

**Art Therapy Case Study:  
The Mythological Heroic Journey**

**Laura Goldberg**

**A Thesis**

**in**

**The Department**

**of**

**Art Education and Art Therapy**

**Presented in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts at  
Concordia University  
Montréal, Québec, Canada**

**March 1985**

**© Laura Goldberg, 1985**

## ABSTRACT

### Art Therapy Case Study: The Mythological Heroic Journey

Laura Goldberg

A physically disabled child was seen in short-term art therapy. His art work is presented with the focus on the therapeutic journey into the unconscious and how it manifests itself visually. This is explored on the level of the child's inner journey as it relates to various factors and events in his life, which is compared with the mythological heroic journey. Various theoretical viewpoints are presented to explain the psychological effects of hospitalization, adoption, and physical disabilities upon this child, and how they activate the archetypal quest of the hero. A Jungian approach is taken to explain the concepts of archetypes, the personal unconscious and the collective unconscious in relation to this child's journey within the personal and mythological realms. Art therapy is discussed as a modality for facilitating the visual expression of inner experience.

## Table of Contents

1	Introduction: In Preparation for the Journey	1
2	The Personal History of the Child	5
3	The Heroic Quest	8
4	An Archetypal Interpretation	23
5	The Art Work: The Journey Made Manifest	28
6	Summary: The Never-Ending Journey	83
	Endnotes	88
	References	90
	Appendix	95

# 1 INTRODUCTION: IN PREPARATION FOR THE JOURNEY

During the course of my art therapy internship I had the opportunity to work with Sam, a ten year old child whom I regard as one of my more special clients. Although our work together did not exceed a period of two months, my memories of him remain vivid.

Sam was a delightful child and our relationship developed with ease from the very beginning. I had a sense that he valued our time together, that he had a clear concept of how he could use art therapy and was eager to take full advantage of it. Although art was Sam's least favourite subject in school, he quickly adapted his attitude to the idea that there were no right or wrong ways to create images; they were accepted as being uniquely his.

I was fascinated by the issues with which he seemed to be struggling, with the metaphors that he chose to express them and with the recurring themes and images in his art work. I was drawn into his process much more deeply than the level of mere fascination; it was as

though I were actively involved in the journey on which Sam had chosen to take me, as it evolved through his successive drawings and paintings.

The visual unfolding of Sam's journey occurred in a Montreal orthopedic hospital. I was given a corner at the back of the hospital classroom where I worked with the children, individually, in art therapy. A large three-panel screen was used to close off the area which allowed for a certain degree of privacy and safety. I had attached a sign to the screen which read, "Please do not disturb - art therapy in progress."

The available materials were placed on the counter space near the table so that the children could freely choose with what they wished to work. These materials included various sizes and colours of paper, tempera and finger paints, felt pens, oil pastels, crayons, coloured chalk, magazine pictures, glue, scissors, plasticine and clay.

The first time that I worked with Sam in November of 1982 we had a total of five sessions during a period of three weeks. During this time his mood was generally cheerful and he was very talkative. The hospital

teacher had discussed with Sam the fact that he was to have some "art time" with me, to which he had agreed. She had forewarned me, however, that although Sam did well in most of his subjects in school, he hated art.

When I approached him on the morning of his initial session he was working on a game which involved matching the numbers on pieces of a puzzle with the solutions to mathematical problems in a corresponding workbook. If the solutions were correct, and the pieces of the puzzle were therefore properly arranged, then when they were flipped over they would create a geometric design. As I was to later discover, this was consistent with Sam's constant search for clues and his struggle to piece them together in order to form a coherent picture. Sam asked me to join him in this game and after making a few different designs together we proceeded to the art therapy corner. I was expecting some resistance from him, yet I was pleasantly surprised by his enthusiasm, not only on that day, but in his attitude toward coming to his subsequent sessions, as well as the intensity with which he used the materials. I was drawn into the detective myth that he fantasized from the very beginning; he rarely stated outright what he was going to draw but would invite me

to guess as he drew or painted. As his puzzle game had suggested, it was as if he felt that by providing me with visual clues, I would be able to supply him with answers to some of his perplexing mysteries. The effect that this had on me was that I felt compelled to tune into this child and his images with as much energy and concentration as I possibly could.

At the time that I worked with Sam, I did not fully understand the implications of his visual symbolism. His imagery seemed obscure, primitive and unaesthetic, which suggested that we were dealing with deeply unconscious material. I initially attempted to interpret this by considering the various aspects of Sam's life.

