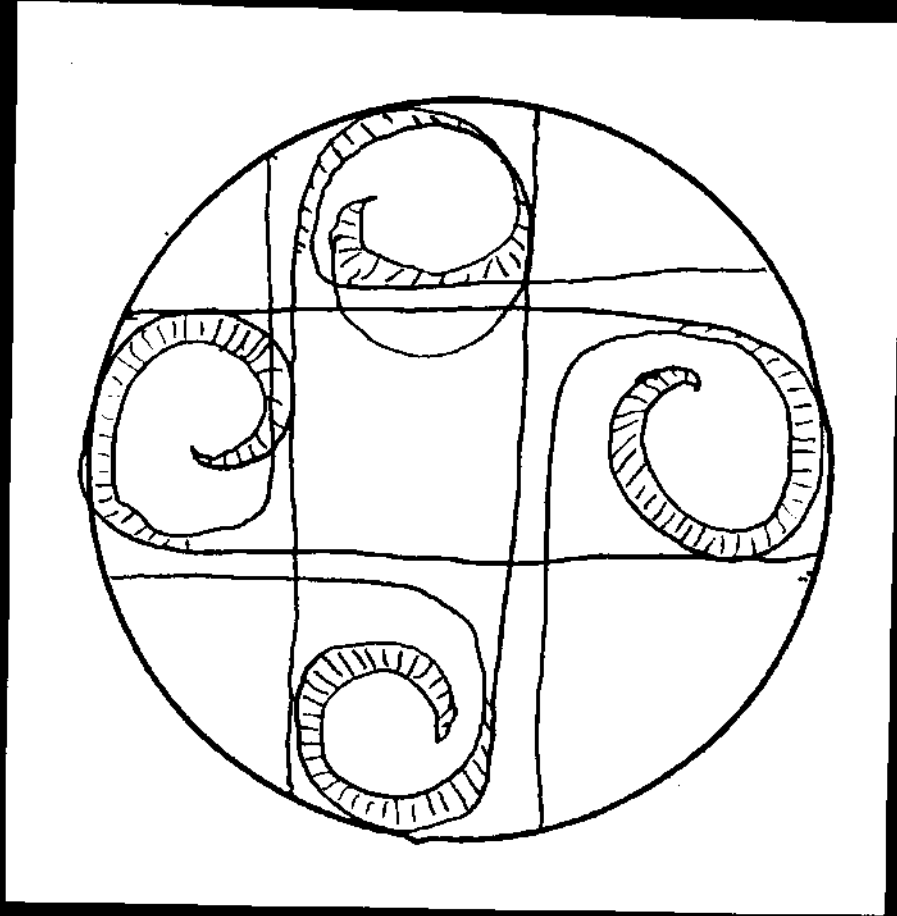
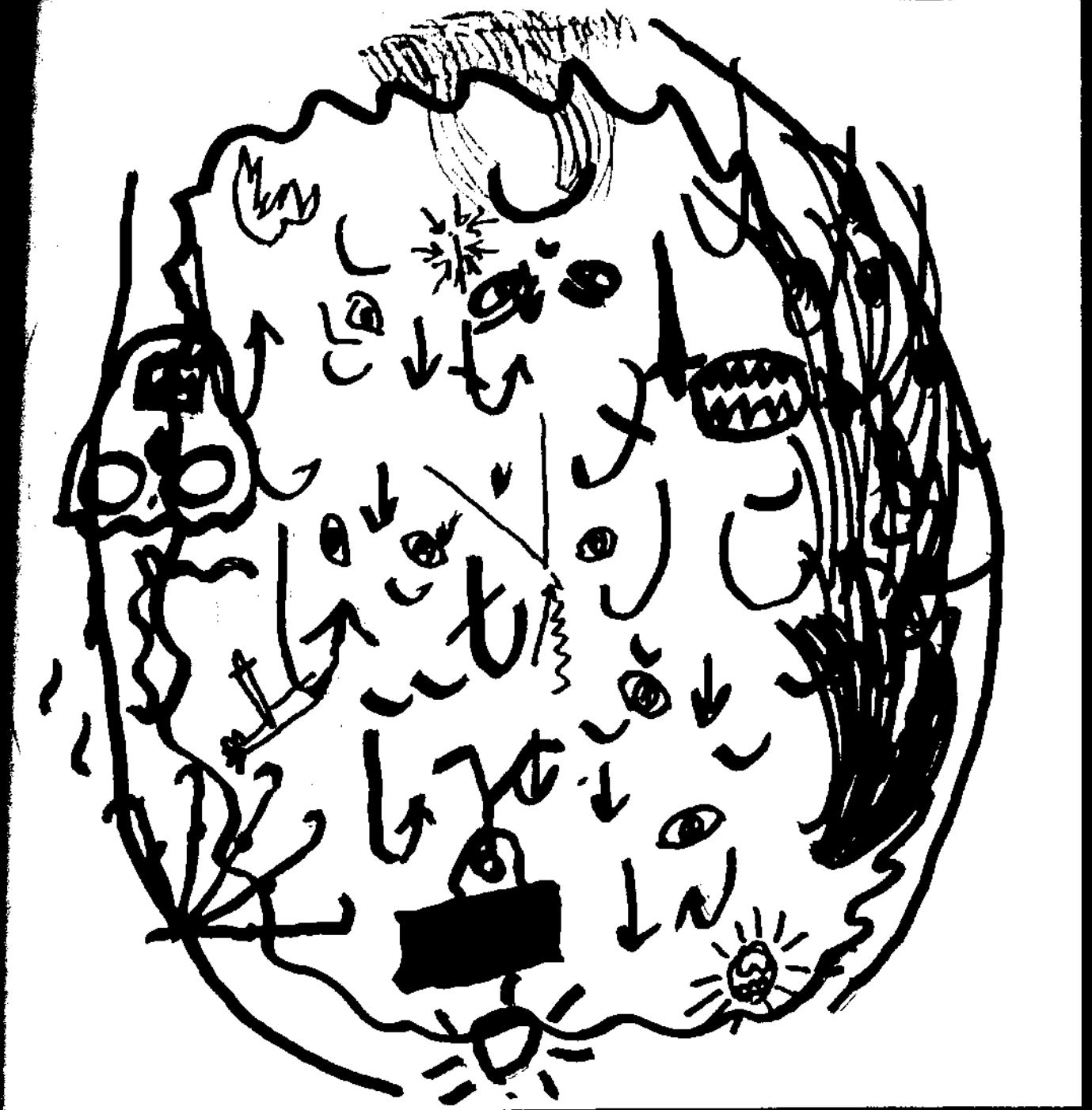


FIG. 7



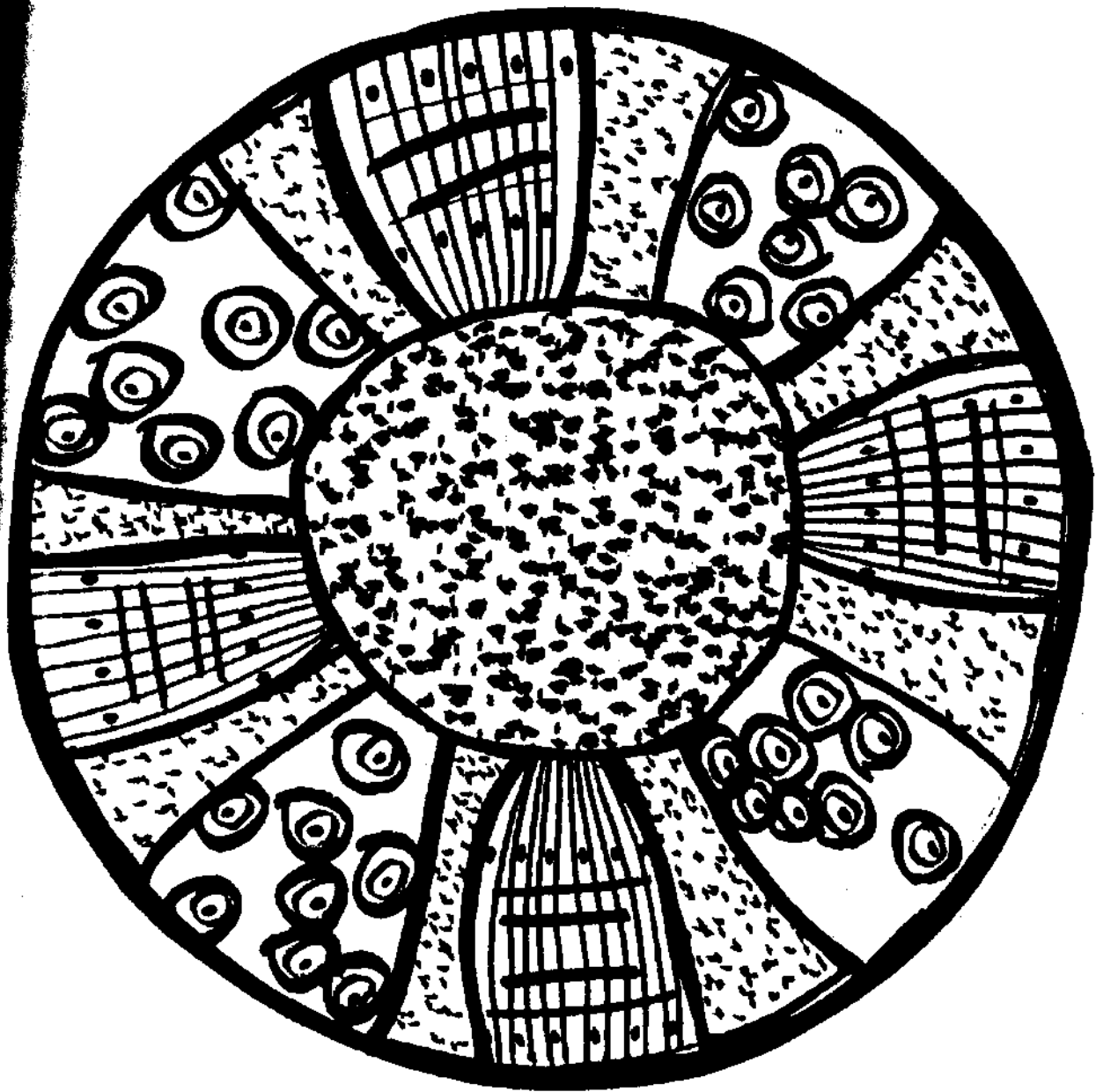


Fig. 9

Fig. 10



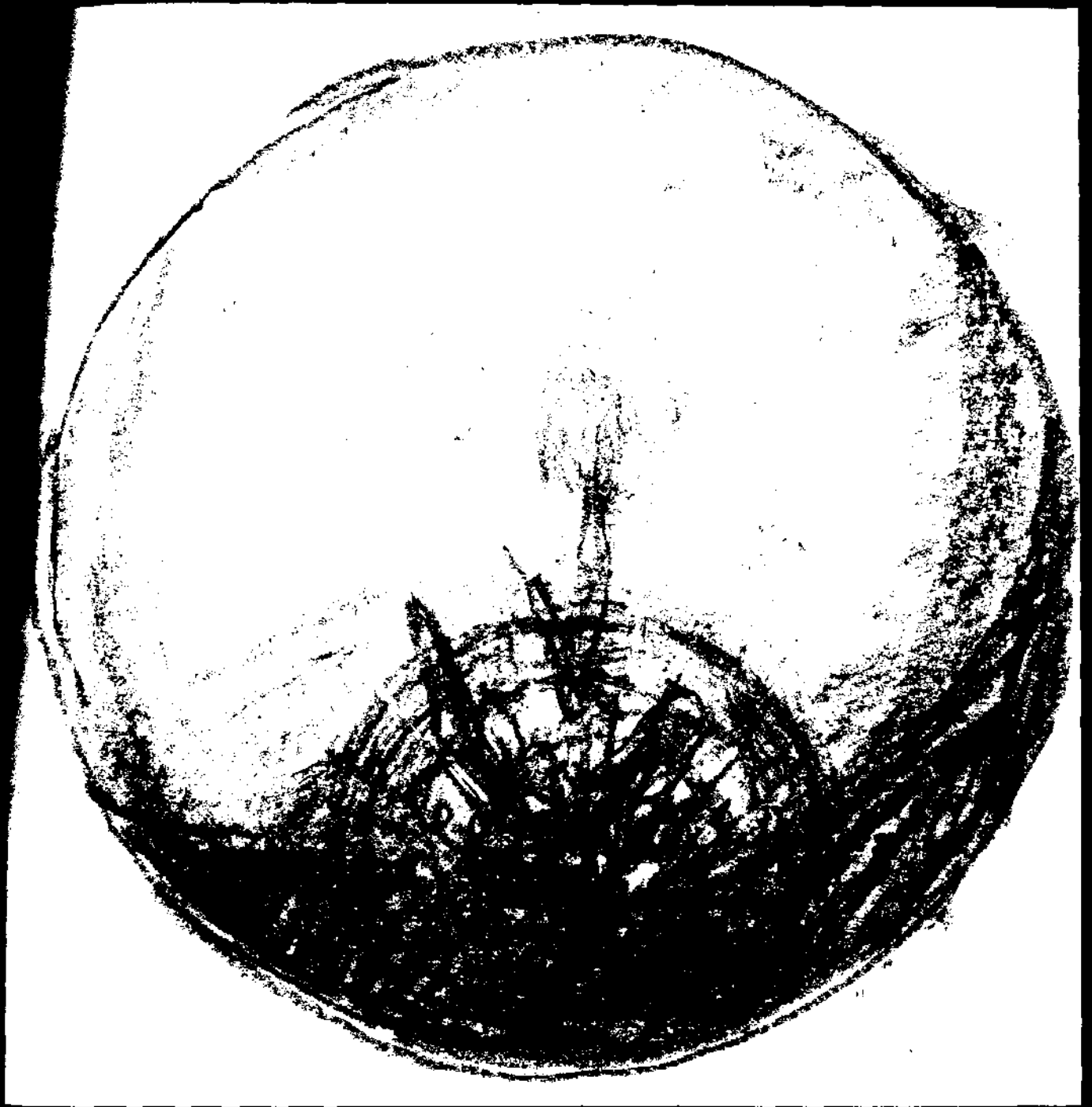
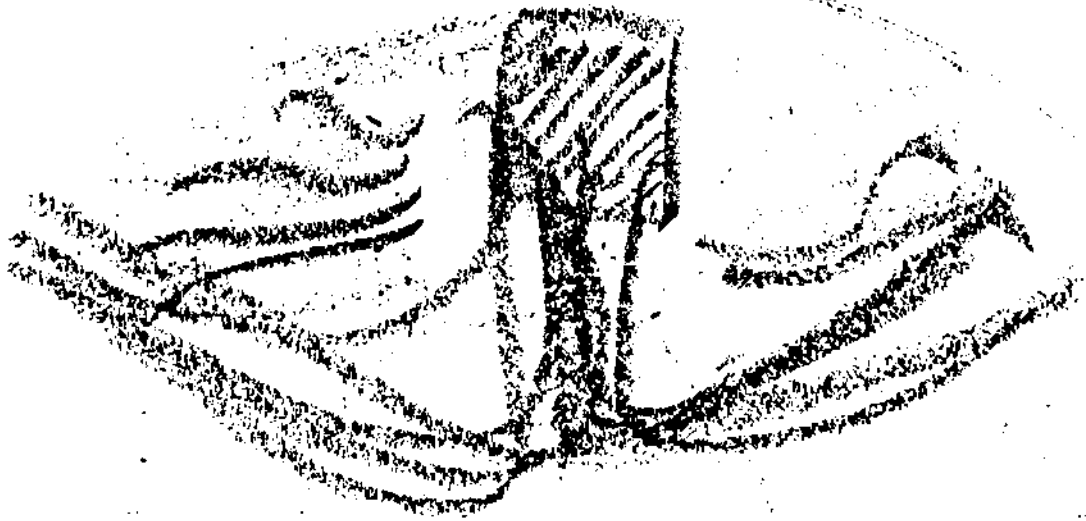


Fig. 11



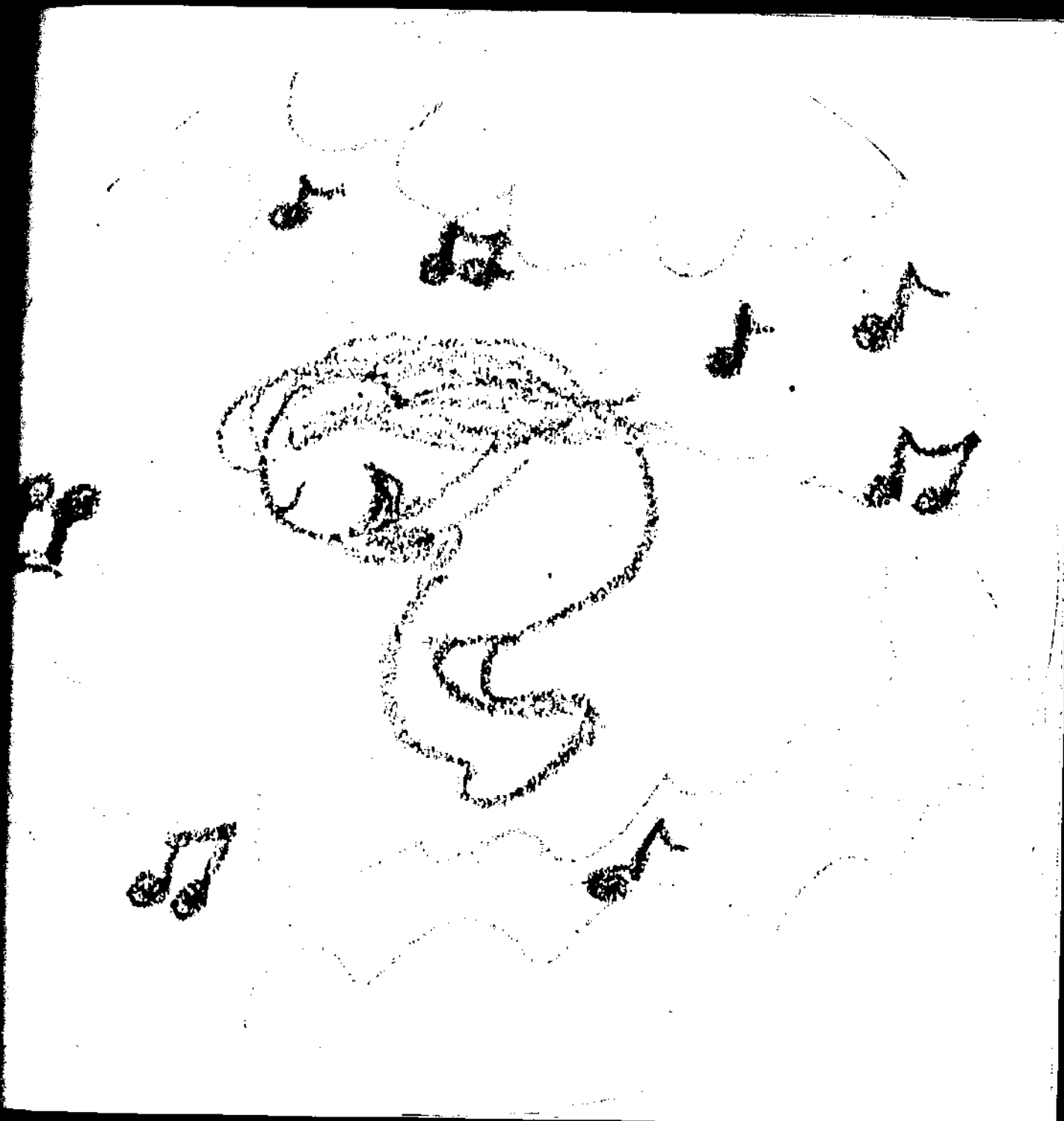
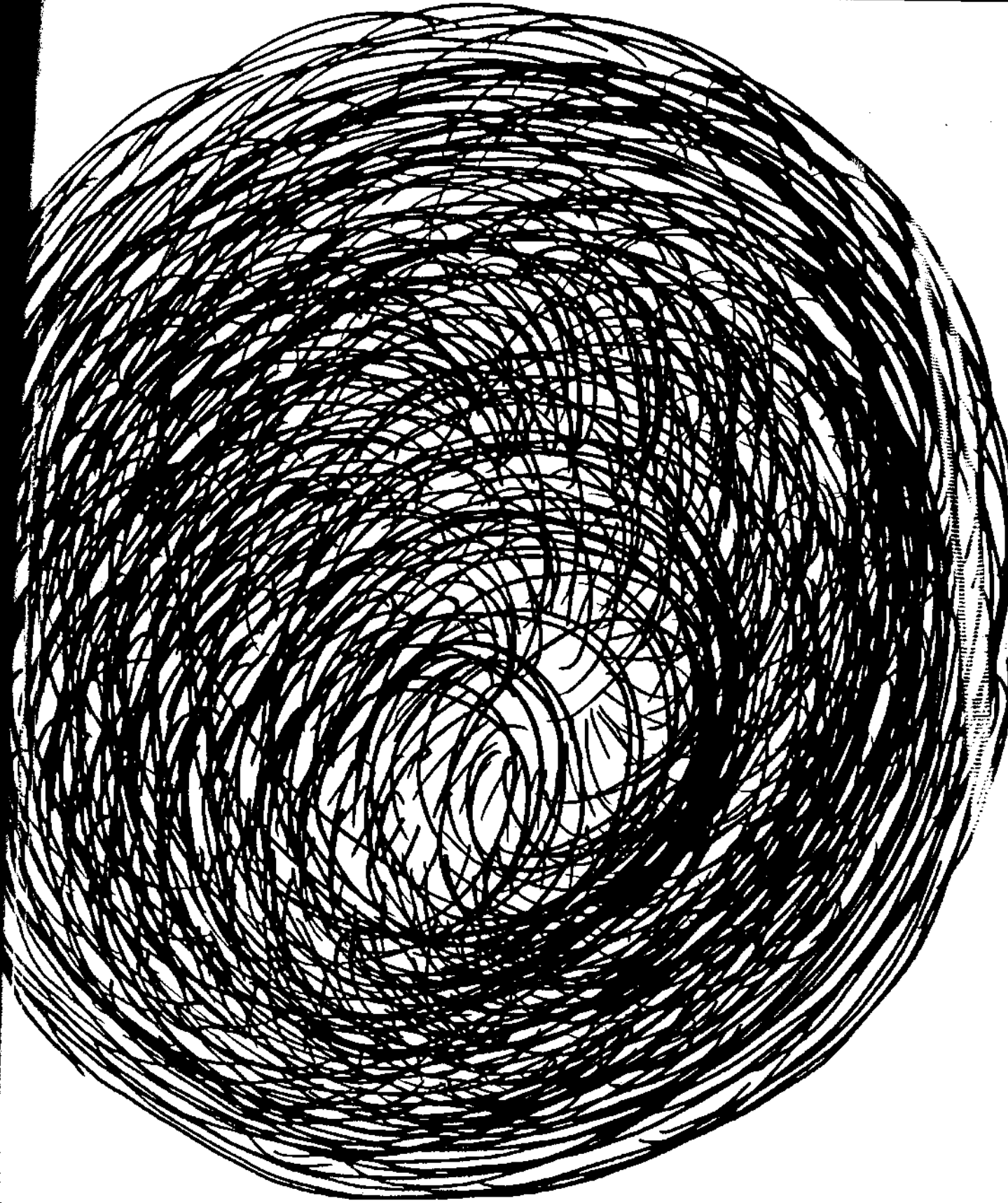