It was only later that I began to understand the pictures differently. After considering them on the level of the collective unconscious they came to make sense to me within the context of the mythological heroic journey. This entails the process of individuation<sup>1</sup> which, in all people, can be seen as a heroic journey. What I am presenting in this case study is one example which seems particularly clear to me.

## 2 THE PERSONAL HISTORY OF THE CHILD

When working with a client in art therapy I usually prefer not to be influenced by the information in his or her file until I feel I have formed my own sense of the client's personality and problems. After having worked with Sam over a short period of time I consulted his medical file in order to extend my initial impressions with biographical and clinical information.

Sam was born to a twenty-year old French Canadian. His father, an English Canadian, was not married to his mother and he was given up for adoption shortly after his birth. During his early life he lived in a series of foster homes until he was adopted at the age of two years. His original French name was changed to an English one at that time.

When he was examined as an infant it was discovered that the left side of his body was not as developed as the right. At the age of three years Sam had a prolonged seizure which began on the right side of his face and became generalized. He was admitted to a



hospital for treatment and has since been on phenobarbitol. Sam's skin, although healthy, is covered with birth marks in the form of bright red patches or splotches. These are particularly prominent on his face and ears.

In addition to this he has suffered from a foot deformity which required Sam to be hospitalized at various times throughout his life since the age of two years. He had had six admissions into the hospital where I worked with him. His adopted mother always accompanied him from their home, which is in another province.

At the time that I saw Sam he had developed a similar deformity in his other foot and was hospitalized for a "complete neurological workup", according to his file, to determine its cause.

It was reported to the hospital's teacher by Sam's mother that he was reacting to all the medical tests and examinations by perceiving himself to be different from other children, or "weird" as his mother had quoted him. Sam, who was usually an outgoing child, had withdrawn from most activities including attending the

hospital's classroom. In an attempt to deal with this behaviour his mother had told him that if he wished to stop all of the medical procedures immediately and return home it would be strictly his decision. When Sam replied that he chose to stay, his mother remarked, "Don't do this just to please me. Remember that this is your decision."

Sam's withdrawal of energy seemed to be redirected into a fantasy concerning the Hardy Boys detective mystery stories which he would have his mother frequently read to him. He insisted that everyone in the hospital call him Joe Hardy. His investment in this game suggested an underlying importance which I was eventually able to appreciate more fully.

### 3 THE HEROIC QUEST

Sam's personal life circumstances, his attempts to solve the mysteries of his life and his quest to relate meaningfully to his suffering take on a deeper significance within the context of the archetypal heroic journey as described by Jung, Joseph Campbell and others<sup>2</sup> as a powerful metaphor of inner psychic development within the individuation process.

The first common element in hero myths is that the hero's origin, parentage and identity remain unknown to him as he is given up for adoption soon after birth. The term "geneological bewilderment" (Soronsky, 1975, p. 21) refers to a state of confusion in a child who has little knowledge of his natural parents. Frisk conceptualized that the lack of family background knowledge in the adoptee prevents the development of a healthy "'genetic ego', which is then replaced by a 'hereditary ghost'" (Soronsky, 1975, p. 21). As soon as the child becomes aware of his adoptive status he must then struggle with the problems of who his parents are and why they gave him up. In Jungian terms this can be

described as a parental fantasy resulting from being unable to project the parental archetype adequately onto the adopted parents.

One of the psychological difficulties to which adopted children are prone is a disturbance in object relations. The mythological hero is said to lead a more difficult, nomadic way of life than most people. This is true of Sam, who spent the first two years of his life in numerous foster homes. He was denied the development of an early symbiotic relationship out of which a sense of identity is gradually formed and in which:

...object relations can develop and ambivalent feelings be integrated...If separation is traumatic rather than a gradual process it cannot be mourned, ambivalence cannot be experienced and integrated; instead, desperate attempts are made to restore the early rapport in a split idealised form, with an increasingly alienated result. (Newton, 1977, p. 308)

The mother figure, as the first carrier of the

archetype, is an important influence upon how archetypal patterns are perceived in each individual. The first experience of a combination of the collective and personal can be said to exist in the relationship between the mother and infant.

...the baby first perceives a kind of impersonal, collective mother, expressed in archetypal images like the great mother or the terrible mother, and only later as an actual person...[This implies] an intimate interplay between personal and collective from the beginning rather than the development of one from the other. (Zinkin, 1979, pp. 239-240)

This idea of double parentage concerning one's actual parents and archetypal parents is a major theme in the hero myth;

...both the parental figures are there twice over for the hero, personally and transpersonally. Their confusion with one another, and particularly the projection of the transpersonal upon the personal parents, is

an abiding source of problems in childhood.