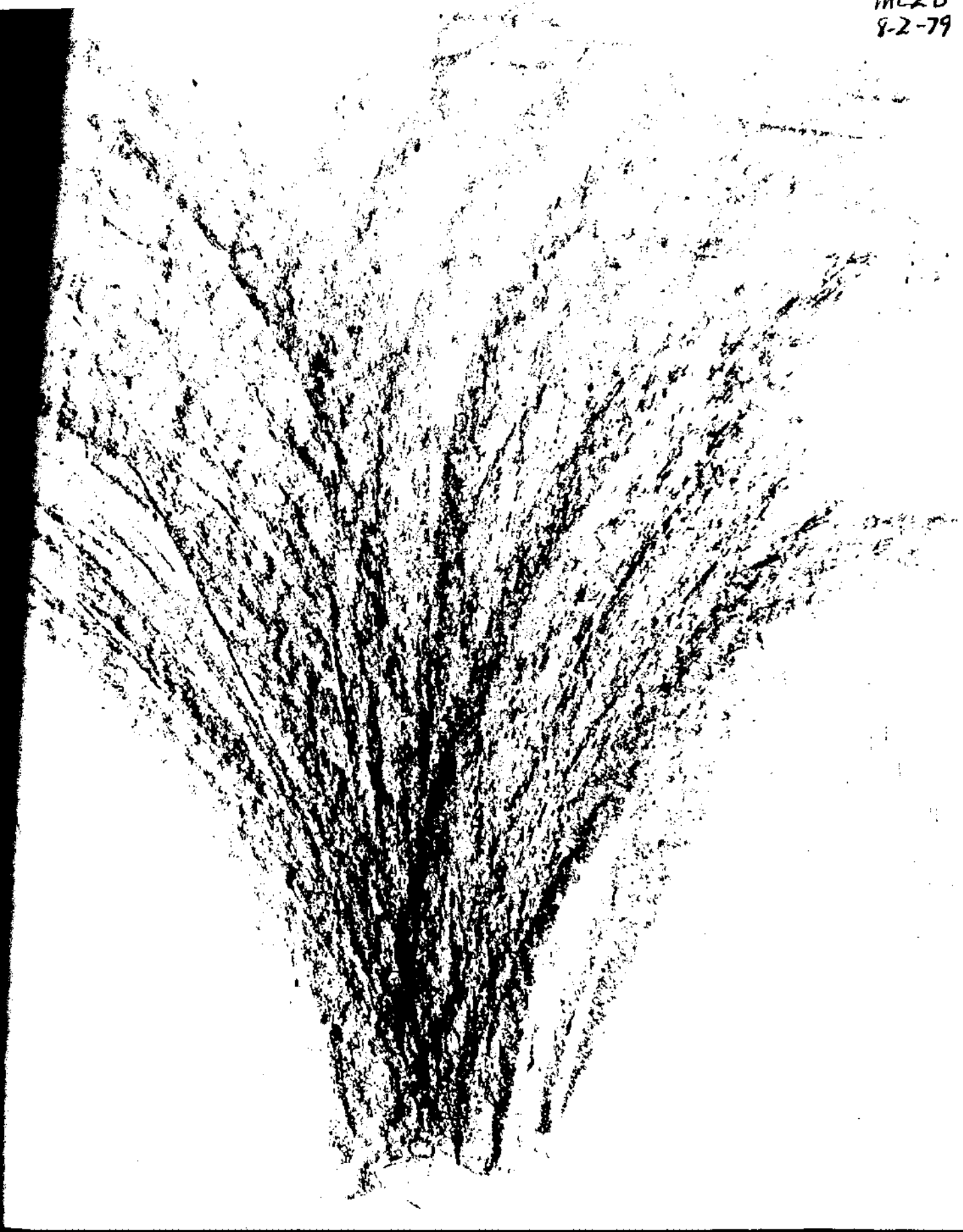


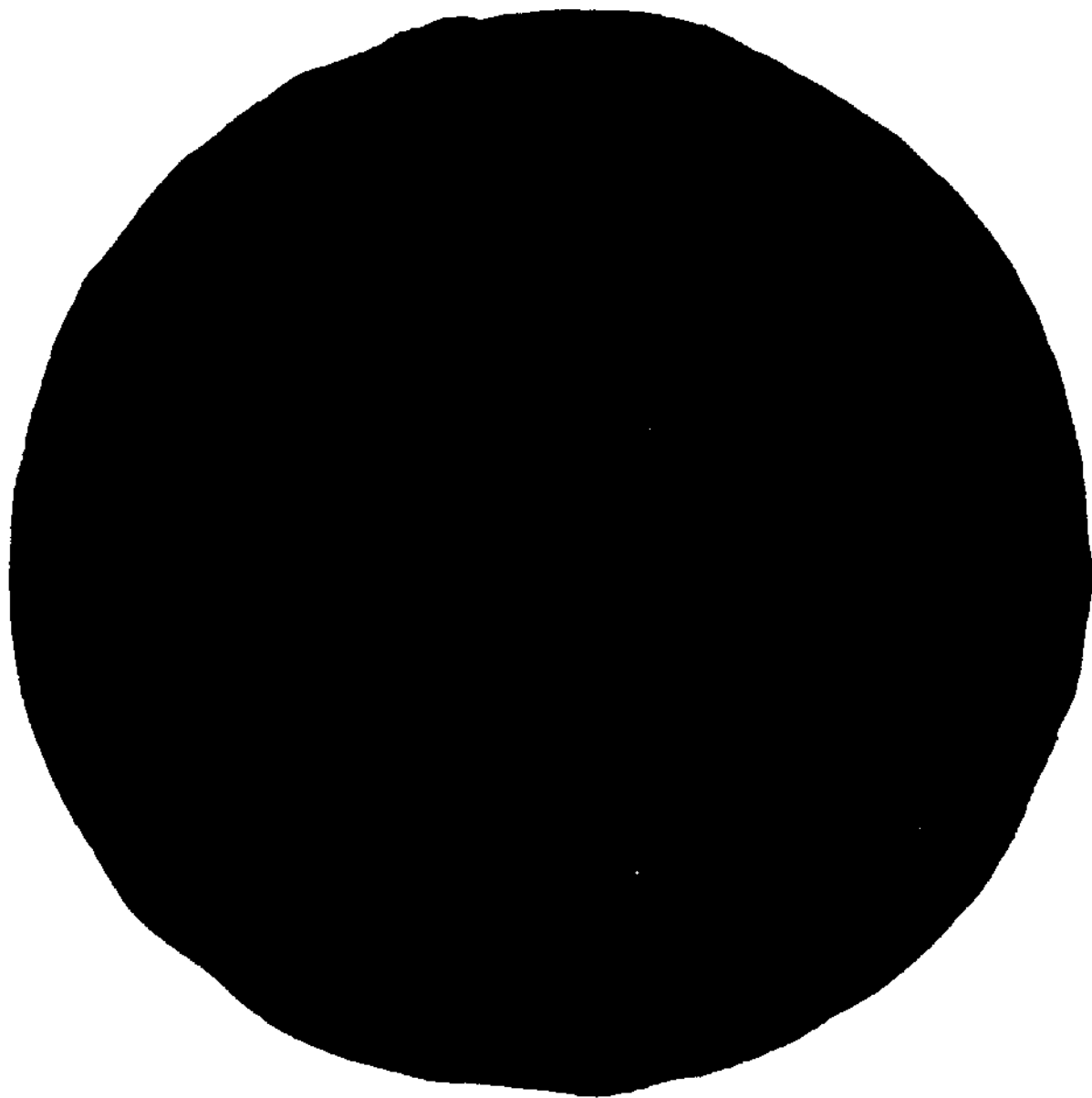


Fig. 14b

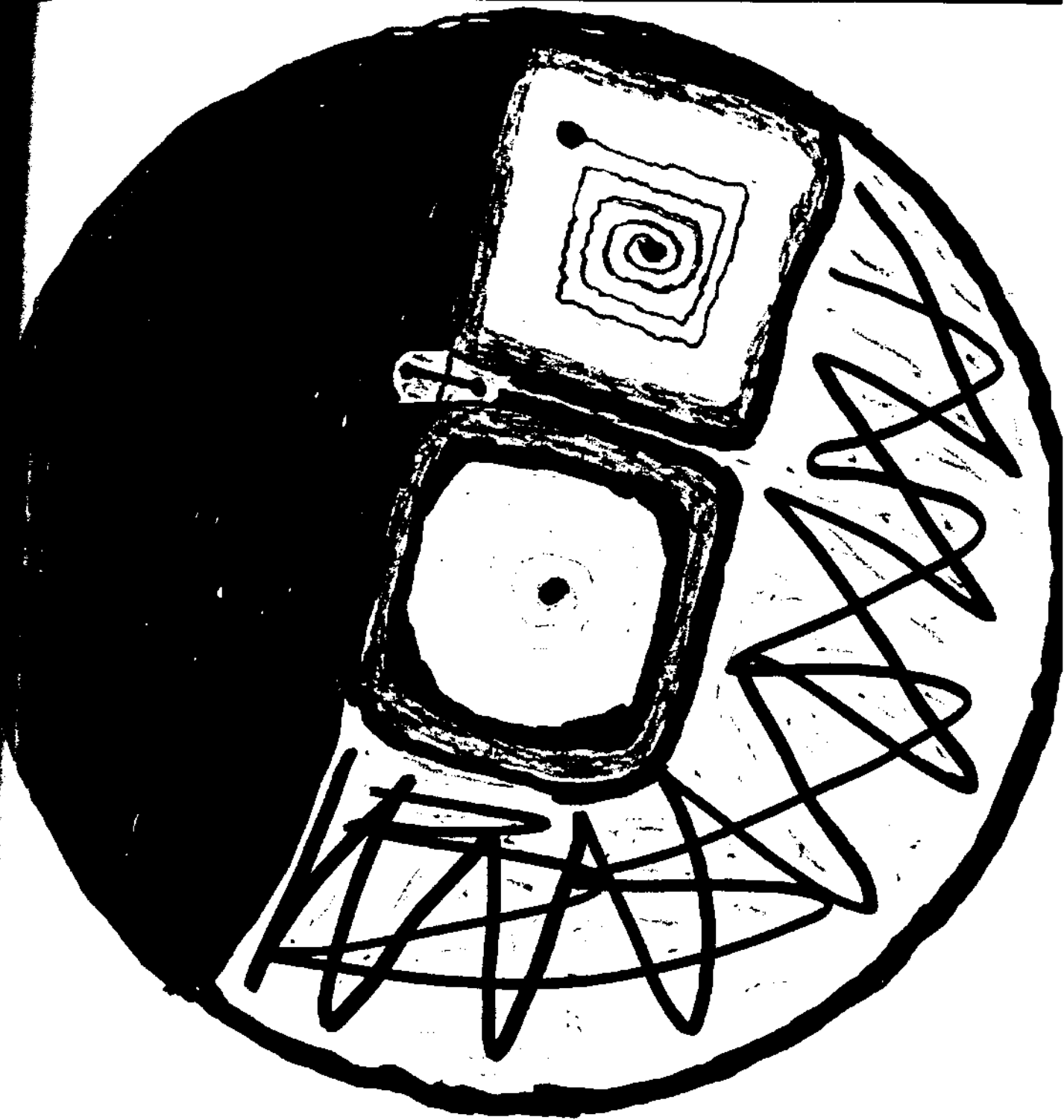


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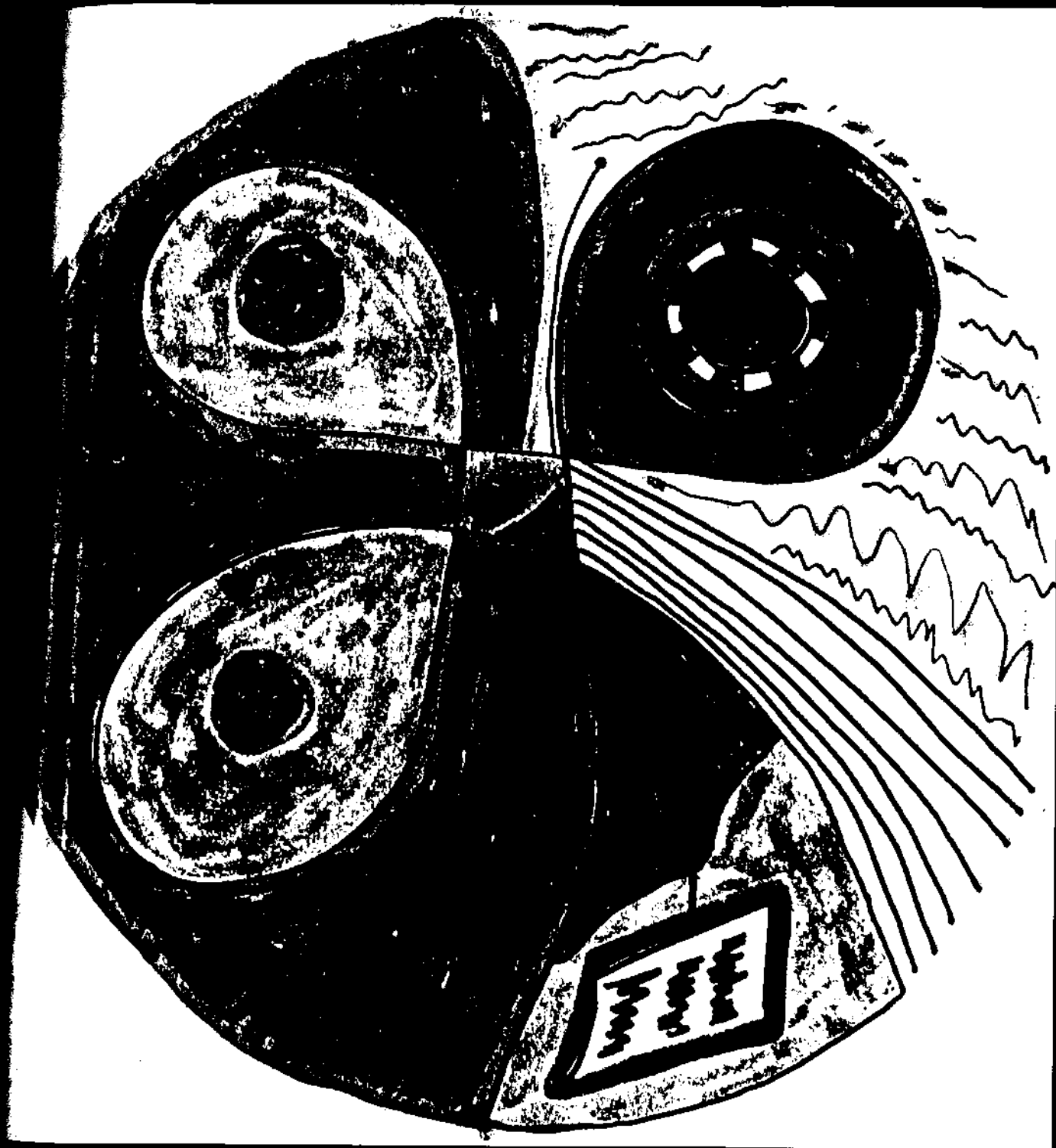
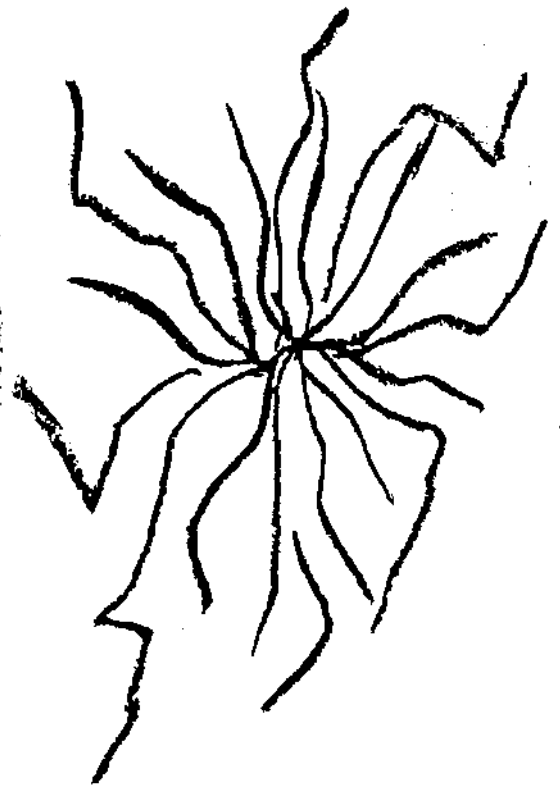
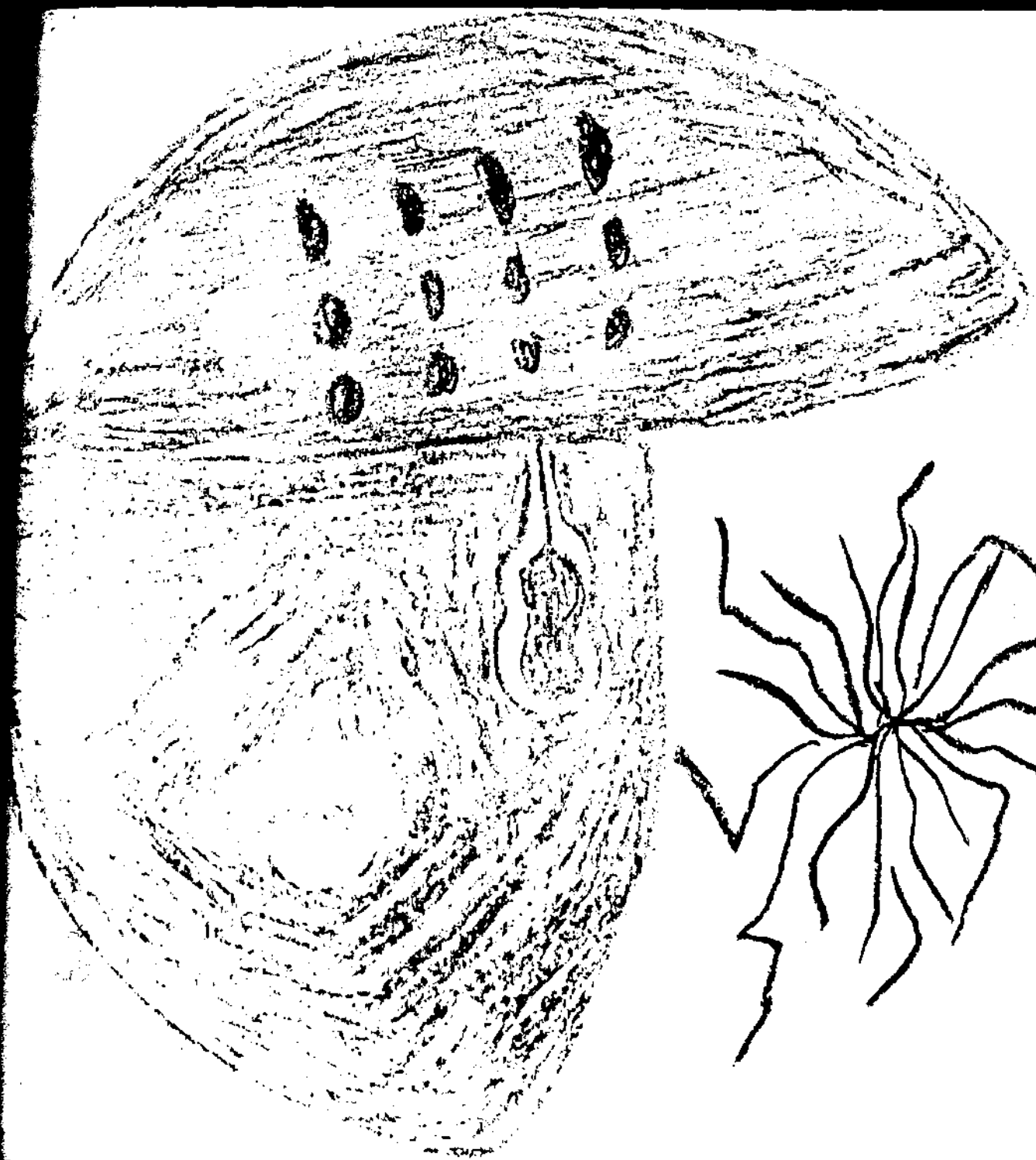