(Neumann, 1954, p. 137)

The family romance fantasy as proposed by Freud is common in children who are approximately between the ages of eight and twelve years old. The fantasy involves the idea that their actual parents are adoptive and they imagine an idealized set of natural parents from whom they derive comfort. The fantasy, is abandoned when children develop to the point where they can accept their ambivalent feelings toward their parents.

Correction of the fantasy and ambivalent feelings may be more difficult for the adopted child because he has in effect two sets of parents. He might split the images of his parents and attribute the good elements to one set and the bad to the other. Jung writes of the ambivalence which is experienced towards the mother figure alone:

...there is the ideal nurturing, bliss-producing and so inertia and sleep-initiating mother, to be distinguished from the real mother; it is the hero who has these

two mothers. But it is more complicated than this because there is a split in the mother image itself, so that besides the bliss-producing mother there is a 'terrible' or 'devouring' mother, who is clearly depicted in many myths: it is she whom the hero seeks to overcome. (Fordham, 1977, p. 93)

An early requirement of the hero is to prove that he possesses extraordinary power. The stage of initiation, as part of the standard mythological adventure of the hero, involves the encounter of a series of tests and ordeals. Psychologically

the essential function of the heroic myth is the development of the individual's ego-consciousness -- his awareness of his own strengths and weaknesses -- in a manner that will equip him for the arduous tasks with which life confronts him. (Henderson, cited in Jung, 1978, p. 101)

It appears that Sam's road of trials led him to the ordeals of medical tests and operations in his numerous hospitalizations. Operations can generate fantasies of

being punished or mutilated; merely being physically examined can also have adverse effects upon the individual. In discussing the body-image boundary which serves as the dividing line between self and nonself, Schontz explains that an individual develops a sense of personal space. This includes an area surrounding the body into which intruders may not come:

Unwelcome intrusion into an individual's personal space threatens aggression and provokes withdrawal or counter attack... Because entry into the personal space of the patient is essential in most medical care, health professionals must recognize their many activities they regard as routine are commonly reacted to by patients as if they were, in fact, assaults or attempts at seduction. (Schontz, 1975, p. 68)

It is therefore conceivable that Sam was reacting to his constant medical examinations by feeling attacked or invaded.

Another trial which must be faced by the hospitalized child is the constant sufferance of



depression. This can be fought basically by masking it with extreme cheerfulness, or, at the other extreme, with apathy. During his hospitalization in November I had felt that Sam had seemed unusually bubbly and happy most of the time. The teacher had informed me that sometimes during class he would sit morosely for lengths of time staring off into space. In retrospect it seems likely that he was attempting to combat underlying depression.

Sam carried an additional burden of having to take on the responsibility of whether to stay in the hospital or stop the medical procedures and go home. When his mother stressed that this was his decision, having decided to stay must have made it next to impossible for Sam to verbally express any complaints, negative emotions or discomfort. Rose states, "The insistence that children be understanding, agreeable and reasonable sometimes carries the covert injunction that they pretend, agree and deny feelings and perceptions" (1966, p. 503).

It is conceivable that Sam used denial to some extent in order to cope with his birth redness and foot deformity. Physically disabled children develop

feelings about their handicaps partly because of the way they see others reacting to them. When one of the doctors asked Sam if he would like to have plastic surgery to correct his facial redness his mother became extremely indignant and upset, claiming that Sam had completely accepted his birth redness. I thought at the time that whether he had actually accepted it or not was questionable. It is possible that strangers might have reacted negatively to Sam's appearance, however the teacher in the hospital had remarked that she found it easy to forget or look past the redness. I too had felt this way even before she had mentioned this to me. I had found myself completely absorbed in his large expressive eyes and his captivating personality. This leads me to ponder whether he really had accepted his birth redness due to a similar reaction from others, if his personality was a form of compensation which allowed people to accept it, or if he was drawing others into his own denial.

The defense mechanism of denial is a common one, not only for children with orthopedic handicaps but for

their parents, who may deny that their child has a disability. When there is no mention made of the deformity by the parents, "the child reacts to this not only with agreeing one doesn't talk or think of the affliction, but feeling very guilty for causing the parents any discomfort" (Schechter, 1961, p. 248). A number of parents become agitated when acquaintances ask questions regarding their child's deformity, stating that there is nothing wrong. When this happens repeatedly in the child's presence a perceptual distortion occurs in the child's view of himself. Thus Sam's mother's insistence that he had completely accepted his facial redness may have been a denial.