Fig. 20



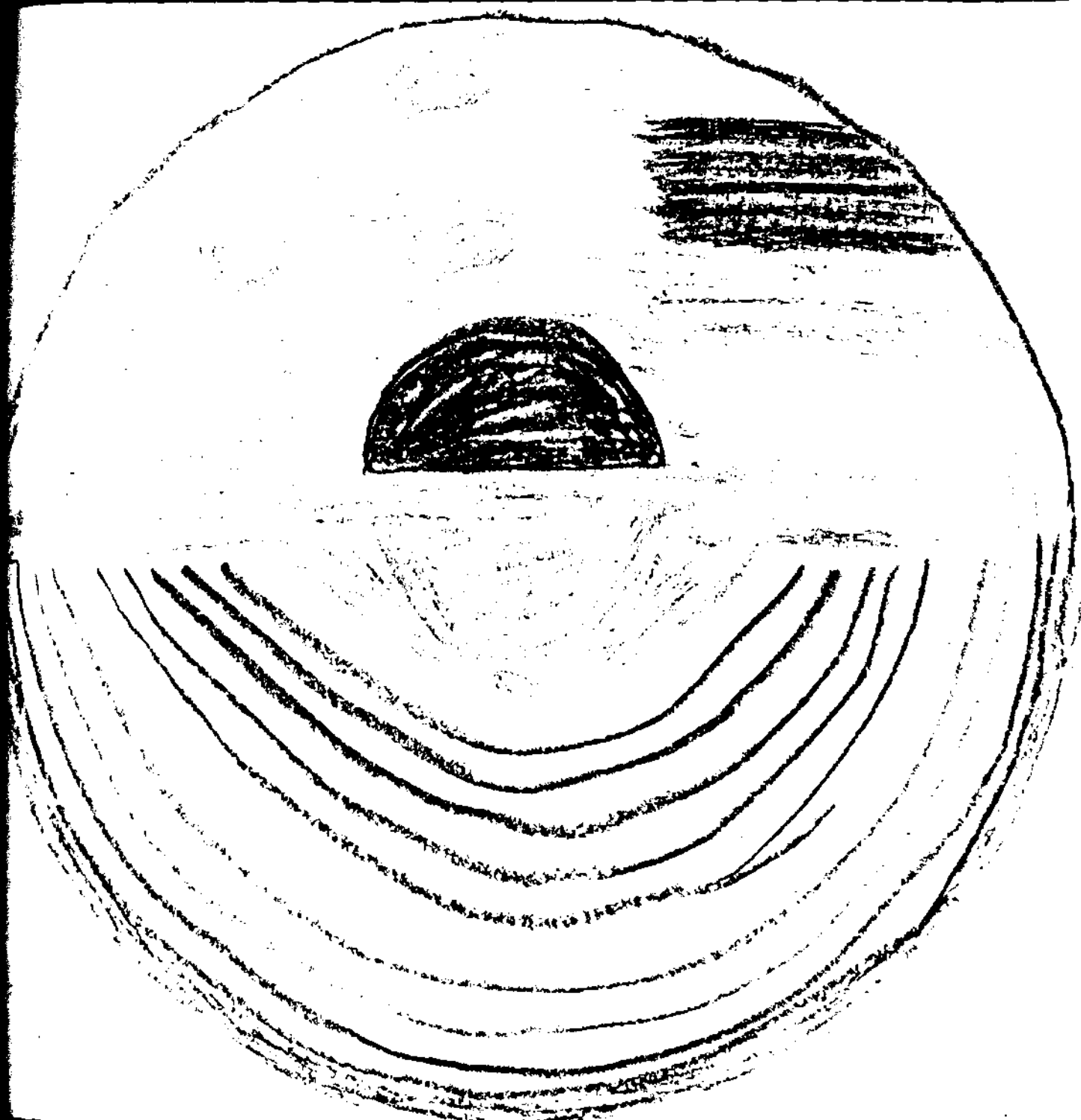
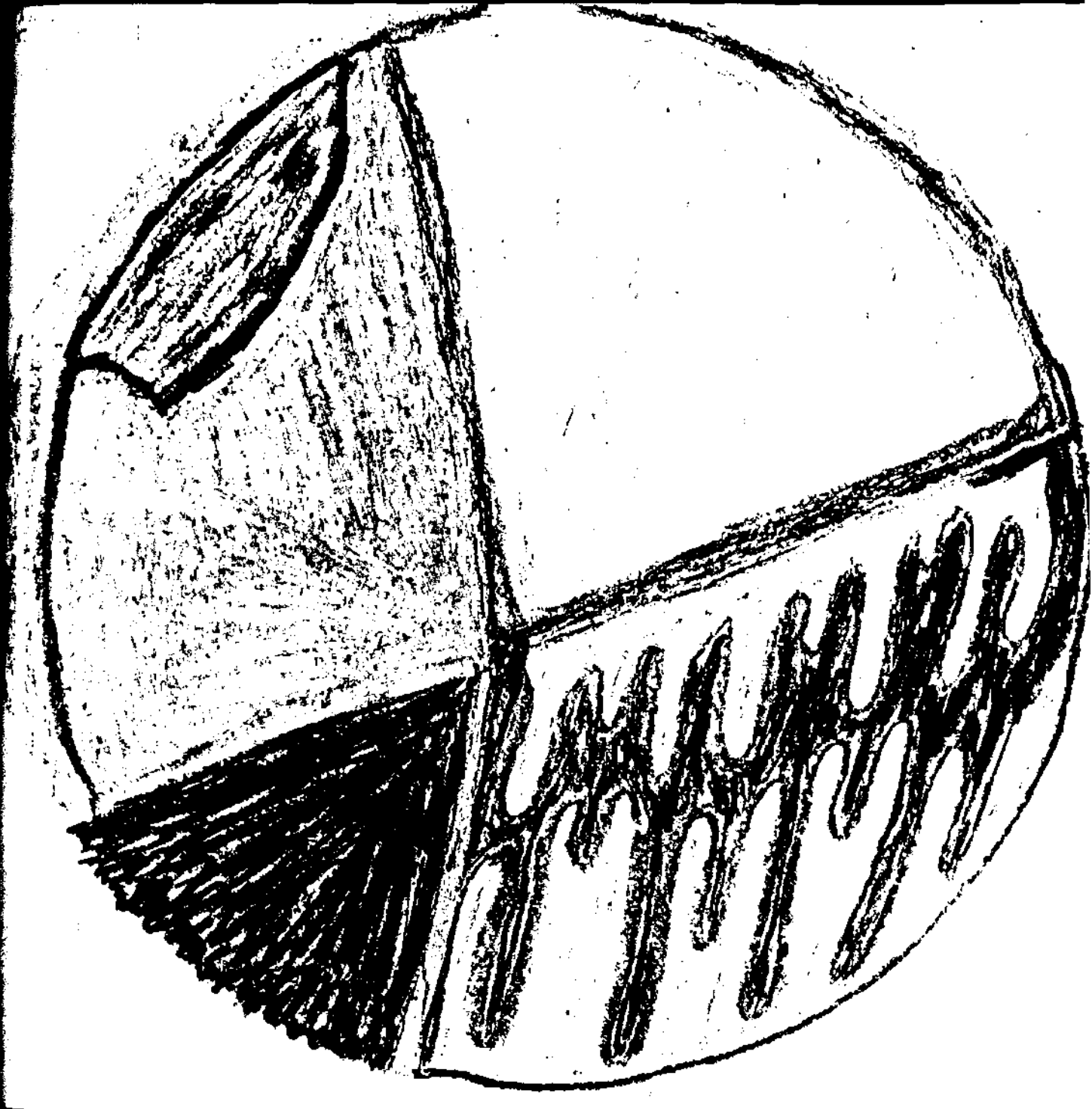


Fig. 22



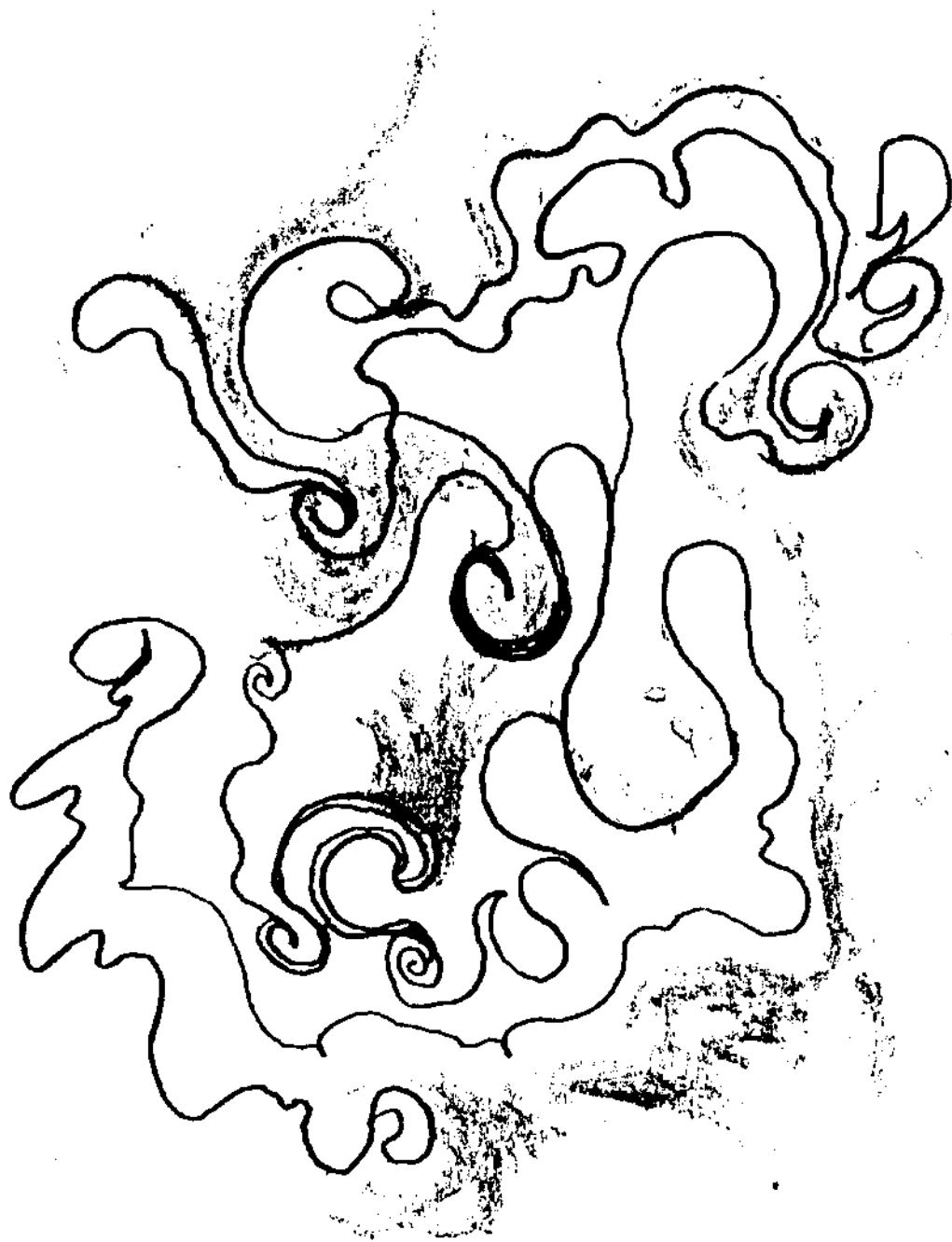


Fig. 24



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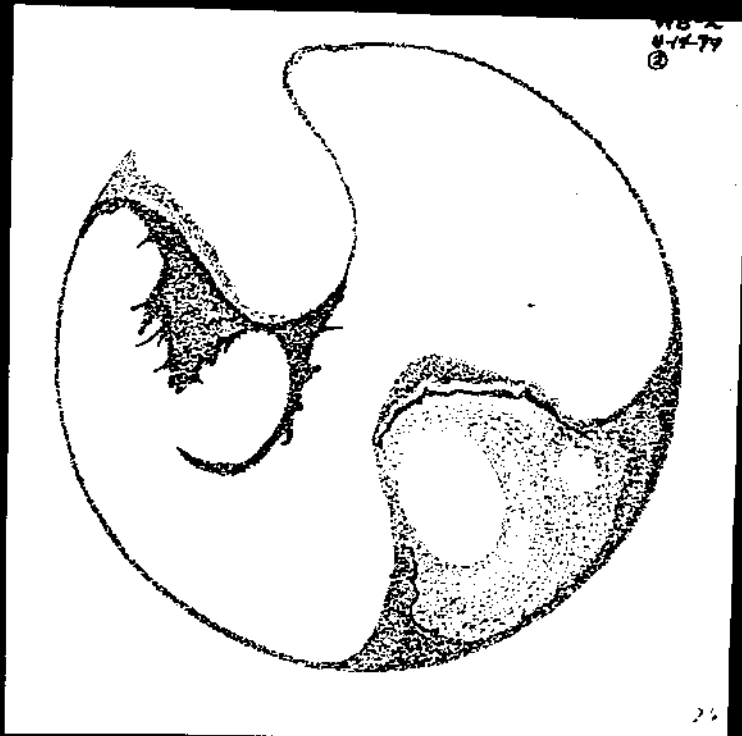


Fig. 26



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Fig. 28



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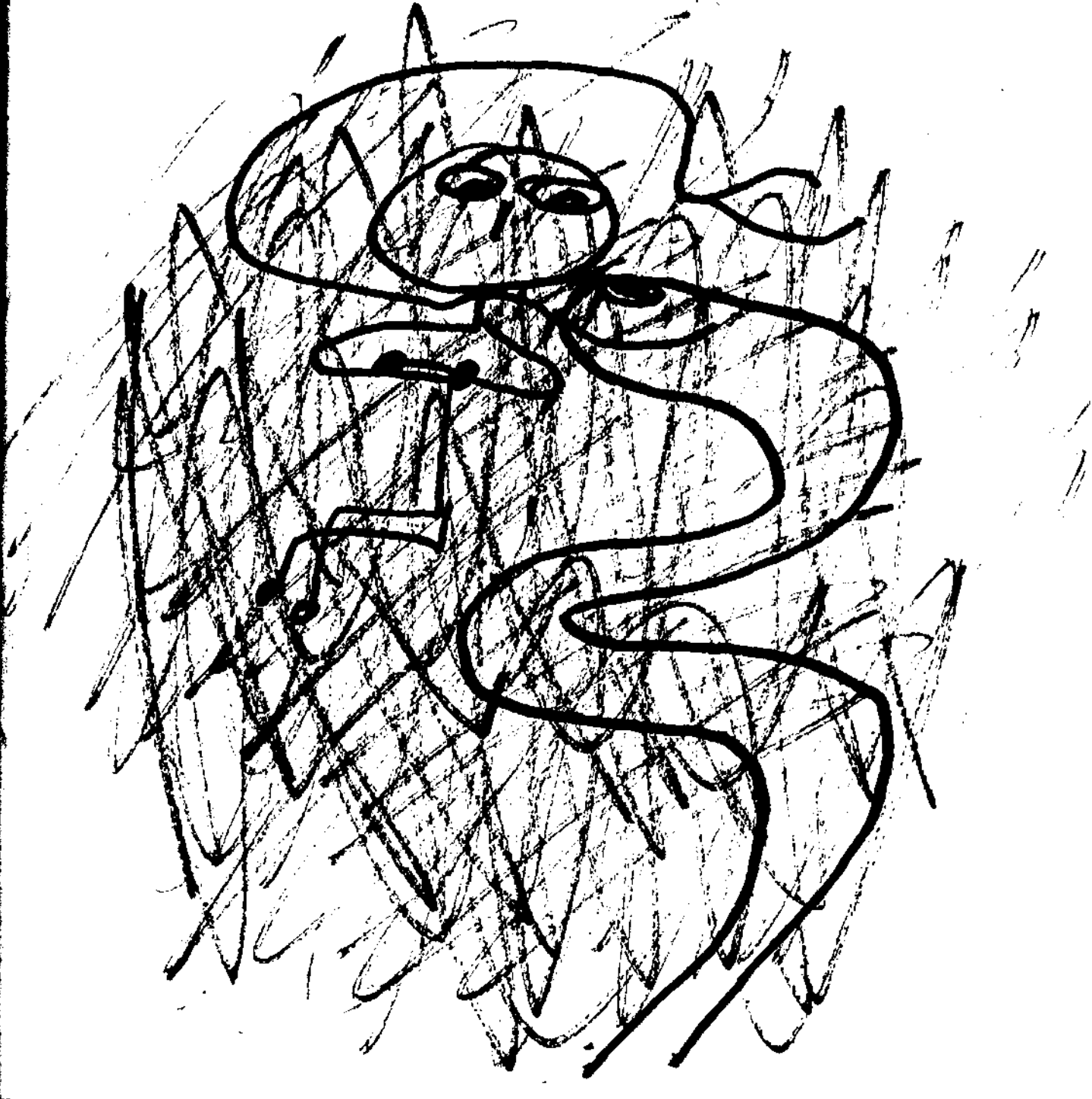
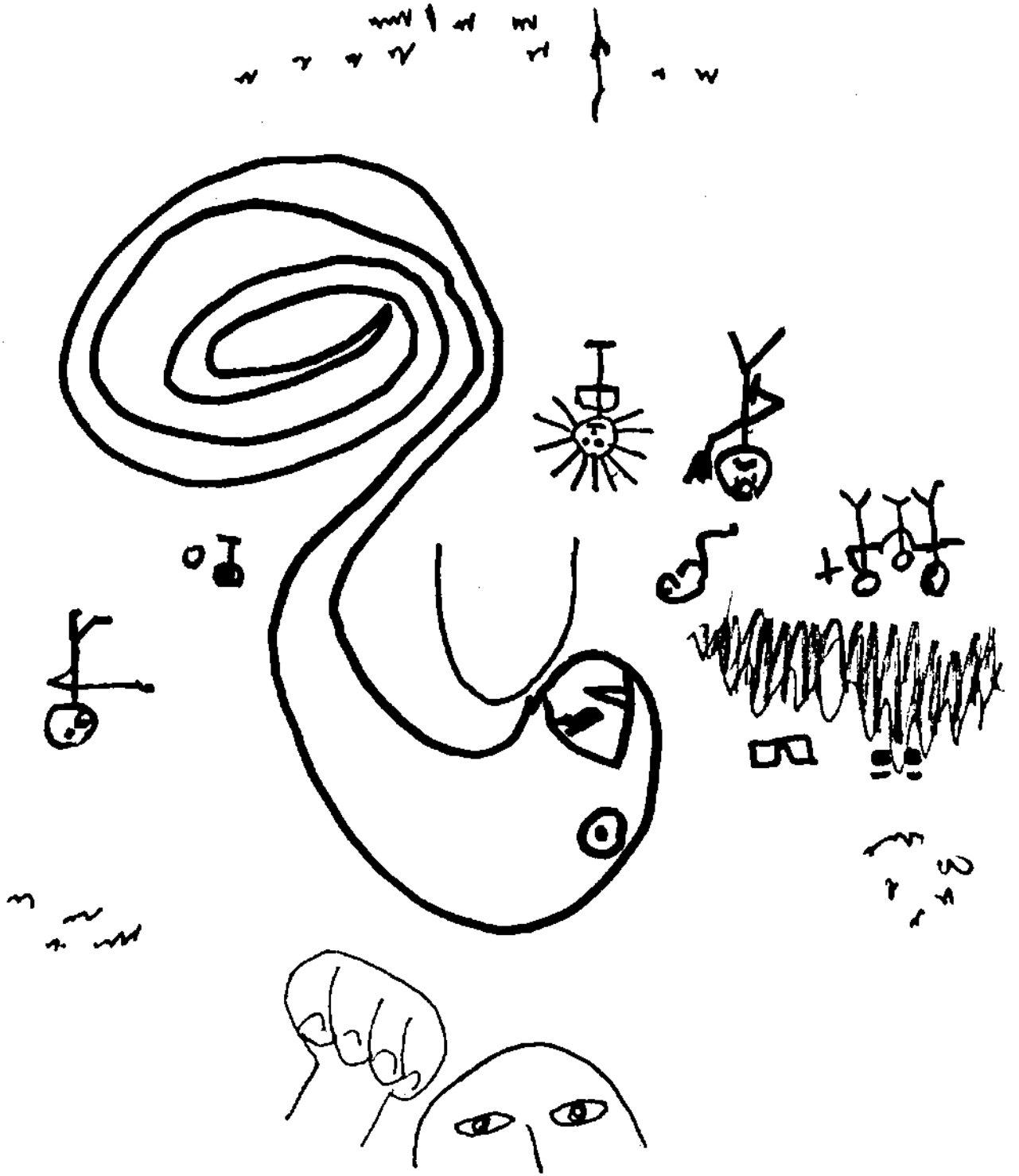


Fig. 30



SECTION IV

ALTERNATIVE THERAPEUTIC USES OF THE MANDALA

In my experience, the mandala may be used in numerous problem solving situations in clinical practice, self-help and group therapies.

Example I

The mandala may be used on a day to day basis, not only as a release, but also as an excellent visual record of one's mental-emotional and physical states. The date, time of day and emotion or feelings experienced should be recorded on the back of each mandala.

Figure 32 8/6/79 2:00 PM

Notation: Calm, at peace--aware of
a deep flowing from unconscious.

Figure 33 8/7/79 7:30 AM

Notation: Calm exterior, feeling
creative movement within--aware of
something surfacing in center.

Figure 34 8/8/79 6:45 AM

Notation: Anger - frustration,
growing depression, withdrawal reaction.

Figure 35 8/8/79 9:30 AM

Notation: Have verbalized and dealt with my feelings... relieved, calm, aware of adjustments and alignments of the polarities of my being.

Figures 33, 34, and 35 show how the mandala might possibly be used as a predictive indicator when used on a daily basis, and as a definitive cue to emotional states. Within the center of Figure 33 the seeds of anger are clearly visible. Following the drawing of Figures 34 and 35, the individual retrospectively recognized her inner fight to avoid a pending conflict by maintaining an exterior of calm.

Figure 36 8/19/78 10:30 AM

Notation: Exhausted, want to sleep.

Figure 37 8/24/78 9:15 AM

Notation: Physical pain.

Figure 38 9/21/78 8:30 AM

Notation: A minute seed has been sown. The essence of source springs forth.

Figure 39 9/29/78 9:00 AM

Notation: Feeling radiant, together, balanced, flowing, outgoing.

Figure 40 2/27/79 9:30 AM

Notation: Depressed.

Example II

Once the basic steps of the mandalic process are learned they can be employed between sessions as a self-help tool. The mandalas referred to here were selected from the files of a case study previously discussed in Section III (Case study III). They show release, healing and centering as the client worked through one of her anxiety attacks between sessions.

Figure 41 5/26/79 #1

Notation: Confusion, uncertainty,
questions.

Figure 42 5/26/79 #2

Notation: Pool, healing.

Figure 43 5/26/79 #3

Notation: I wanted to stop this one at
first because it started to look like a
breast.

This same client also used the mandala on her job to release built up tensions and anxieties.

Figure 44 6/3/79 #1

Notation: How I feel about work, Sunday
afternoon.

Figure 45 6/3/79 #2

Notation: Other thing about work. 6-3-79--
See I know what day it is. Suction cups

on feet want man in brown.

Figure 46 6/7/79 3:40 PM

Notation: Feel pressured. Don't want to be here!

Figure 47 6/10/79

Notation: Tongues speak words. Backs turn on me uncaring. Tight fist.

Figure 48 6/19/79 2:30 PM

Notation: Angry and feel left out. Also upset the B & E fight and Dr. B around.

Figure 49 6/29/79

Notation: Jealousy and fear.

Figure 50 7/11/79 #1

Notation: Angry--They don't care about me...they don't understand I'm fighting for my life.

Figure 51 7/11/79 #2

Notation: Angry. Pressure inside of me-- I Hate them.

It is interesting to note the consistent use of black and red when feeling anger and hate.

Example III

A series of self-portrait mandalas can serve as an excellent visual indicator of self-growth. The therapist needs to request from his client the same self roles and emotional responses each time the portrait

is done. For instance, the client in this example was asked to respond to each of the following roles or emotions in each mandala (mother, wife, student, physical, mental-emotional, and spiritual self). The roles and emotional set will of course change from client to client depending on his problem areas. Figures 52 and 53 are self-portraits of a woman who came into therapy because of her lack of physical vitality when in her home environment and an inner conflict over an extramarital relationship.

Figure 52 7/24/79

This mandala reveals her unclear conception of herself and her roles in life. She spent a lot of time working over and blending colors in all areas which gives a muddied effect. She found it impossible to stay inside the lines of the mandala or the boundaries of the paper. It shows her roles and emotions to be confused and unclear.

Figure 53 9/24/79

This portrait completed two months later shows the growing clarity of her physical, mental and emotional states of being combined with her major definitive present roles. The colors she chose to symbolize her

different roles and relationships remained basically the same as in Figure 52. She wrote:

Yellow - self, I realized as I drew the yellow triangles that I was still out of balance. Top triangle spiritual self.

Blue - student - mental takes up a large part of my life.

Green - mother - wife.

Violet - lover.

Red - frustrations - anger.

Orange - dependencies.

This mandala proved to be a very accurate and enlightening process for the client. She not only saw her progress clearly but also became aware of remaining conflicting areas. Her overlap and mixing of colors in Figure 52 clearly showed her strong tendencies to rationalize as discussed in Section III on color.

Figure 54 8/1/79

This is a singular self-portrait done between sessions by the client in case history I. It clearly showed her that she still had a good amount of anger and rage left to deal with. She saw herself as "being almost choked by it." It also brought to her clear attention that her body was walking one direction and her head looking the opposite. She saw the white space as room for growth and decided to try to work on getting her head and body, or mental and physical parts aligned.

The portrait also can be used to view and define various interpersonal relationships. In this case the client might draw a self-portrait first, followed by a portrait of his/her spouse, children, parent, or friend with whom he/she may be having problems. Following the individual portraits a composite portrait mandala can be done. This third mandala will show the dominant person, how both parties interact, and the conflicting areas.

Figure 55 7/79

This is a husband and wife portrait done by the client who drew the two previous figures. The husband is represented on the left, the client on the right. It is obvious that they live in separate worlds, although the client had not realized this before. Interaction between them at the time of the drawing was practically non-existent.

The portrait mandala's value as a visual interpretive tool is extended even further when the partner or person in conflict with the client executes his/her mandalas also.

Example IV

The mandala can be used with transactional analysis to help a client see and understand his child, parent

and adult selves. Once these are released, a composite mandala can show the extent to which each dominates the individual. Figures 56 through 59 are such a series. They are from the files of a young woman in therapy.

Figure 56 9/24/79 #1 Parent Self

Notation: This vision came and persisted. I feel neutral. Looks like lots of growth potential--seems full of transitions--seeds.

Figure 57 9/24/79 #2 Adult Self

Notation: I hold my brilliance within, under wraps--showing instead a healing, soft or spiritual wisdom only tentatively. Low profile! to this extent inner wisdom is underdeveloped--held back. When it does appear, am careful to try to couch it in delicacy and love.

Four sides outside the inner square--how I actually deal with the world around me. (1) Sometimes angry and frustrated, (2) Sometimes fearful, timid, blocked, and scattered, (3) Sometimes with spiritual insight and teaching--"little pearls" (4) Sometimes with partially developed love and compassion.

Figure 58 9/25/79 Child Self

Notation; Feel playful. Complete yet growing. Simplistic. I am loving, like God and grow everywhere. Arms open and loving. God takes care of me. God is good. He protects me--lets me grow. I can grow in many ways. I am wise beyond childhood. Feels real good. Adult or parent trying to be critical and I won't let them take away how good this feels to know God like I do, because this is me. I thought this: (playful song with it) "God is my light, my love and my life."

These three mandalas are full of potential subject matter from the transactional viewpoint. They show only a partial awareness of, or willingness to admit to or express, the negative sides or natures of the child and parent selves. Each is being explored further and a composite mandala will be done.

Example V

This set of mandalas shows how the mandala can be used to explore and discover unknown areas.

Figure 59 5/23/79

A client while trying to get in touch with and release anger, found that it would slip away and be replaced by psuedo-happiness.

Notation: Sat down, felt angry, closed eyes, anger seemed to go somewhere. Tried to bring it back to examine it but could only feel waves of peace and solitude wash over me. Reasoned I must still be angry somewhere inside. This is all I could see-- a pulsating star with a ribbon connection with deep solid base purple. Red intruder--seemed to fit, wanted in but I feared deep inside and put barriers up--was successful in not letting it get too close-- no penetration into my inner space,

She was encouraged to relax and center herself the following day to try to explore and release the red sphere.

Figure 60 5/24/79

Notation: Examining anger--intruder. Puzzled. Tears, Force, Pain, tenderness. Defense against vulnerability. Grit. Doubt. Hurt. Escape-- protection through escape. No man's land of numbness--less feeling. Tree (red-pink) feelings from/or my mother. Do not understand black sphere or pink heart. Will explore further.

Figure 61 5/24/79 The Pink Heart.

Notation: I find myself exploring sexual feelings about a woman. I am a woman. What would it be like to love a woman's body--a woman. Soft, gentle, sensual, caring, knowing, understanding. Opening to self. Can't accept this part of me. The similarity--knowingness--would be a tremendous comfort. Am I latent-bi? Need for nurturing--sensual versus sexual. Need to nurture, care for--not do it, do to it (him or her). I feel desire, anticipatory pleasure but not sexy, not lusty as with men. Fear, anxiety, at unresolved conflicts-questions.

Figure 62 5/24/79 Black Dot.

Notation: Concentrated seed. Anger. Repression. Love turned to doubt, deceit, jealousy, grasping. Rage bursting, self-generating feeding itself. Ego feeds off the negativity. Doubt validity of love--as I've known it. Pure knowing of love remains in spite of doubt and rage and deceit. Miraculous but Ego keeps this turmoil concentrated and nearly impenetrable to outside influence.

This is an example of how the self-therapeutic use of the mandala can enhance and hasten the

therapeutic process when combined with courage, persistence, and insight.

Example VI

The mandala can also be used in groups to facilitate interaction between members of a group or family, or as an indicator of feelings and reactions to family members and situations. This can be done by asking each member to draw a family or group portrait which might include such things as their feelings about other group members, dominant roles and/or their view of the interpersonal relationships going on. Figures 63 through 66 are the drawings of three members of a four member family in conflict. The father has as yet refused counseling or therapy of any kind. The mother, is, with the support of her two children, filing for divorce.

Figure 63 6/24/79 The family - release by son, age 11.

Notations: Comfiscated (sic)--emotional, bitter, nice, establish--forceful, touchy, strange, sensly (sic)--weird.

This young man was very willing to discuss in detail what each color area meant. Note the colors of family members. He commented that his sister was kind of moving outside the family.

Figure 64 6/24/79 Family release of 17 year old daughter.

She cried throughout the drawing-release phase of the first mandala. She completed a second mandala following the first to complete her release. Note that she left herself out of the family in both mandalas.

Notation: Dad I hate what you are doing to the family--you make me hate you, but Daddy I love you. I want you to be free and love and have us. Daddy I don't know--you are like a stranger. You come and live with mom and cause problems and you make us unhappy daddy. I want you to love me! Please.

Figure 65 6/24/79 Second release mandala of daughter.

Notation: Daddy you make me unhappy--you don't love Jon and me--you hate us you have said so. You are mean to Jon and he is going go up just like you, an immature unfeeling son of a bitch.

Figure 66 6/25/79 Family release by mother,

Notations: Anger, hostility, protection, blockage, hate.

It is interesting to note the similarity of color attributed to each of the family members. The husband, father, is consistently black with red.

Summary

The mandala, as a therapeutic tool, is used in many forms. In self-help therapy it may be used for the daily charting of inner-emotions and as a release during anxiety attacks. Within an individual clinical setting the self-portrait mandala can be used repeatedly as an indicator of therapeutic growth. Working with families and groups, it can be used to facilitate interaction in interpersonal relationships. In addition, the mandala can be used to discover and explore specific problem areas such as sexual conflict or the parent-child-adult paradigm of transactional analysis.

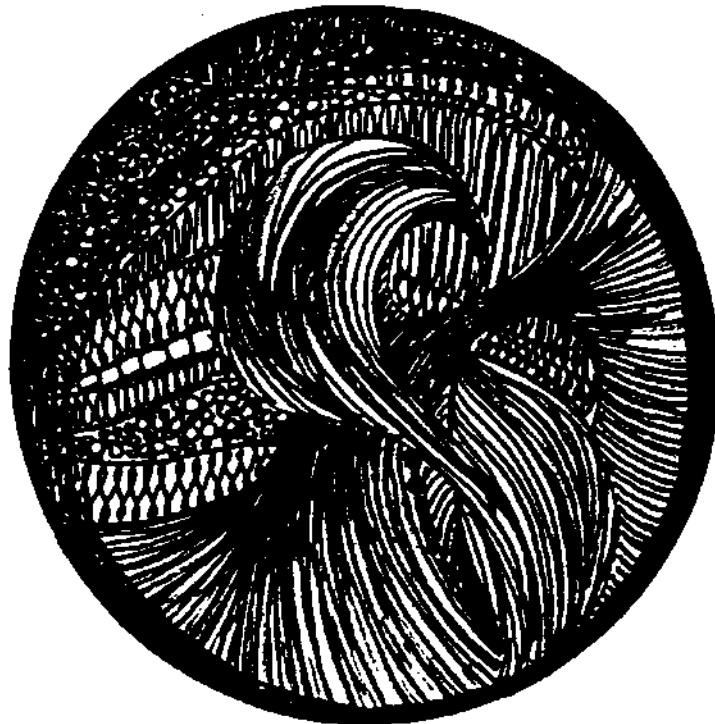


Fig. 32

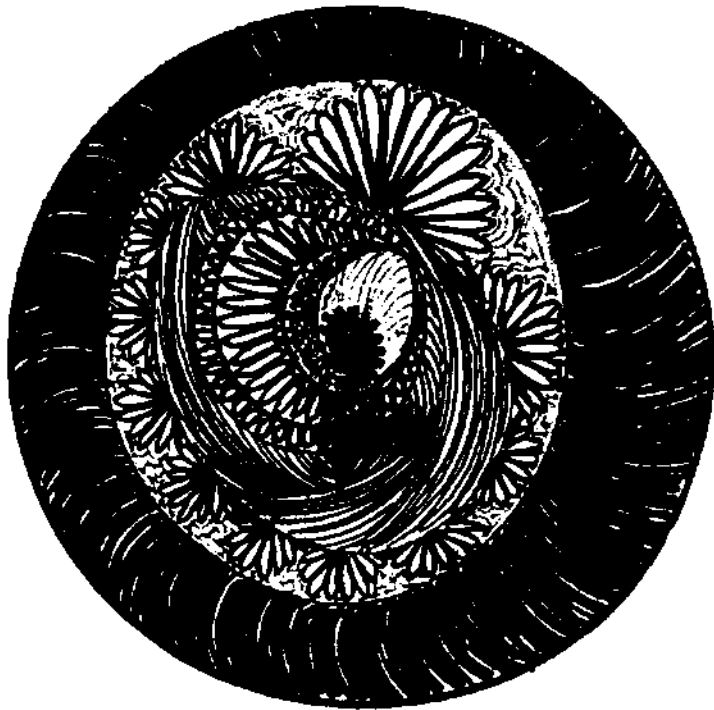




Fig. 35

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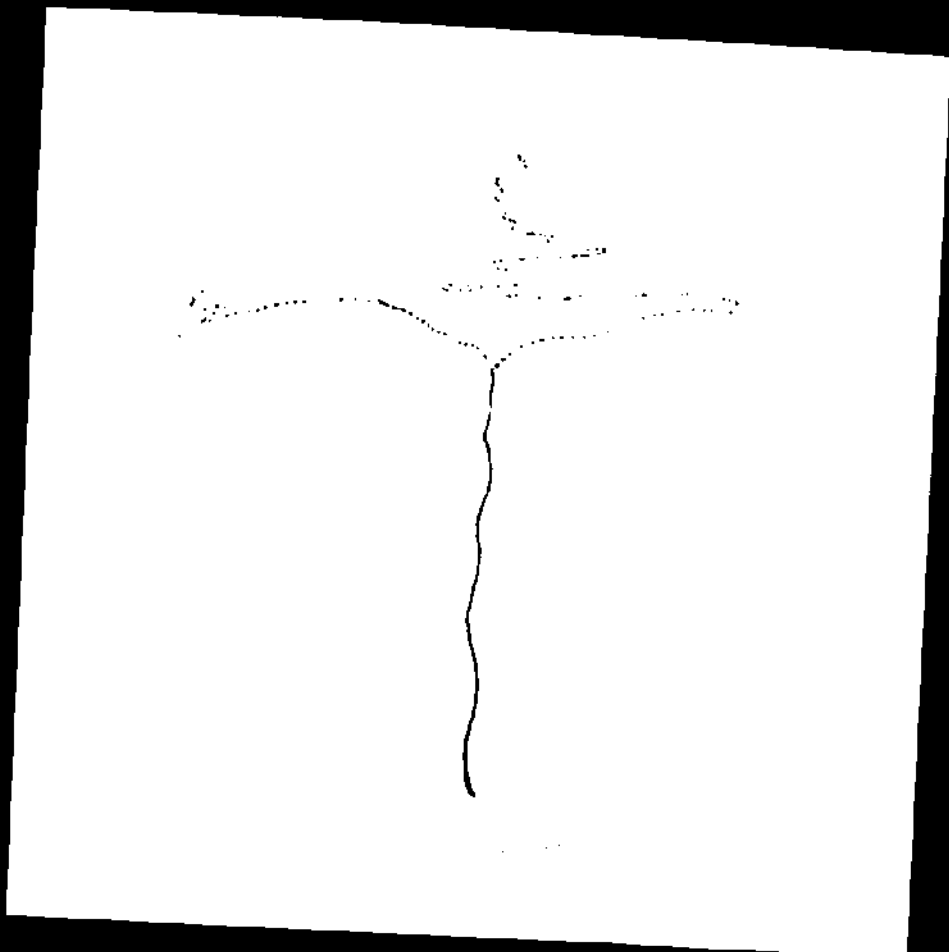
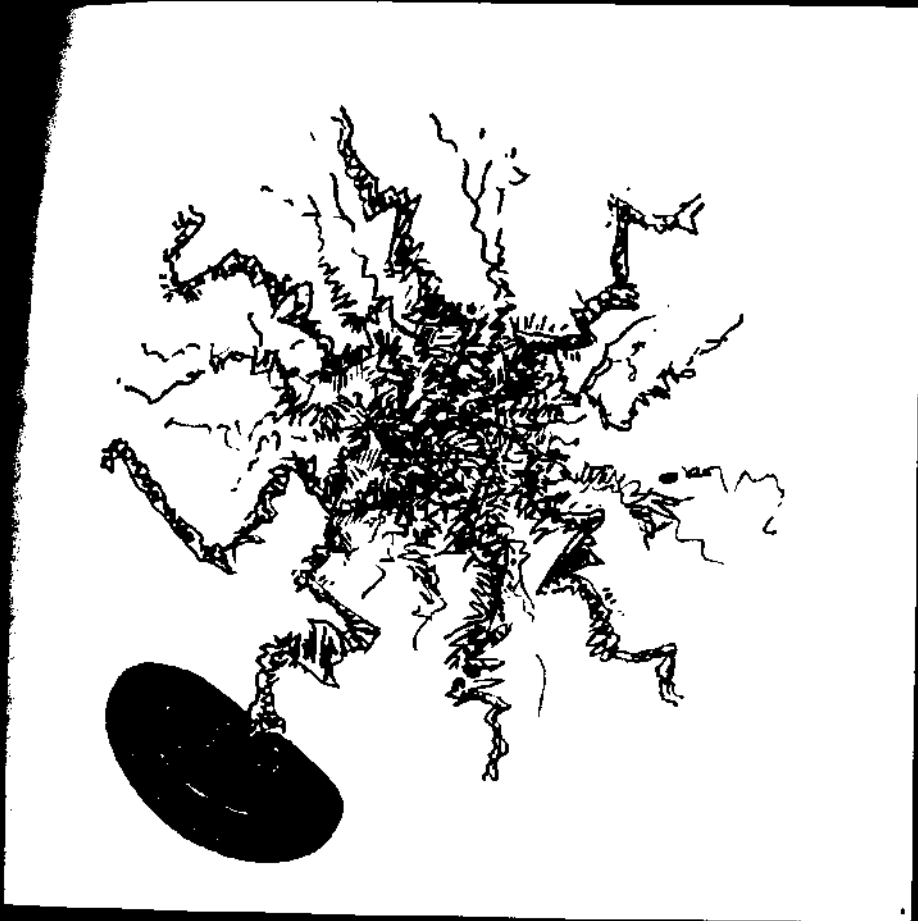
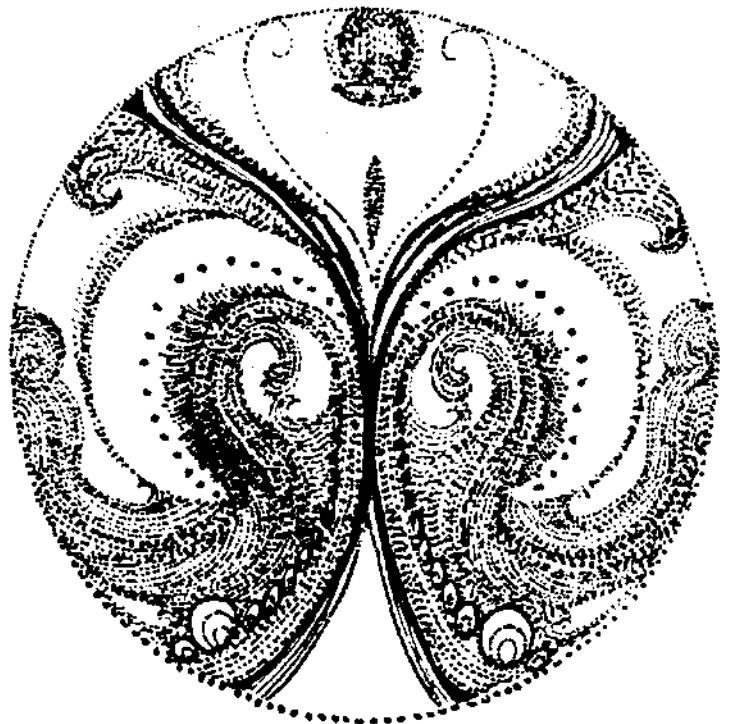