I was informed by the teacher in the hospital that she and Sam were playing a game which involved sentence completion. Sam had drawn a card which read, "The thing which I like best about myself is..." and had responded with, "my face", which may have been what Freudians would refer to as a form of reaction-formation (Rycroft, 1973, pp. 136-137). In discussing the body image Linn states that:

...there are many psychological reasons for expecting the face to occupy the most

prominent place in the body scheme...the face more than any other part of the body is the area through which we establish contact with fellow human beings, via speech and facial expression. Apart from its capacity to express emotion, the face, in repose, is capable of eliciting intense emotional responses, positive and negative, from fellow human beings...most people think of the 'self' as being associated most intimately with the face. (Linn, 1951, p. 37)

Schechter writes that another defense mechanism of the physically disabled involves a great increase in fantasy life (Schechter, 1961, p. 247). Sam's fantasy concerning the Hardy Boys, which rather than being seen merely as a defense mechanism, might also be considered as belonging to his personal myth. This may be defined as "...an organization of symbolic images, usually around a central theme which has organizing value for experience" (Hacker, 1964, p. 439). Hacker, a psychoanalyst, sees the mythmaking process as a healthy one and describes it as a

...crucial part [of] personality formation.

Each person selects and fashions from the range of culturally available models, dramatizations, and interpretation schemes his own personalized mythology by his own unique understanding, experience and interpretation. (Hacker, 1964, p. 442)

Schechter states that while in hospital children often persuade others to partake in their fantasy lives (Schechter, 1961, p. 250). This applies to Sam, who had assigned another child his age the role of Frank Hardy, Joe's brother; they are both detectives. Of the four distinct cycles in the evolution of the hero myth, the Twin cycle<sup>3</sup> is an interesting concept with regard to Sam's appropriation of Frank and Joe Hardy. The Twins:

...together constitute a single person...In these two children we see the two sides of man's nature...In some of the stories of the Twin Heroes...one figure represents the introvert, whose main strength lies in his powers of reflection, and the other is an extravert, a man of action who can accomplish great deeds. (Henderson, cited in Jung, 1978, p. 106)

It was as though by teaming up with this child, the two could combine complementary forces to solve Sam's mysteries.

The fact that this game took place in the hospital is significant; Sam's first admittance to this hospital occurred approximately at the same time that he was adopted -- at the age of two years. It seems likely that Sam unconsciously made an association between these two events and felt that the hospital contained clues to help him solve his adoption mystery. This is especially pertinent if he perceived his deformities to be included in the reasons for being given up for adoption.

A description of the general structure of detective stories further clarifies Sam's fascination and identification with them:

A crime is being committed; the criminal and certain aspects of the crime are mysterious; a usually (sic) well known sleuth is on the trail and brings about an end which has qualities of surprise and satisfaction.

(Bellak, 1945, p. 403)

This description certainly contains elements of Sam's fantasy concerning the roots of his identity; his unknown parents, the "crime" of being given up by them or taken away from them, the mysteries surrounding this event and the satisfaction that might result from solving these mysteries. Sam's identification with the detective might be said to constitute an ego ideal, which expresses what one desires to be. In mythological terms the detective might represent a supernatural aid who bestows helpful power upon the hero:

...the early weakness of the hero is balanced by the appearance of strong 'tutelary' figures -- or guardians -- who enable him to perform the superhuman tasks that he cannot accomplish unaided...These godlike figures are in fact symbolic representations of the whole psyche, the larger and more comprehensive identity that supplies the strength that the personal ego lacks. (Henderson, cited in Jung, 1978, p. 101)

The importance of fantasy seems to be essential in trying to cope with the mysteries of being adopted.

"The more mysterious the adoptive parents make things for the child the more he will resort to fantasy...this may lead to an intense preoccupation about (sic) the riddle of life" (Soronsky, 1975, p. 22). Through the use of this personal myth Sam appeared to be attempting to solve the riddles of his life: his unknown biological parents who are so strongly linked to his sense of identity, the mysteries surrounding his adoption, the confusing early experiences of his foster homes and his unidentifiable foot deformity. Leeming (1973) writes:

The search for life is the search for self -- for the personal myth which is veiled in the local and immediate but which, on a deeper level, is but an expression of the world myth...To understand the monomyth -- to relate to it meaningfully -- is to create a mythic consciousness...we need to put our personal myths into proper relationship with the human myth. (p. 6)

What is the relationship of Sam's personal myth to the heroic myth? The universal pattern of hero myths "... has psychological meaning...for the individual, who is"



endeavoring to discover and assert his personality" (Henderson, cited in Jung, 1978, p. 101). Sam's detective seems to be a major component in this endeavour, which ultimately is the journey of individuation.