Fig. 38



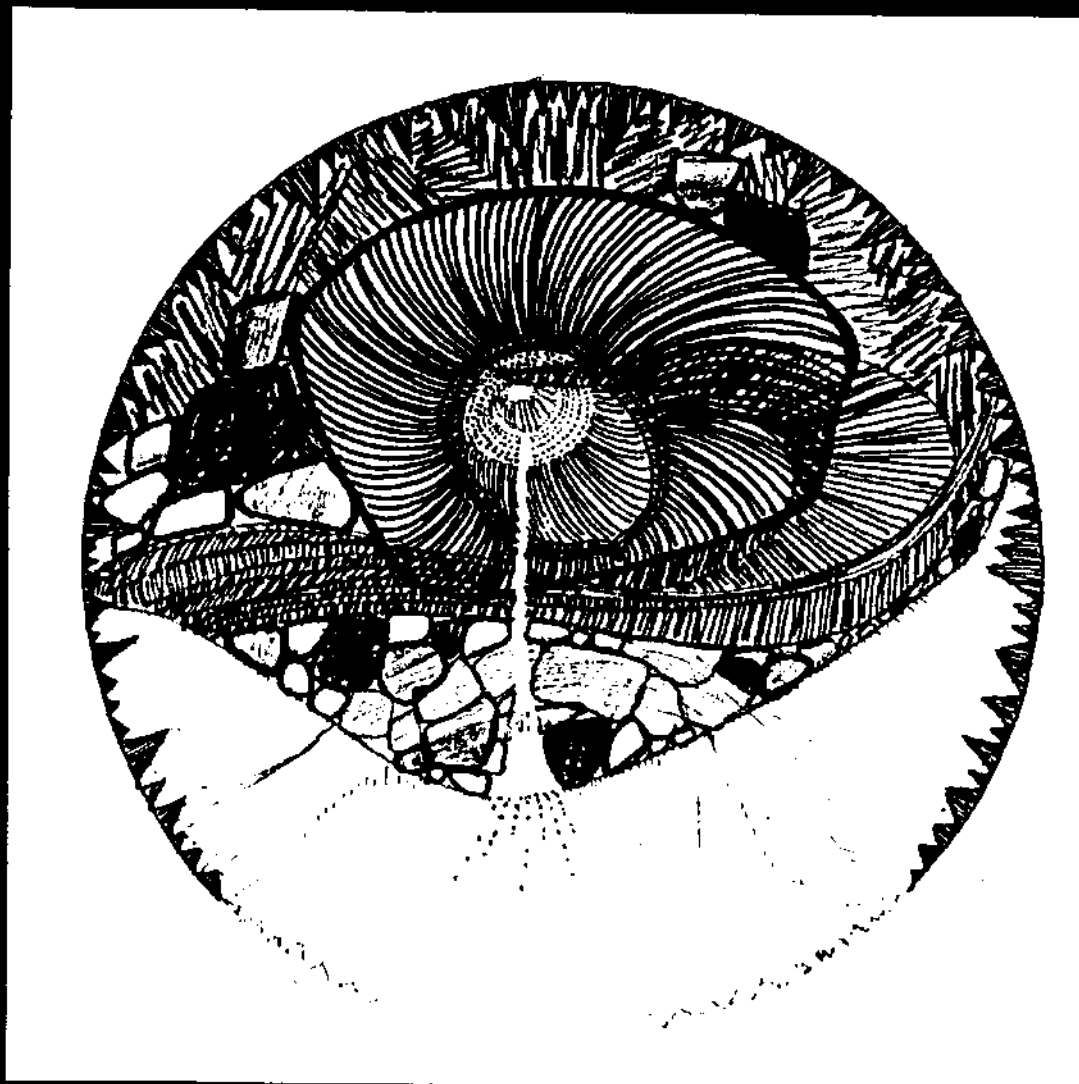




Fig. 41



Fig. 43



FIG. 47

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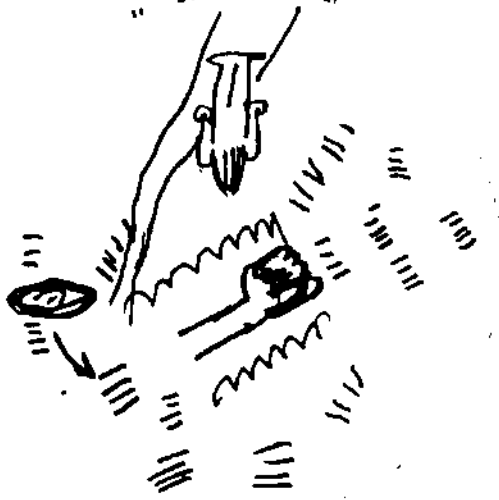


FIG. 46

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FIG. 45

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FIG. 44

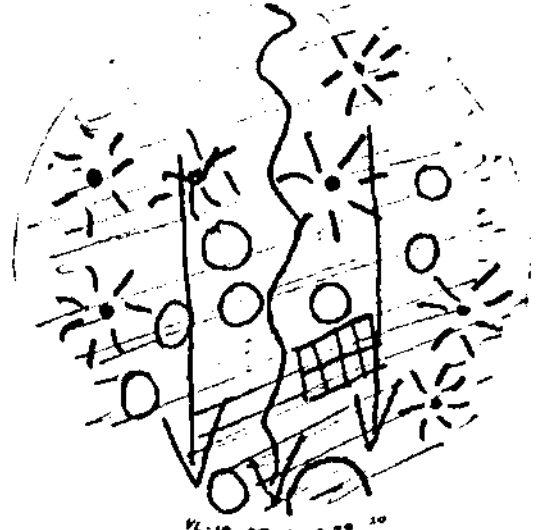
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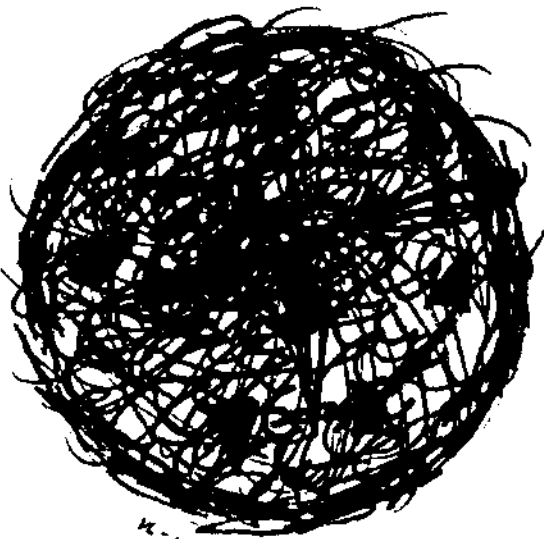
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Fig. 48



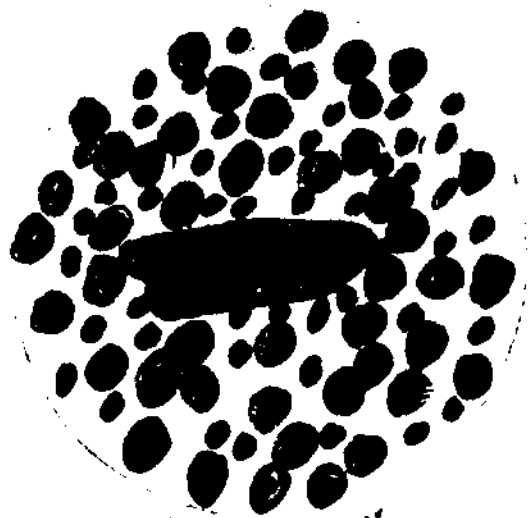
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Fig. 49



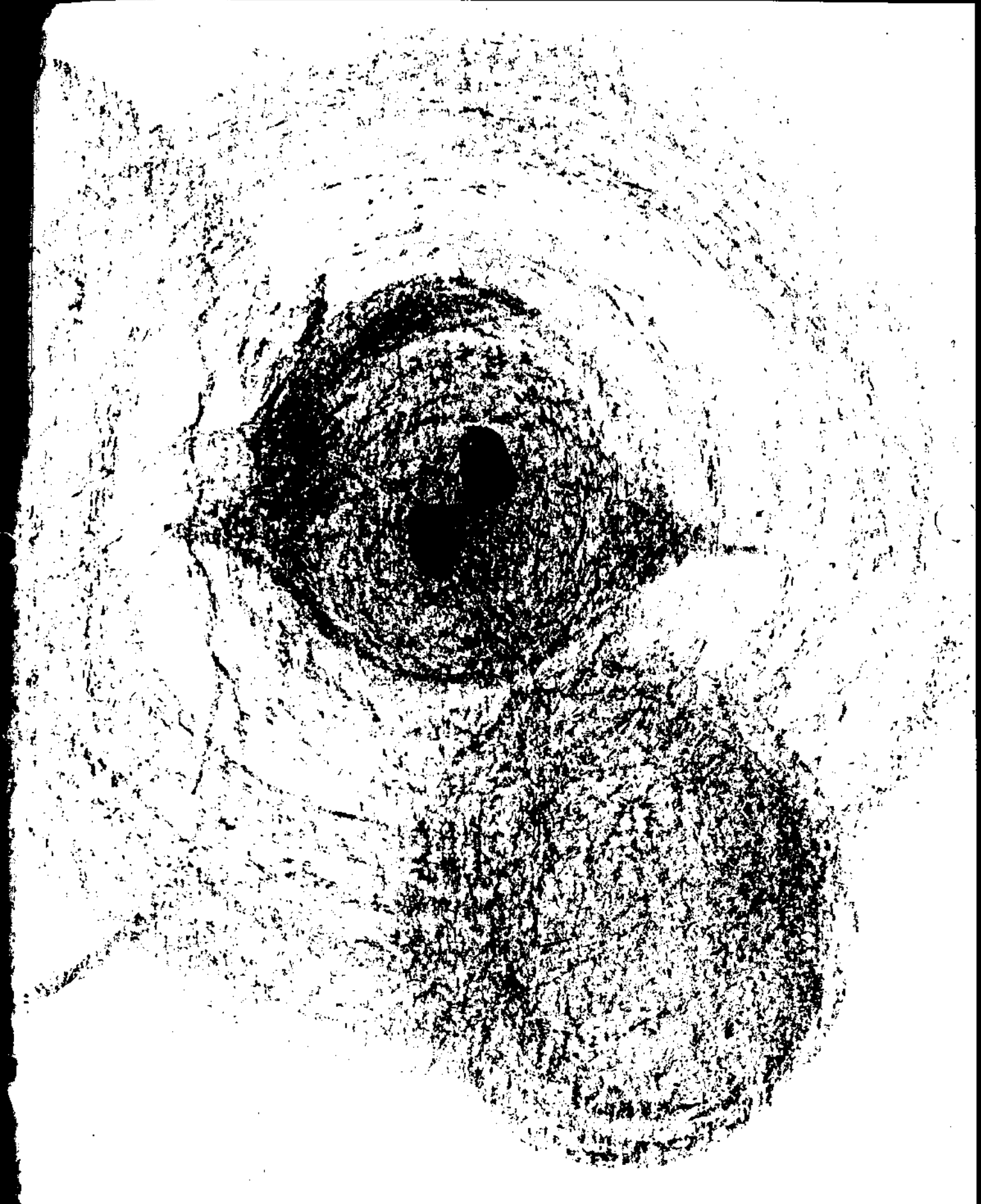
VL-6-8A 7-11-79 23

Fig. 50



VL-6-13 7-11-79 25

Fig. 51



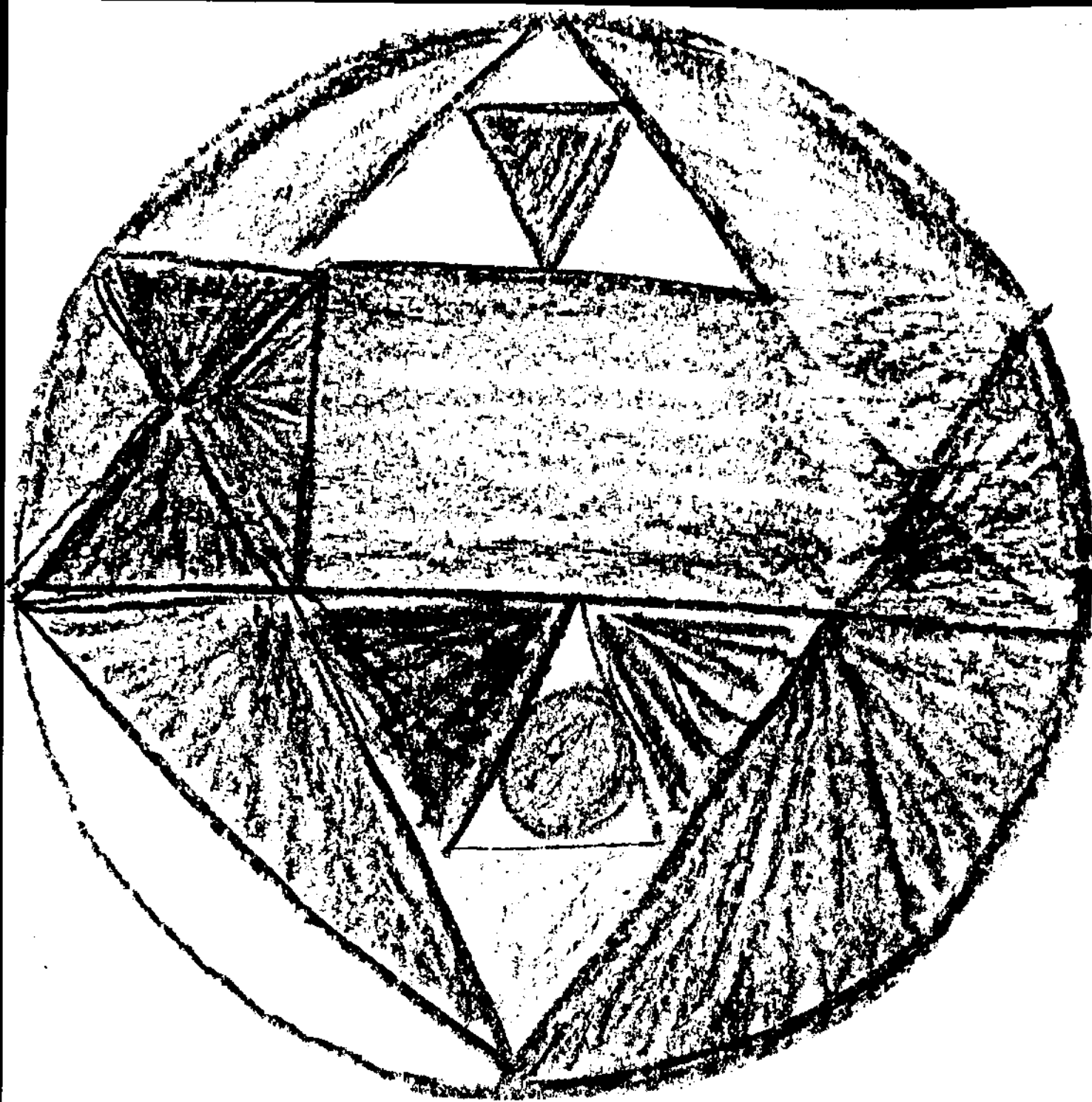
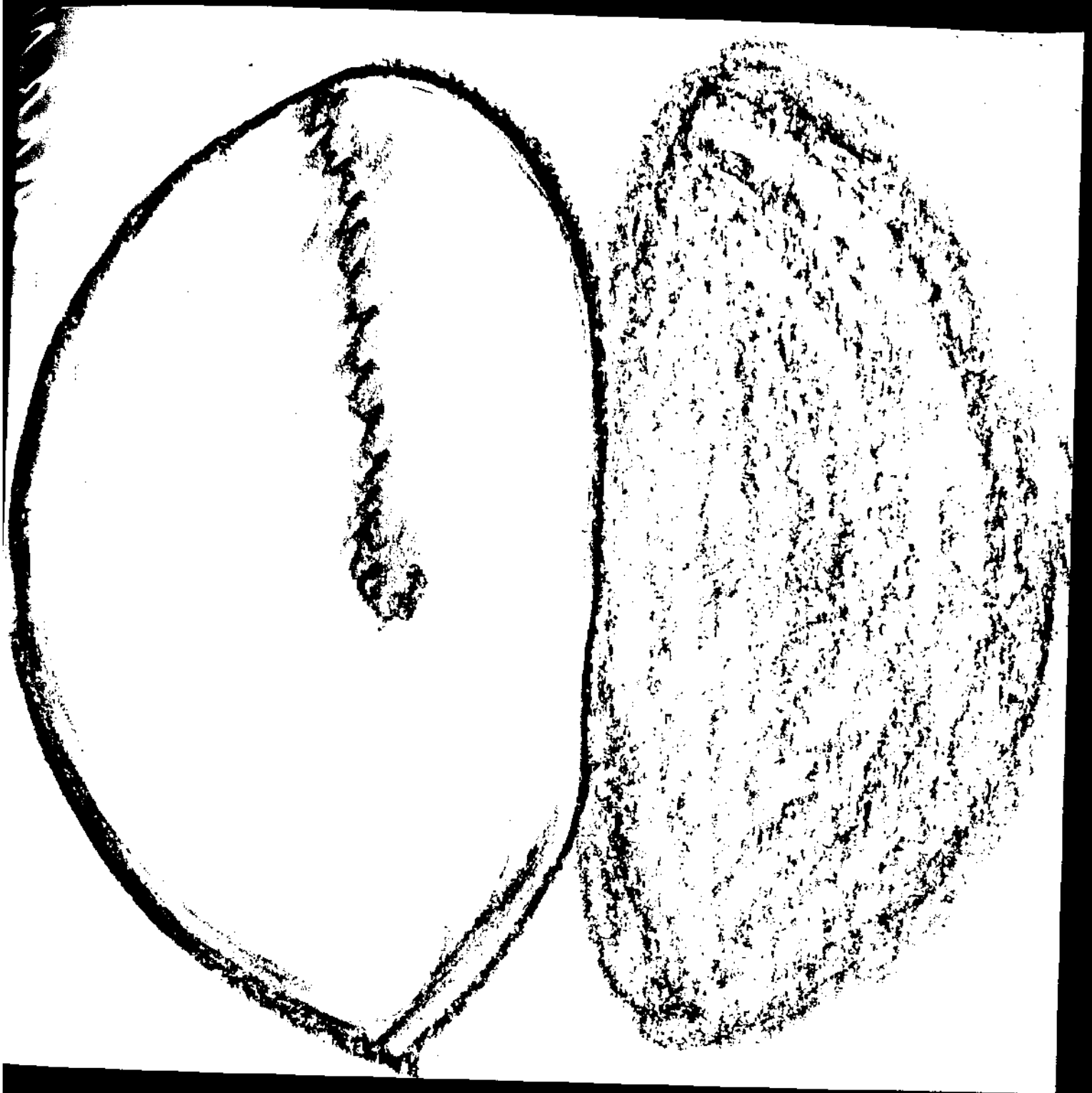
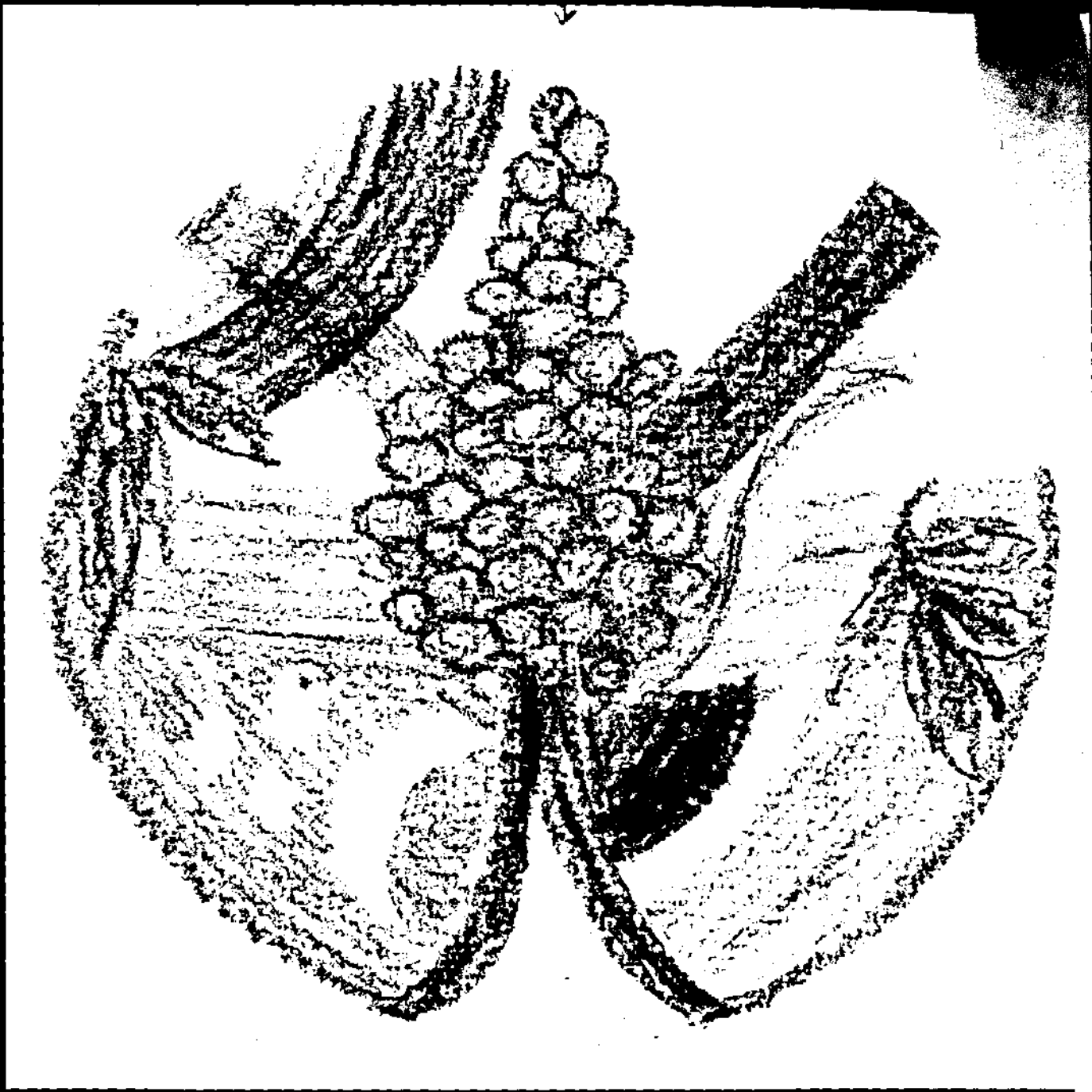


Fig. 53



Fig. 54





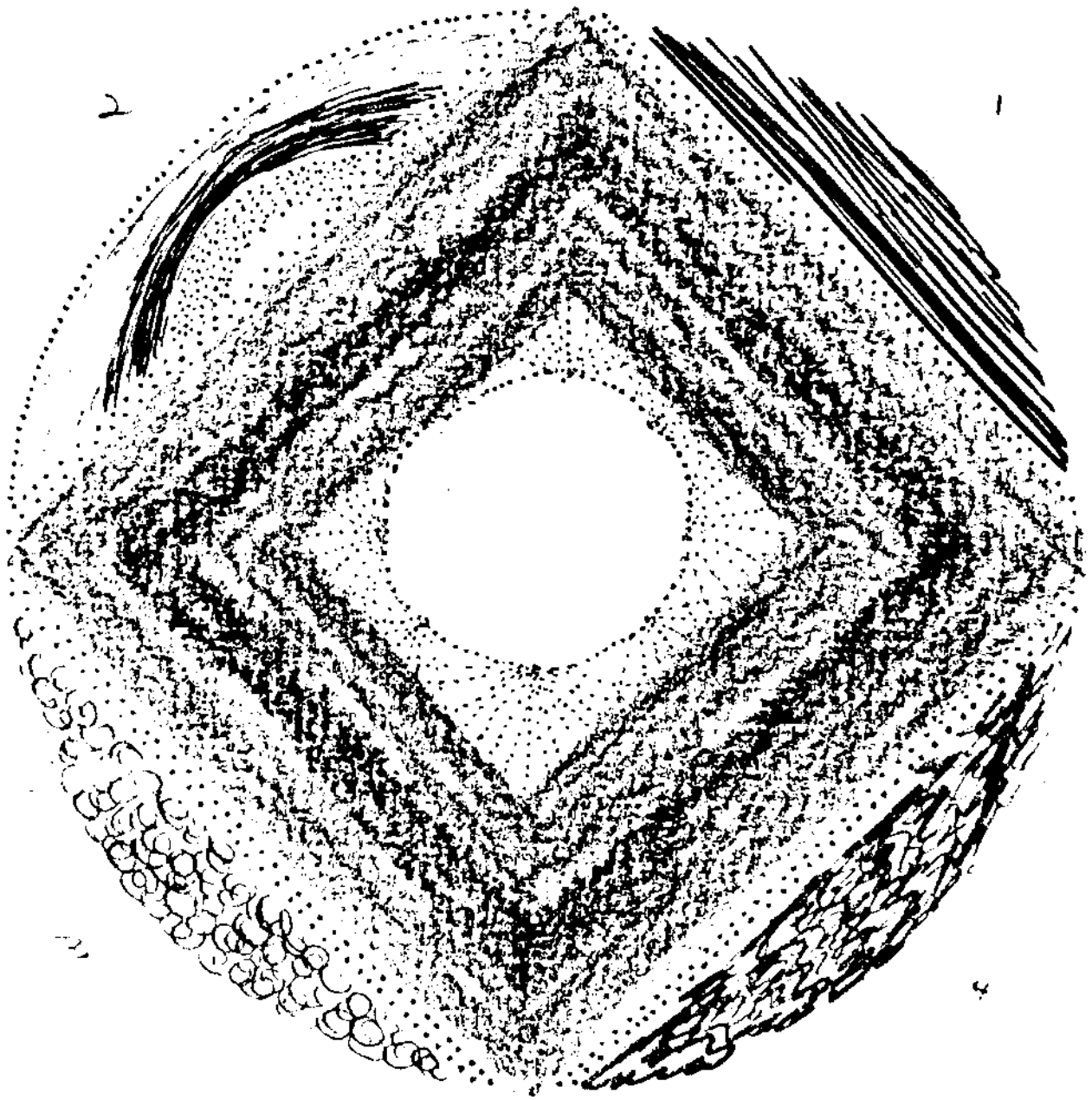
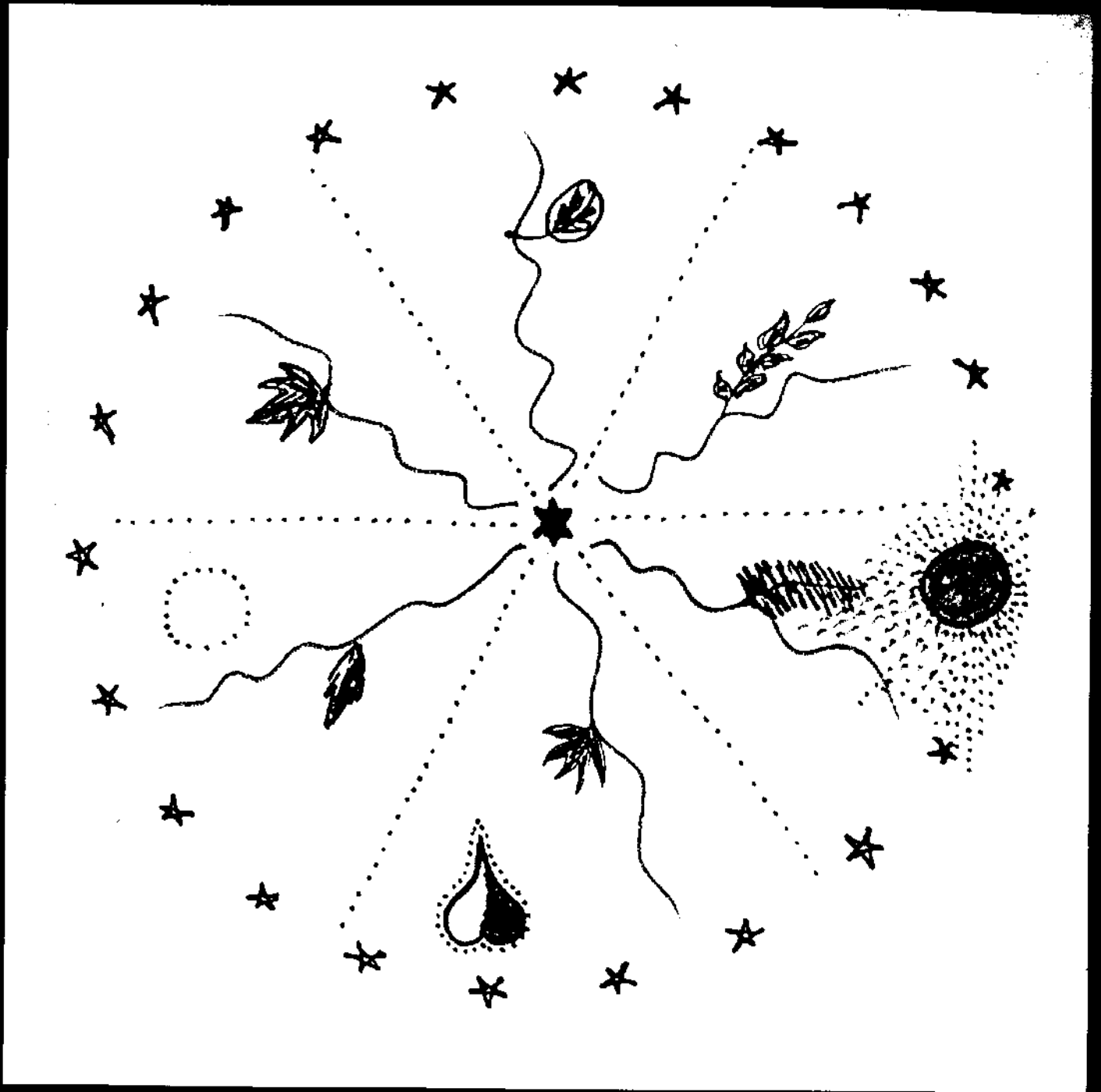


Fig. 57



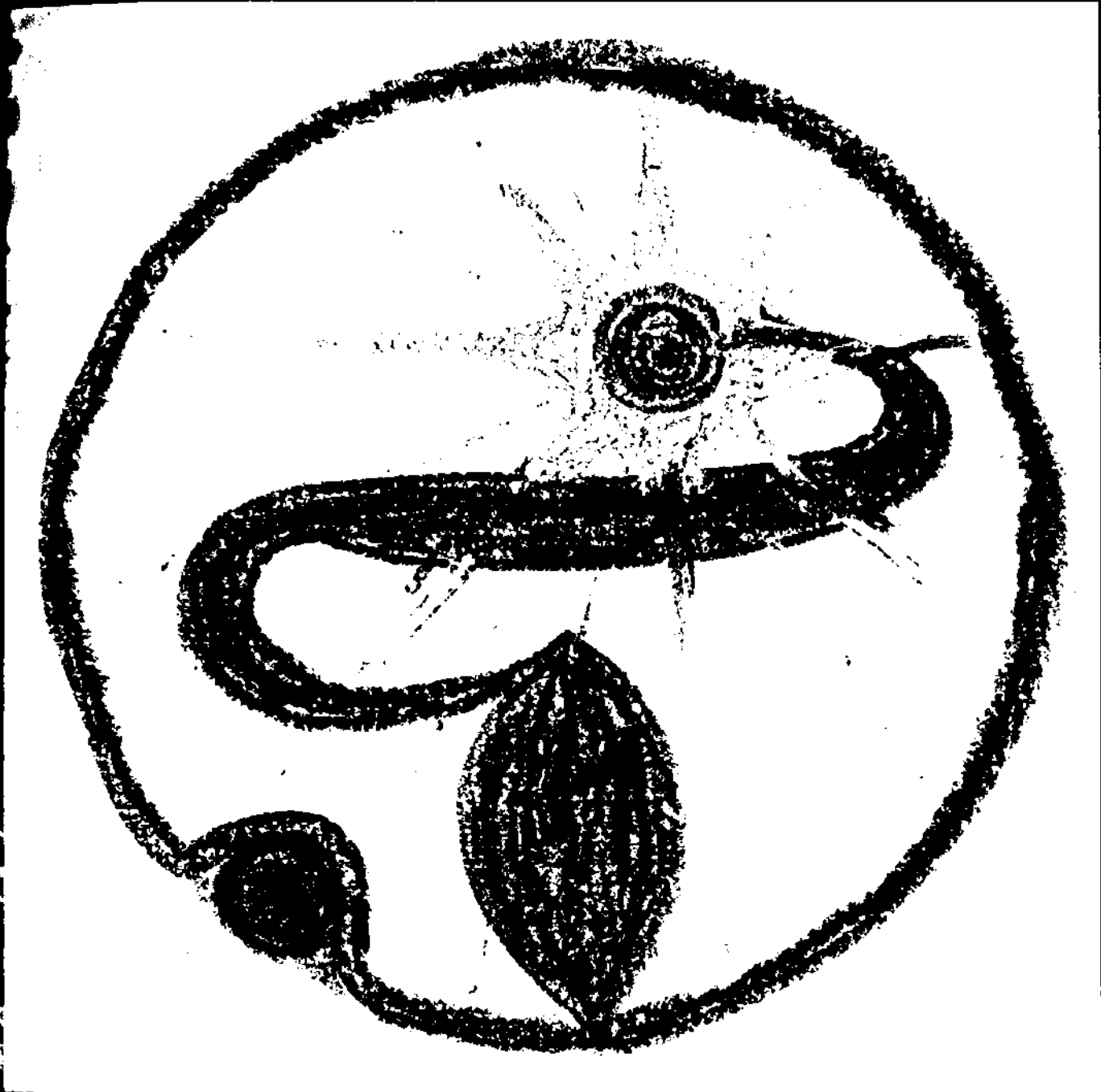


Fig. 59

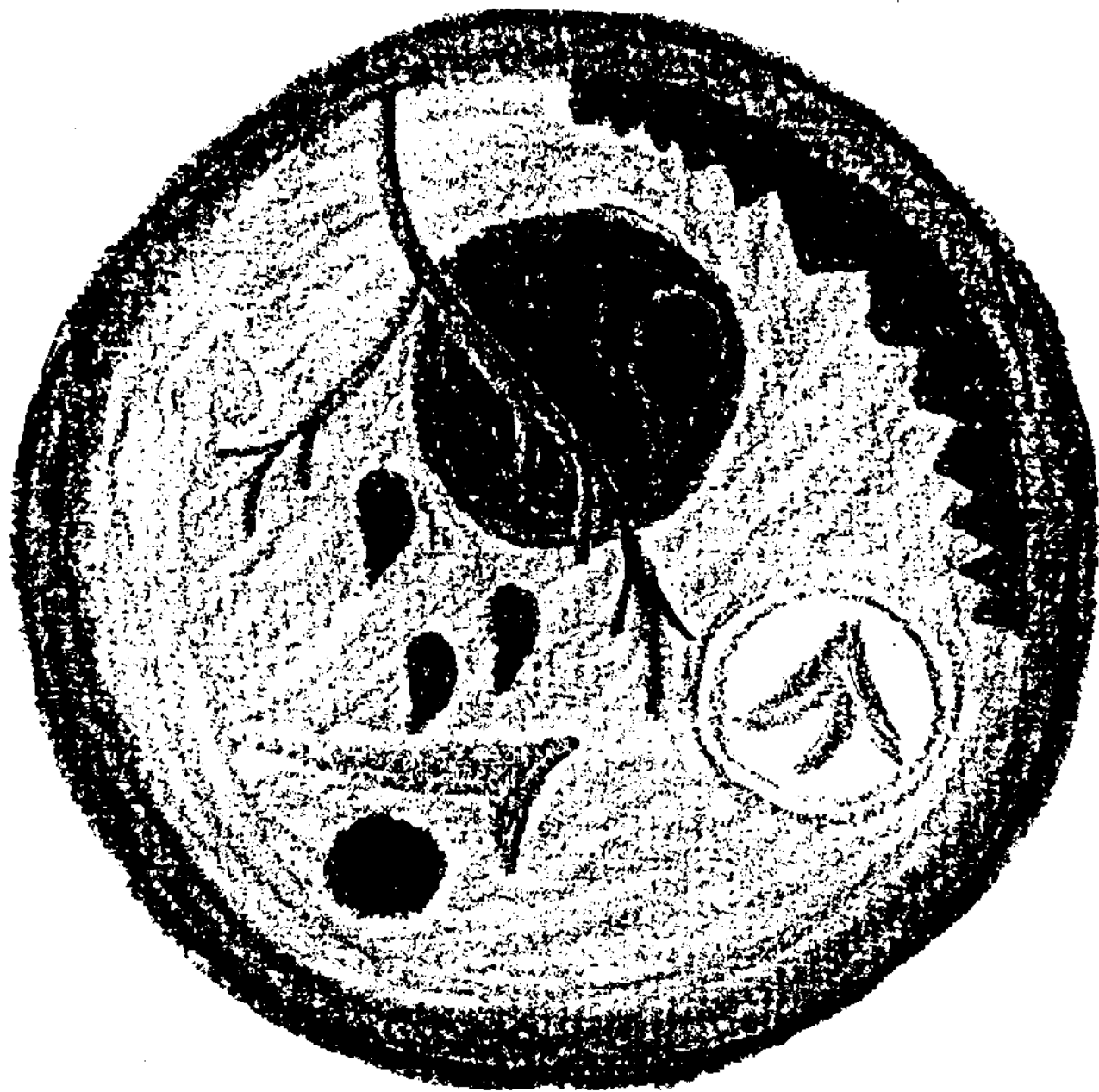
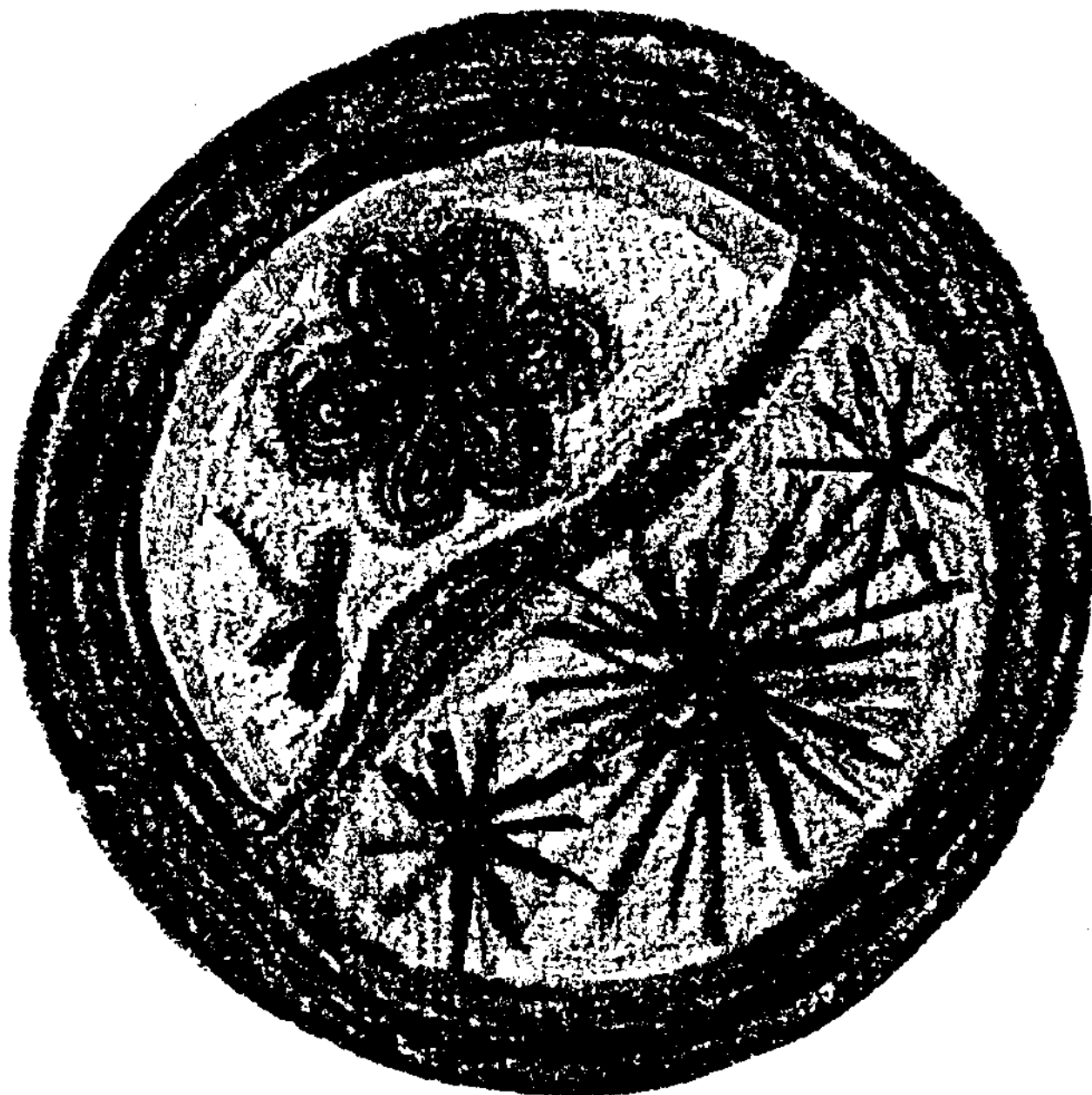




Fig. 61



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PLATE
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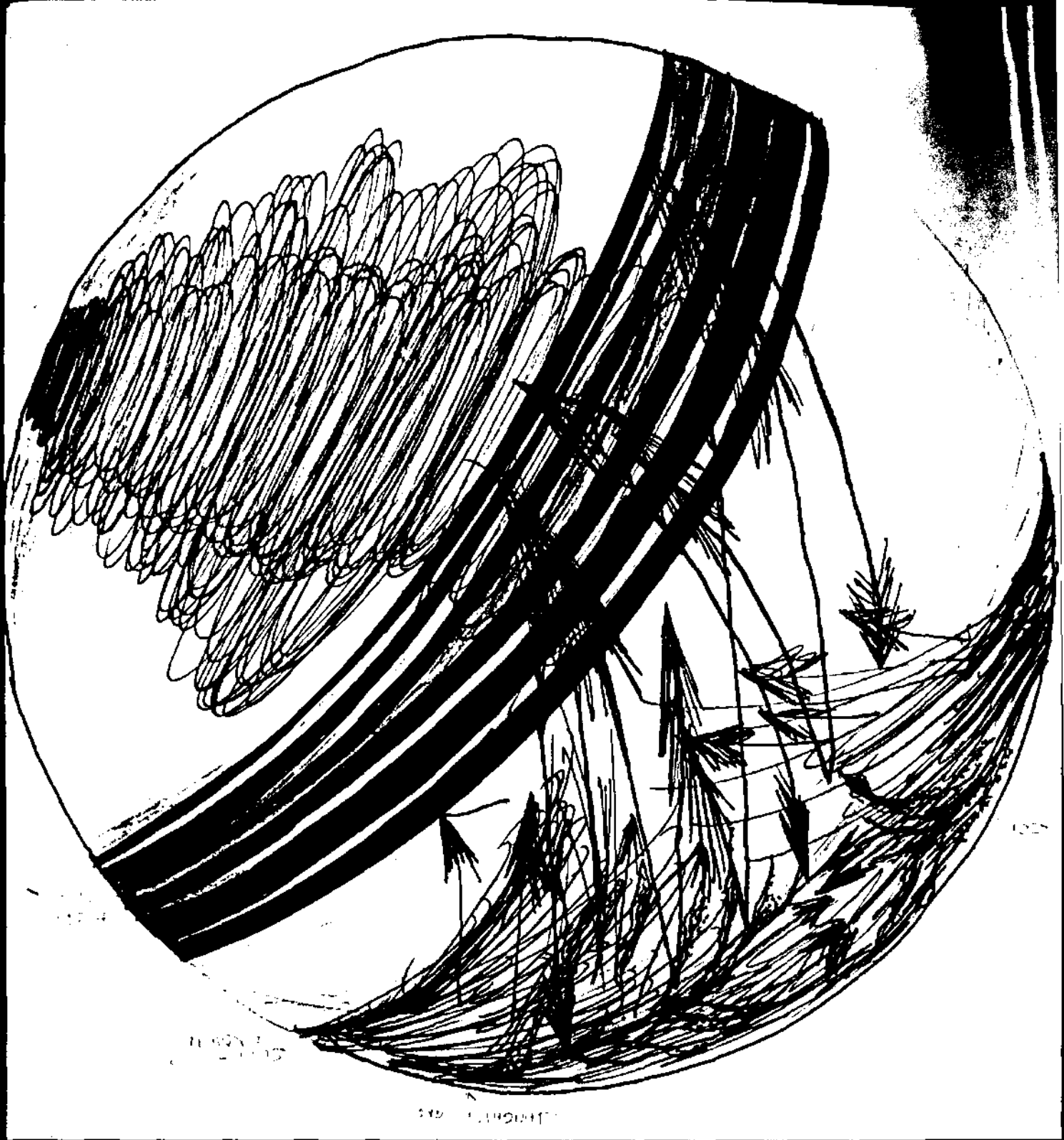


Dad I hate what you are doing to the
 family I love you but I want you to
 be free and you know I don't have
 you are not a stranger.
 Dad I love you and I know
 you are not a stranger.
 Dad I love you and I know
 you are not a stranger.
 Dad I love you and I know
 you are not a stranger.
 Dad I love you and I know
 you are not a stranger.
 Dad I love you and I know
 you are not a stranger.

Daddy,
You make me unhap-
py you don't love Jon and
me you hate us you have said
so. You are mean to Jon and he is
going up just like you, an immature
unfeeling son of a bitch.



Fig. 65





CONCLUSION

Analyzing and synthesizing my methods and ideas for this project has been an extremely rewarding growth experience. When I began the research for the mandalic project five months ago, I thought my knowledge and experience was fairly extensive. In retrospect, I had much to learn.

Section I defines the mandala, giving its history and purposes up to the present time. In Section II, I stated the three primary goals of the mandalic process as I use it, followed by a detailed analysis of the basic steps involved. Section III is a synthesis of the interpretive cues of line, color and form, as I apply them, accompanied by a detailed appendix. The last section, Section IV, contains examples of other ways the mandala might be used in therapy.

I have come to realize, in completing this work, that the mandalic process itself is extremely rich in creative potential as a therapeutic modality. This potential is first based on its flexibility as a highly individualized process and secondly, the fact that each new client brings the possibility of an additional variation.

In this day of expanding realities, it is important that therapeutic modes keep pace with our rapidly evolving consciousness. As a self-integrative process, which connects man with his soul, the mandalic procedure enhances individual awareness and can be used as a primary tool, or as an adjunct, to many therapeutic modalities. The mandala is everchanging and boundless. Future research with the mandala might include the concept of the circular whole and how and why it so readily adapts itself when applied to various fields and endeavors. Other areas to be explored might be the mandalas use as an integrating tool for right brain-left brain activity in children and adults. Research might also be fostered on the resultant side benefits of the mandalic process which apparently opens up and releases previously unknown depths of inner creative potential.

For the present, however, the mandalic process can be successfully used as an art therapy tool which is readily adaptable to several therapeutic modalities already established, i.e. psychoanalysis, marriage, family and child counseling, transactional analysis, dream analysis, hypnotherapy, and an endless list of others. This project is only a beginning--much research and work has yet to be done.

APPENDIX

CHART I
LINE PRESSURE

Line Interpretation						
Line Type Dimension	Light Weight	Dot (Stipple)	Heavy Weight	Light Weight	Scrambled	Heavy Weight
Interpretation						
Positive	Fine (small): Highly sensitive, aware of vibratory essence, intellectual, spirituality, patience		Decisive, intelligent, power, grounded	N/A		N/A
	Irregular appearance: Decorative shading		N/A	N/A		N/A
	Broad (large): Rest, calm, peace		Solidity	Muddy:		Sensuousness
Negative	Fine: N/A		With tail--anger, frustration	Scrambled: Shows impatience and frustration, done slowly in various curved circles can show wondering and confusion, when jagged it reveals anger		Great unstressing, impatience, when done in slow winding circles can show sluggish wondering, when sharp and jagged can reveal great anger and rage, when covering a whole area or another object can mean blocking out or gaining dominance, etc.
	Irregular appearance: Indecisive, spacey		N/A	N/A		
	Broad (large): Inertia		Tremendous release of anger, rage, frustration, reveals destructive urges when slashed	N/A		
				Muddy:		Materialistic

CHART I Continued

LINE PRESSURE

Line Interpretation					
Line Type Dimension	Straight or Curved		Zig-Zag		
	Light Weight	Heavy Weight	Light Weight	Heavy Weight	
Positive	Fine: Intelligent, sensitivity, spirituality	Intelligent, precise, quick, decisive	Fine: (Evenly spaced) Decorative, neat, structure, balance	Decorative	
	Broken: N/A	N/A	Broken: N/A	N/A	
	Broad: Broadness of mind, gentleness	Strength, force, power, decisive	Broad: (Rarely seen) Methodical	N/A	
Negative	Fine: Weak, lack of vitality, when sketchy-- shows insecurity and hesitancy	Cutting (sharp tongued), vindictive	Fine: Structures, lacking emotion	Emotional anger and frustration	
	Broken: Tenuous situation, dishonesty	N/A	Uneven and/or erratic (check line direction): Weak, nervous, frustration, when irregular and involuntary--diseases of the nervous system	N/A	
	Broad: Tendency to gloss things over, runs things together, does not have the capacity or wish to see things clearly	Insensitivity, deep unresolved emotions, such as anger	With uneven base line: swing in mood change	N/A	
			Broad: N/A	Great release of emotions-- anger, hate, rage, frustration (usually excited with great force and speed)	

CHART II
LINE DIRECTION

Line Interpretation		
Slant	Positive	Negative
Vertical	Complete self-control, head rules, independent, detached	Undemonstrative, indifferent
Very reclined	N/A	Depressed reactions, evasive behavior generally reluctant attitude, egotistical interests, low emotional response, independent, difficult to get along with.
Reclined	In otherwise stable position, intelligent person--will show diplomacy	Introvert, inhibited feelings, hypocritical, insincere, not straight-forward, indecisive, can be contentious
Slight inclined	Normal sensitivity and emotionally well balanced	Mediocrity and conformity
Very inclined	Ardent, affectionate, amiable, very sensitive, emotional nature	N/A
Acutely inclined	N/A	Fervid, ardent, excessively romantic, passionate, jealous, easily offended, demonstrative, can become hysterical, a veritable volcano
Constantly changing	N/A	Eccentric, undisciplined, lazy, agitated, nervous, excitable, fickle, indecisive, non-conforming, individual lacking in good sense or judgment (indicative of mental imbalance)

CHART III
 LINE SPACING
 SEQUENCE, PLACEMENT, DISTANCE

Line Interpretation					
Interpretation Dimension	Positive		Negative		
	Light Weight	Heavy Weight	Light Weight	Heavy Weight	Heavy Weight
Line Spacing					
Close together	Fine: Order, self-control, ability for close relationships, lends support and can be helpful Broad: Decorative shading--gathering strength	Self-control, dominant, aggressive, power Add emotion to above as line broadens *	Dependency, maddlesome (if used as a form of shading), insecurity, if wavy or jagged can show intensity, anxiety, tendency to crowd or overload Tendency to rationalize		Over controlling nature, grandiose ideas, passive-aggressive tendencies (example: choice of a very fine pen to make dark lines when wide pen would have accomplished same more efficiently) Strong deep passions and emotions which need to be expressed
(a) Evenly spaced	Fine: Exactitude, poise, precision, conscientious, good memory and concentration Broad: N/A	N/A * Same	N/A N/A		N/A Destructive, aggressive, controlling nature
(b) Unevenly spaced (negative often cross and intersect)	Fine: Decorative (if evenly uneven)	N/A	General inferiority, mental imbalance, lack of control, undisciplined, erratic, indecisive, nervous, excitable, fickle, non-conforming, lacking in good sense		N/A Broad: Same as negative fine, also shows extreme aggressive release of emotion, misuse of power
Far apart	Fine: Look for significance in relation to lines or symbols nearby--a beginning or ending, something of a delicate nature (check line type) Broad: Look for significance of something forming, control; Stability	Independence, autonomy, strength (check line type)	Isolation, loneliness, rejection, possible losing touch with reality Add emotion to above as line broadens		(Check line type) passions and emotions being expressed Strong deep passion and emotion--need for expression
(a) Even		Control, stability	N/A		N/A
(b) Uneven	N/A	N/A	Instability		Lack of control, instability



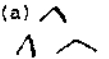
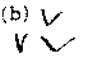






CHART IV
LINE AS SYMBOL

110

Line Interpretation		
Symbol Type	Positive	Negative
Dot .	Origin of all line, signs or symbols, their inner-most essence.	
Line - vertical 	One-ness of God, power when descending signifies spiritual power toward mankind; ascending-- yearning of mankind toward higher things; force of gravity, active, stimulating, masculine	
Line - horizontal —	Earth, passive, at rest, stable, width or expansiveness, suggestive of large bodies of land and water, feminine principle, life flowing evenly and everything moving on some plane	
Angle └┘	Meeting of celestial and terrestrial, justice and integrity	Convergence of lower aspects of man and earth
Crosshatch # Vertical & horizontal or diagonal		Concealment, caged, trapped
Diagonals (Read them from left to right - an Oriental might read these in reverse)	Indicate mood and movement, degree of ascent or descent indicates speed Ascent - direct mood and movement up	Descent - direct mood and movement down
Crossing Diagonals X	Draw eye to point of contact, can show division or a bracing effect, reveal crossroads or differences of opinion	Indicative of confusion or negation
Stairstep Diagonals ⋈	Transition and communication between vertical and horizontal lines, gradation and hesitation; vertical - climb, horizontal - plateau	When broken - weak structure, break in communication and transition, watch for line directional slant and/or crossing

CHART IV Continued

LINE AS SYMBOL

Line Interpretation	Positive	Negative
Zig Zag Diagonals 	Less formal than above	Undecided direction
Lightening Diagonals 	Electrical positivity	Abrupt, erratic, startling, nervous alarm suggesting storm or danger
Converging Diagonals	Form a V drawing eye and attention to point of contact, note directional movement, sharpness of point and width of base; this will accentuate or alleviate meaning	With line and color used, negativity can reveal anger, volcanic mountains ready to explode, can also reveal emptiness
(a) 	Movement up, lifting, can signify mountain, aspiration	Funnel, depressing valley, cut
(b) 	Container which must be well balanced to stand, sign for victory	Scattered direction, intersecting in center and uneven - confusion
Radiating Diagonals 	Rotation, movement, wheels, with circle in center - sun, warmth	Instability
Triangle  	Equilateral suggests holy trinity, terrestrial, feminine, upward legs symbols of aspiration, stable	Can reveal retention, blockage, inhibitions, look for insecurities and attempts to please
Square 	Solidity, stability, balance, can reveal a just and honest nature, analytical, numerically inclined, adaptable nature	Destruction of order and stability
Double Square 	Strong order, solid, stable	Retention or blockage, solidity adds weight and heaviness
Rectangle 	Solid, stable, vertical - reaching or descending, horizontal - earthbound, at rest	

111

CHART IV Continued

LINE AS SYMBOL

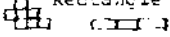
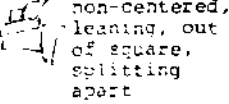




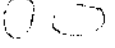
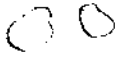
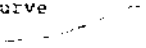

Line Interpretation		
Symbol	Positive	Negative
<p>Multiple Square or Rectangle </p>	<p>Organizational aspects</p>	<p>Compartmentalization of aspects which should flow, be spontaneous or dissolved</p>
<p>Rectangles or Squares, non-centered, leaning, out of square, splitting apart </p>	<p>Breaking up of or released blockage, inhibitions, insecurities</p>	<p>Unbalanced, unstable, weak structure</p>
<p>Circle ○</p>	<p>Eternal, evolving, spiritual, cosmos, neverending, life giving, centered, integrative, turning, forward movement</p>	<p>Trapped, closed, "merry-go-round" (see spiral), unstable</p>
<p></p>	<p>Feminine principle, beginning of all things; above center line - air, heaven, celestial, light</p>	<p>Below center - subconscious, lower levels, darkness, hell</p>
<p></p>	<p>Active male element, division of light and dark</p>	<p>Splitting apart, dual nature</p>
<p></p>	<p>Balance of male and female</p>	<p>When not equal - unbalanced male-female relationship</p>
<p>Circle and dot Eye-like </p>	<p>Eye of God, eternity</p>	<p>Paranoia</p>
<p>Oval </p>	<p>More relaxed, egg shape - symbol of hope and life, embryonic, protection</p>	<p>Out of balance, trap, can reveal struggle for release</p>
<p>Non-centered </p>		
<p>Oblique A softened straight line, not a curve </p>	<p>Movement which is slanting, sloping or curving - less obvious than the diagonal</p>	<p>Indirect, distracting</p>
<p>Curves </p>	<p>Indicate emotion and movement</p>	

CHART IV Continued

LINE AS SYMBOL

113


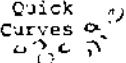

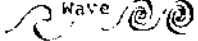
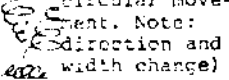
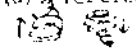




Line Interpretation		
Symbol	Positive	Negative
Gentle curve 	Rhythmic, flowing water when blue or green, crest - greatest emotion, frequency indicates tempo	
Small Quick Curves 	Effervescence, quick, bouncy, lighthearted, youthful, when closed - bubbles, space	Incomplete, immature
Deep Full Curves 	Rich in power and resonance, flow of heights and depths of emotion, maturity, forward movement	Uncontrolled heights and depths of emotion (manic-depressive)
In-turning Curves, Wave 	Decorative	Check amount of in-turning for introverted emotions
Spiral (continuous circular movement. Note: direction and width change) 		
(a) Vertical 	Growth, development, movement in positive direction	Earthbound, down syndrome, depression
(b) Flat (Note: direction, clockwise or counterclockwise) 	Drawn outside in movement from conscious to subconscious or superconscious, exoteric to esoteric; inside to outside shows reverse	Beginning inside or outside, converging or crossing lines reveal confusion of conscious and subconscious matter
Cross +	God and earth combined	Point of conflict
(a) Square + 	In harmony, religious, plus (addition), equal division of space, four corners, elements	
(b) Long vertical + 	Religious, protection, resurrection	Death
Star General	Aspiration, wishing, praise, hope, a guide Balanced: Centered, power, protection	Out of balance; Wishful delusions
(a) Five points 	Center point up: quality, good protection	Inverted point: infernal, black magic

CHART IV Continued

LINE AS SYMBOL




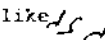
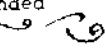

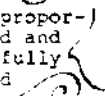


Line Interpretation		
Symbol	Positive	Negative
(b) Six points 	Creation, balance of heaven and earth, spiritual and material, Star of David, protection	
(c) 	Radiating	Heat, sparks
Hooks		
(a) Sharp 		Selfishness, egotism, acquisitiveness, also anger
(b) Claw-like 		Bitterness, bad instincts
(c) Rounded 	Decorative, turning inward	Jealous, grasping, insecurity
Flourishes		
(a) Cinate, ungraceful 		Vanity, exaggeration, vulgarity, a gauche attempt to attract notice
(b) well proportioned and gracefully formed 	Decorative, intelligence and taste	
(c) Exaggerated and overused 		Mental imbalance, self-protective, ambivalent, hostility, grandiose, delusion, constricted
Slashes		
		Anger, rage, destruction

CHART V
COMMON SYMBOLS

Interpretation		
Symbol	Positive	Negative
<p>Flowers (evaluate stem as line, in direction, type, etc.)</p> <p>Note: break of petals from center, leaves from stem; if growing note connections with ground and root system</p> <p>Fruits and berries</p> <p>Note: their attachment to trees or bushes, lying on ground, or other placement; this will add significant clues to their meaning</p> <p>Trees (See section "House-Tree-Person")</p> <p>Birds</p> <p>Reptiles</p>	<p>Beauty, happiness, decorative</p> <p>Lily - purity Violet - shy, full of humility Daisy - fresh, innocent Carnation - love Poppy - fertility Rose - security, protection Lotus - spirituality Thorns - protection</p> <p>Orange - sun, happiness, health Apple - sin, if bite removed; otherwise, a thirst for knowledge and earthly desires Strawberries - righteousness Pomegranate - love apple, unity because of its many seeds</p> <p>Palm - triumph, victory over death, can take extended periods of heat and drought Olive branch - peace Oak - faithful and enduring Elm - integrity Willow - grace Bare or dead tree</p> <p>Spirit of man in flight</p> <p>Owl - wise Swallow - spring Hawk - assertiveness Eagle - Holy Spirit, strength Phoenix - resurrection Peacock - Vulture -</p> <p>Snake - wisdom (Phallic - sexual) Frog - magic Dinosaurs</p>	<p>When wilted, lack of vitality; in pieces, mutilation, torn, loss</p> <p>Defensive</p> <p>Sadness, depression Death</p> <p>Fear, rationalized escape, running</p> <p>War</p> <p>Vanity Death</p> <p>Knotted - inhibitions In numbers - excessive desires, uncontrollable</p> <p>Fears, large problems</p>

CHART V Continued

COMMON SYMBOLS

Interpretation		
Symbol	Positive	Negative
Animals (have individual personalities which can give them wide variance in meaning)	Dog - man's best friend, faith, loyalty Cat - independence, grace Pig - Lamb - gentleness Rabbit - fertility, softness Fox - Wolf - Lion - fearlessness, strength	Self-centeredness, secretive; when black, bad luck Gluttony Sacrifice Timidity, fear Sly Cunning
Mountains	Equates with horizontally based equilateral triangle, shows aspiration to spirituality, power and strength, need for renewal and rest	Obstacle to be dealt with, desire to retreat or escape, container holding emotions (usually anger) in which case it becomes volcanic and eruptive
Valleys	Rest, warmth, nourishment	Depression, unhappiness
Heart	Love, devotion	When broken, hurt and suffering
Butterfly	Metamorphosis, rebirth	Escape, not facing difficulties
Candle	Gives light, fragrance, essence, guidance, hope	When not burning, signifies lacking
Flame	Warmth, spiritual light, source of energy	N/A
Fire	Heat, warmth	Destruction, anger
Shells (container, protection)	Sea shell - spiral of life, evolution, beauty, love of sea life, protection of soft inner core Egg - good luck, embryonic potential Vessel or cup - nourishment Goblet - life, merriment	Broken, luck gone
Nails	Target, secure, fasten	Binding, damaging
Knife, Sword		Aggression
Skull (with or without crossbones)		Death - poison

CHART VI
 BASIC CHART FOR "HOUSE-TREE-PERSON"

Interpretation		
Symbol	Positive	Negative
<u>House</u>	Dwelling place	
Roof (Mental life, fantasy)	Good mental life, when secure and in proportion; high proportional roof, imagination	Over large, over hanging, dwarfing house: Immersion in fantasy, withdrawal from overt interpersonal contact Flat roof: No fantasy, constricted personality
Walls	Solid and strength: Good strong self-image Transparent walls: Normal reality testing in	Weak, slanting, inadequate lines: Inadequacy, impending personality breakdown, weak ego control without employment of compensatory defenses Transparent walls in drawings of adults: Evidence of a reality testing impairment
Door Direct contact with environment Note: size in relation to windows and house	Normal size: Normal contact Large: Outgoing	Tiny: Inhibited capacity for social relations, timidity, fearfulness Overly large: Overly dependent on others
Placement		Above baseline of house or without steps: Inaccessible personality, environmental contact on own terms only
Open		Emotional thirst from without
Windows Secondary medium of interaction with environment	Normal size and proportion: Normal contact Shutters, shades, or curtains: Open: Controlled interaction with environment	Partially open: More controlled interaction. Closed: Withdrawal, needs and extreme reluctance to interact with others Open but cross hatched: interact in overly blunt direct fashion Outlined windows: Oral emphasis
Chimney Body image, phallic	Unnoteworthy chimney: Normal	Upper part sliced away (diagonal, transparent, sliding off roof): Inadequacy Several chimneys, overemphasized length, line, or pressure; rounded top: Wished feelings

CHART VI Continued
 BASIC CHART FOR "HOUSE-TREE-PERSON"

Interpretation		
Symbol	Positive	Negative
Smoke	Normal amount; Warmth	In Excess: Inner tension, emotional turbulence Veering sharply to one side:
Perspective	Front view: Normal	Profile: Withdrawn From rear: Withdrawal and oppositional tendencies, greater pathology Seen from bottom: Feeling of rejection and inferiority in home situation From top looking in: Rejection of home situation and values taught therein
Groundline - Reality contact	Firm placement: Good contact	Not touching: Loss of reality
Walkway - Interaction with others	Well-proportioned, leading and connecting to door, comfortable: Good degree of control and ease with relationships with others	Other varying modifications of path: Reveal problems in personal relationships
Fences		Defensiveness
<u>Tree</u>	Strong, healthy, full: Well-balanced	Weak, broken, mutilated, dead
Trunk - "Ego strength" (Line type and pressure emphasized)	Strong, sturdy, supportive of branches, with good root structure: Inner strength, good feelings of basic power and self image	Reinforced peripheral lines: felt need to maintain personality intact Faint sketchy, perforated lines (if not seen elsewhere in the drawing): more advanced state of feelings of personality collapse or loss of identity Stab marks, cuts or mutilation of trunk: Reveal environmental injury to subject
Roots - Hold on reality Paperbased	Natural, comfortable hold: Good contact with reality	Claw-like: Grasping, fear of loss of reality Transparent: Impairment of reality testing ability Indicure: Subjects who suffer feelings of inadequacy
Branches - Seeking of satisfaction from environment, reaching out to others achievementwise	Well-balanced, flexible, with lively animated effects of branches and foliage: Good adjustment in satisfaction and achievement in environment	Tall and narrow, reaching upward: Over reach into fantasy Covardimensional, inadequately joined to trunk or branch: Feelings of inadequacy (check for neurological problems) Club-like or spear-like: hostility and aggression (watch for signs of control) Cup-headed branches: little control Broken or cut-off: Feelings of being traumatized and not a complete unit within self

CHART VI Continued
 BASIC CHART FOR "HOUSE-TREE-PERSON"

Interpretation		
Symbol	Positive	Negative
Branches (Continued) "Split" Tree (Vertically) Dead tree		Over large branch structure with small trunk, over-emphasis on satisfaction seeking Spike-like secondary branches: masochistic tendencies Suggests shattering of personality, breakdown in defense system, index of schizophrenia Significantly maladjusted
<p><u>Person</u></p> <p>Since a drawing of a person rarely appears unless specifically illicit, and has been researched in such detail, the reader is referred to Karen Machover, "Personality Projection in the Drawing of the Human Figure," (1965), and A. S. Rubin, "Projective Techniques in Personality Assisment," (1968).</p>		

ELEMENTS OF COLOR CHART

Hue - Hue is another word for color which represents it in its purest form without the benefit of black, white, or grey. This might be considered the "personality" of color, that which distinguishes one color from another. The hue carries the emotional content and therefore controls the largest amount of symbolic reaction.

Primary - The primary colors are red, yellow, and blue. These are natural elements found in nature and cannot be produced by mixing. (Therapeutically the three primary colors plus black carry the strongest emotional impact.)

Secondary - The secondary colors are green, violet, and orange. These are produced by mixing two primary colors in equal parts. (These three colors are also secondary in emotional impact.)

Tertiary - There are six tertiary colors. They are obtained by mixing a primary color with a secondary color that lies next to it. These six colors complete the chromatic circle or color wheel which consists of twelve colors. (Third in line in emotional impact.)

Chromatic Circle - The circular wheel of twelve colors which can be mixed from the three primary colors.

Chroma-Intensity - This refers to the brightness of color. It is the hue as it appears on the chromatic circle at its highest intensity - the greatest amount of color saturation. (Highest and strongest in emotional impact; when found in heavy line or opaque areas it is giving a strong message or signal.)

Value - Value refers to the amount of light and dark in a color as related to scale of greys between white and black.

Tint - A tint is hue that is lighter than the color as it appears on the color circle. White is added to the hue in ever greater amounts. Tints are seen in pastel colors. They can also be indicated by lines of light pressure. These are considered high key colors and can reveal such things as sensitivity and spirituality and weakness or loss of reality.

Shade - A shade is a color that is darker than the hue as it appears on the color wheel. Black is added in to the hue in greater amounts. They are considered low key colors and appear heavier and more earthbound than the tints.

They might represent solid, stable, earth-bound matter or the lower natures of man (depression, gloom, secretiveness, dishonesty.)
Check heaviness of line.

Middle of Median Value - The middle value of a color is the one that appears on the color wheel.

Complement - A complementary color is found by drawing a line directly across the color wheel from one color to another. These two hues are considered opposites when used in their highest intensity and placed next to each other they set up very strong vibrations which tire the eye quickly. The neutral use of black or white placed between them can help lower the vibrations. In drawings, check not only the line type and color of the complement but also the amount and placement. It can reveal ^{the} presence or need for good balance and integration. An overuse of strong complements can show powerful inner struggles and conflicts.

Split Complement - This is the breakdown of a complement. The complement of the first hue is broken or split into the two colors on either side of it. This combination also shows integration or the need of it. It is read

much the same as the complement. The split can be deceiving to the unaccustomed eye. In reading, one must remember the complement that the split came from as well as the added elements it has gained from either side.

Triad - A color scheme made up of three colors that are equidistant from one another. The three colors in this type of color scheme may be used together in any value or intensity, with white, black or neutral grey and can be depended upon to produce harmony.

Analogous - ~~Related colors~~ ^{are related to} Colors that have a common element in them. When a certain color is present in each of several hues, as for example red is present in purple, red purple, red orange, orange and yellow orange, there is a certain relationship established, just as exists between brothers and sisters of the same family. The hue, shade or tint of the red used should be noted as it will be a dominating, though possibly a recessive, factor to the entire work. The symbology of the red hue itself in line pressure, shape, and placement will give clues to the underlying theme.

Monochromatic - Literally "one color." A work or mandala may be drawn or painted in just one color, using all of its values and intensities. Monochromatic colors reflect a definite theme designated by the client's emotional set and attitude.

Neutral - Neutrals are made by mixing complementary colors together in equal amounts. Black and white mixed together make neutral greys. When a color is covered by its opposite, shades of brown or darker colors appear; look in these areas for conflict and/or blocking.

Along with the symbol of each color and how it is used in relation to other colors, it carries six qualities - three pairs of opposites, which are:

warm or cool

bright or dull (intensity or chroma)

light or dark (value)

These qualities inturn carry positive and negative traits.

CHART VII (a)

QUALITIES OF COLOR

Qualities	Positive	Negative
Warm	Giving, pleasure, outgoing, generous vitality, cheerfulness	Tension, excitement, hot anger, explosive distress, pain
Cool	Calm, peace, self-assurance, spirituality	Withdrawn, detached, cold, without feeling
Bright	Vital, intense, quick, active, forceful, radiance, uplifting	In large quantities - overactive, tiring, irritating, disrupting
Dull	Restful	Slow, listless, sluggish, heavy, indistinct, depressed, insensitive, spiritless
Light	Sensitive, airy, ethereal, spiritual gentleness	Weak, frivolous, tenuous
Dark	Depth, richness, rest, neutrality mystery	Heavy, burdensome, obscurity, gloom, secrecy

CHART VII (b) & (c)

THREE PRIMARIES AS THEY RELATE TO THREE LEVELS
OF MAN

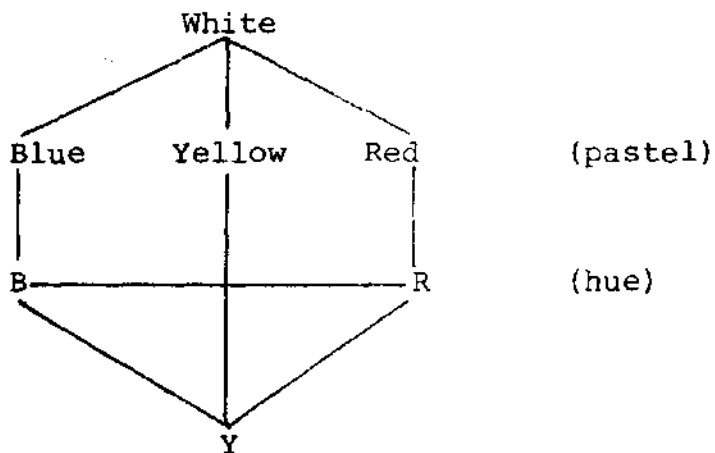
<u>Color</u>	<u>Symbol</u>	<u>Meaning</u>
Red	Physical body	Physical - etheric
Yellow	Soul	Astral emotional - mental
Blue	Spirit	Higher mental - spiritual

BASIC MEANING OF THE SEVEN RAYS

<u>Color</u>	<u>Main Characteristic</u>	<u>As Applied to the World of Man</u>				<u>Music</u>
		<u>As They Apply to Man</u>	<u>Identified with 7 Chakras of Man</u>	<u>As They Pertain to the Seven Levels</u>	<u>As They Pertain to Various Methods of Healing</u>	
Violet	Spirituality	Higher or divine self	Crown chakra, at the top of the head, "Thousand Petaled Lotus"	God	Spiritual healing, psychic healing, acupuncture, Reiki	ti
Indigo	Intuition	Spiritual intelligence	Pineal gland, between the eyes	Higher forces	Hydrotherapy, herbs, prayer, Reiki (with 2nd eye)	lo
Blue	Religious Inspiration	The auric envelope	Throat center	Perfected man	Fasting, acupuncture, electric currents	so
Green	Harmony and Sympathy	The animal soul, lower intuition	Heart center	Man	Rest, meditation, aromatics, therapeutics, art	fa
Yellow	Intellect	Spiritual soul	Solar Plexus	All animals	Learning, royal thinking, psychotherapy	mi
Orange	Energy	The life principle itself, prana	The sexual center, near spleen	All biological things	Exercise, heat application, (sunbath)	re
Red	Life	Animalistic nature of man, his passions, the physical body itself	Base of spine, lowest chakra	All material things	Nutrition, vitamin supplements	do

CHART VII (d)

THREE PRIMARIES AS THEY RELATE TO
SPIRITUAL REALM



- White - Radiant brilliance, transcendent all-knowing wisdom
- Light Blue - Power
- Pink - Love
- Yellow - Wisdom

CHART VIII
COMPREHENSIVE COLOR CHART

Color	Physical	Mental-Emotional	Spiritual	Psychological Interpretation (according to Lüscher)	Personality Interpretation (according to Birren)
RED	Physical nature, symbol of life force, strength and vitality	Clear and bright shows generosity and ambition, also affection	Seen as pink	Red-orange: "Force of Will" and is eccentric, active, offensive-aggressive, autonomous, locomotor, competitive, operative. Its affective aspects are desire, excitability, domination, sexuality.	Life directed outward-thru red the inner spirit finds release for its greater & more impassioned emotions (love-hate, patriotism-anarchy, sacrifice-creativity, virtue-evil, blood & fire).
Dark red		Deep passion, e.g., love, courage, hatred, anger Dark cloudy shades: evil, sinister			
Reddish-brown		Sensuality, voluptuousness, selfishness			
Very dark rich tones					
Cloudy red		Greed, cruelty			
Crimson		Lower passions & desires			
Scarlet		Lust			
Maroon					Passion tempered by conscience or adversity. The true red personality saddled by harsh circumstances. That which is confident & quilloless turned in upon itself, a trifle self-conscious, likeable & generous.
Pink	Tender, new	Modesty, gentleness, unselfishness	Unconditional love		Gentler qualities of red--love & affection, interest in & desire toward the world--without extreme order, clearly indicative of protection & favor--charm, softness, warm nature--ford attachment to full life. In older people, a recall of innocence & childhood.
Rose pink		Unselfish love			

CHART VIII Continued
 COMPREHENSIVE COLOR CHART


Color	Physical	Mental-Emotional	Spiritual	Psychological Interpretation, (according to Luscher)	Personality Interpretation (according to Birren)
ORANGE Deep orange Muddy, cloudy orange	Symbol of energy, when bright & clear: health, vitality Low intellect	Health, vitality, in excess indicates vital dynamic force Pride		See Red-Orange	Good-natured, not very fond of being alone, cozy spirit, winsome manner, wish to be agreeable, social by nature.
YELLOW Golden yellow Pale primrose yellow	Happy, cheerful	Symbol of mind & intellect Great intellectual power	Wisdom High soul qualities	Bright yellow: spontaneity & eccentric, active, projective, heteronomous, expansive, aspiring, investigatory. Its affective aspects are variability, expectancy, originality, exhilaration.	Imaginative, novelty, nervous drive, search for self fulfillment. Implies great depth of introspection & contemplation. Humanitarian, special love for the contemporary & challenging... beautifully controlled temper, shy at heart, mental lone wolf, reliable confident friend, exacting of others, consistent within, profound philosophically.
GREEN Emerald green Bright clear green Light green Med. green Dk. green Olive green	Rest, abundance, balance Good qualities, sympathy	Harmony & sympathy Healing Prosperity, success Adaptability Deceit Treachery-double nature			Cool, fresh, comforting--sign of balance & normality, sensitivity to social custom & etiquette, normal sex drive, loyal friend, superficially intelligent, frank, civic-minded, moral without being prudish, educated, reputable, civilized--constantly in need of friends & friendship.

CHART VIII Continued
 COMPREHENSIVE COLOR CHART

Color	Physical	Mental-Emotional	Spiritual	Psychological Interpretation (according to Lüscher)	Personality Interpretation (according to Birren)
BLUE GREEN	Tranquil, cool relaxing	Balance		Elasticity of will, concentric, passive, defensive, autonomous, relentive, possessive, immutable. Affective aspects: persistence, self-assertive, obstnacy, self-esteem.	Exciting & discriminating individual, sensitive, fasti- dious. Males: neat, well-groomed witty & likely to inspire envy & annoyance because of apparent competit. Females: narcissism, perseverance, stability, self- assurance, detached, cold at heart, keep best for self.
BLUE	Calm, cool, depressant	Symbol of inspiration & devotion, spiritual nature	Power, omnipotence, perfection, protec- tion, faith, desire to do the will of God through the power of the Father		Universal appeal, appreciation of blue increases in almost direct proportion to higher edu- cation, greater refinement, higher income. Deliberation, introspec- tion, conservatism, acceptance of obligations, sensitive to others & self-secure hold on own passions & enthusiasms, inflexible considerable egotism, given to fantasy.
Deeper blue		Pure religious feeling			
Dark blue					Extreme conservatism, introversion strict adherence to fixed opinion and set beliefs.
Bright blue Pale ethereal blue		Loyalty & sincerity Devotion to a noble ideal			
INDIGO	Impressionable, moody	Symbolizes spiritual attainment & self- mastery, wisdom & saintliness	Symbol of Mystic Borderland		
VIOLET	Artistic nature	Symbol of spirituality	Freedom, ritual, transmutation, transcendence, desire to make all things new through the app- lication of the laws of alchemy	Attempts to unify impulsive conquests of red & gentle conquests of blue, becoming representative of identification. A sort of mystic union. Can mean identification as an intimate, erotic blending, or can lead to intuitive & sensitive understanding. Inability to differentiate, or irresolute wavering resulting in irresponsibility.	Suggests the unusual, exclusive-- substantial purple type: preferred choice of artists, good mind, rare wit, ability to observe things that go unnoticed by others. introspective, temperamental, vain, in need of discipline, great philosophical powers, unconven- tional and tolerant.

CHART VIII Continued
 COMPREHENSIVE COLOR CHART

Color	Physical	Mental-Emotional	Spiritual	Psychological Interpretation (according to Lüscher)	Personality Interpretation (according to Birren)
VIOLET Continued					
Deep purple		High spiritual attainment and holy love.	Divine radiance		
Lavendar, pale lilac		Cosmic consciousness & love for humanity			Affected type--wants to be set apart from others, exponent of culture & the arts, quick witted but not particularly intellectual, actions primarily for show, true vanity, femininity & aloofness, avoidance of mundane and carnal, civilized, neat, expert in social graces.
Bluish purple		Transcendent idealism			
BROWN	Earthy	Clear brown: avarice, balance like green but contains struggle & conflict--study concentration, absorption of knowledge		Darkened yellow-red: forfeited the expansive, creative impulse, vitality no longer actively effective, but passively receptive & sensory. Bodily senses: discomfort or disease, indicates importance placed on "roots": hearth, home & company of ones own kind, & on gregarious & familial security.	Of the earth, dependable, steady, conservative, conscientious performance of duty, parsimony and shrewdness with money, obstinacy of habits & convictions, takes on problems of others, slow but sure brain action, ability to surmount most mental obstacles without much change, astute horse-trader, tendency to judge world by own standards, in times of stress may develop paranoid tendencies, may be indifferent, even cruel.
Light brown Brownish grey Dull, grey-brown		Practical mind Depression Selfishness			
GREY				Neutral; read when combined with other colors.	Neutral, caution, compromise between great extremes, seeks composure & peace without expending inner resources of energy, lacks emotional quality, likely remote character, certain renunciation of baser qualities in man, willingness to work hard & be of service.

CHART VIII Continued
 COMPREHENSIVE COLOR CHART

Color	Physical	Mental-Emotional	Spiritual	Psychological Interpretation (according to Lüscher)	Personality Interpretation (according to Birren)
GRAY Continued					
Light grey Dark grey		Fear Conventionalism, formality Meanness, lack of imagination			
Heavy, leaden grey					
BLACK	Rage, hate	Malice, vice, depravity	Ray of all absorption, the in-breathing aspect	Achromatic, neutral, colorless, absolute boundary beyond which life ceases, nothingness, extension, "no" as opposed to white's "yes", negation itself, represents renunciation, the ultimate surrender or relin- quishment.	Symbolizes death by mentally ill, the inevitability of fate, nothingness, by the normal-- worldly, immutable, stark, dignified, impresses with substance and weight, mystery-- show different side publicly than privately.
Blackish brown Blackish red Dark black- green	Decay	Revenge Treachery, stagnation			
WHITE			Creative activity, outgoing expansion, force behind life, outbreathing that brings all into being		
Brilliance			Absolute purity, highest point		
White		Middle ray, quality of spiritual philosophy			
Off-white	Distorted religion				

NOTE: This chart has been drawn from a variety of sources, has been drastically condensed, and for the sake of brevity is often taken out of context. It is a simplified compilation of definitions, views and opinions, some tested, some not, taken from ancient wisdom schools to the present day projective tests. Its purpose is to give the beginning therapist in color work a general and rapid idea of the possible symbolic meanings of color. For a serious expansion of color interpretation the reader is referred to Lüscher, 1969, Birren, 1962, Ouseley, 1949, and Kuthumi, 1971.

GLOSSARY

Aura - (Greek and Latin) A subtle, invisible essence or fluid that emanates from human, animal, and even inanimate bodies. A psychic effluvium, superphysical and physical, including the electro-vital emanations from the physical body in the case of man. It is usually oviform or egg-shaped and is the seat of the Monadic, spiritual, intellectual, mental, passional and vital energies, faculties and potentialities of the whole seven-fold man.

Auric Envelope - The whole aura, with reference to both the edge or extreme range of the auric radiations (envelope) and the presence of germinal powers, particularly those retained in the immortal vesture of the triple Self known as the Causal Body. This vehicle is more especially symbolized by the arts of the Flood legends of the Scriptures of ancient peoples, and by boats introduced into other allegorical narratives such as those of the ships built by Argus and Deucalion (Greek mythology), that built for Vaivasvata (Mahabhurata, the Puranas and the Brahmanas), and that upon which Christ performed the miracle of the stilling of the tempest (Matt. 8:23-26). The edge and sum total of the substance of the seven human bodies,

physical and superphysical, and their subtle radiations.

Causal Body - The immortal body of the reincarnating Ego of man, built of matter of the "higher" levels of the mental world. It is called Causal because it gathers up within it the results of all experiences, and these act as causes moulding future lives and influencing future conduct.

Chakra - (Sanskrit) A "wheel" or "disc". A spinning, vortical, funnel-shaped force-center, with its opening on the surfaces of the etheric and subtler bodies of man and its stem leading to the superphysical counterparts of the spinal cord and of nerve centers or glands. There are seven main chakras associated severally with the sacrum, the spleen, the solar plexus, the heart, the throat, and the pituitary and pineal glands. Chakras are both organs of superphysical consciousness and conveyors of the life-force between the superphysical and physical bodies. (q.v. "The Chakras," C. W. Leadbeater.)

Taken from Geoffrey Hodson's "The Hidden Wisdom in The Holy Bible," Vol. III, A Quest Book, The Theosophical Publishing House, Wheaton, Illinois, 1974.

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