#### 4 AN ARCHETYPAL INTERPRETATION

This study represents only one of many possible interpretations of Sam's material.

His art work will be presented as being expressive of the individuation process, on the level of the archetypal heroic journey. Such an interpretation assumes that the imagery arises out of the collective unconscious.<sup>4</sup> Although I did not initially perceive it this way, I have come to view Sam's visual expression archetypally, which in some ways parallels Spencer's clinical experience with a young child:

...coming through in a spirit which was more than his own personal experience and for me illustrated the archetypal background against which our daily lives are played out... though the personal experiences are lacking or limited, the psyche can turn to deeper sources for the ground of its being.  
(Spencer, 1975, p. 153)

In order to interpret the art work within an archetypal framework I have employed the hermeneutic method of amplification. This involves using analogous mythological motifs to enrich the overall meaning of a particular theme. This in turn can also lead to an interpretation of the imagery in terms of present psychic experience, "...for only in terms of concrete personal problems does the archetypal material fulfill its function of psychic renewal" (Whitmont, 1969, p. 85).

Singer suggests that the concept of the archetype be viewed as:

...a grid placed before our field of vision, which helps us to organise the phenomenological data we see before us, as do the longitudinal and latitudinal lines on a global map. The archetypal grid could be seen as one of many possible grids, helping us to form a coherent picture of a given moment in time...[This would serve] to help those who use it gain a holistic and organised picture, involving phenomena too vast and complex to be grasped if approached piecemeal. (Singer,

1979, p. 13)

This implies that the material be viewed archetypally as one of many contexts in which to consider it, thus trying to avoid the possibility of becoming too reductive.

The idea of considering the art work as a series is important in order to determine whether a recurring symbol functions more or less in an identical way, which would indicate the presence of an archetype (Fordham, 1949, p. 5). In Sam's case, this is possible in viewing his art work overall as well as from one session to the next, as he generally produced from two to six pictures in each session.

Betensky (1973) writes on a method of following patterns in clients' art work, which involves studying the picture as a unified whole, then analyzing it using related research, and finally returning to view it in its entirety and in the context of other works done by the same client:

The persistent presence or absence of a certain element in art work may indicate a

concealed personal myth at work on a subconscious level or on a conscious fantasy level. What myth, indicated by a syncretistic cue, makes the patient 'tick' at the time of his disturbances, spreading its hidden presence over the rest of his personality? In certain cases this becomes the key question for psychotherapy and the key is to be found in art therapy. Jung provided the theoretical and practical foundation for art therapy in his famous words about the hands often knowing how to solve a riddle with which the intellect wrestled in vain. (pp. 122-123)

Even after considering these various methods, there is never an absolutely correct interpretation; the process usually takes the form of subjective educated speculation. This often tends to be ambiguous, due in part to the nature of the archetypal imagery. Von Franz (1975) writes,

Such ambiguity must be evaluated positively, since the real problem is always that of finding as many ways as possible of reconnecting our consciousness with the latent

meaning of these tales. (p. 133)

With this in mind, Sam's journey shall be considered with as many levels of insight and understanding as seem relevant.

## 5. THE ART WORK: THE JOURNEY MADE MANIFEST

With reference to clients in therapy "...there may be clues in the first interview or an initial dream may outline the journey to come" (Moore, 1983, p. 233). This applies to the first picture that a client produces in art therapy. It is often something to which the art therapist can return and keep discovering new depths of meaning within the context of art work done in ensuing sessions.

Sam's first picture (illus. #1) contains themes and symbols which recur in his succeeding pictures: water, elements of three, the sun, planets and other aspects concerned with outer space. He described this picture as an airforce base. There is a rocket with "USA" on it at the bottom left, by a stand, radar at the lower right and three missiles inbetween. Sam remarked that missiles are more dangerous than rockets because they explode when they hit their targets. The river is in the center with the shore patrol and a rocketship with a parachute is splashing down. Sam explained that "the shore patrol is there to get the astronauts when they

land, otherwise they'd have to swim all the way home". The sun appears in the upper left corner and Saturn is in the upper right.

I initially felt that this picture contains a fantasy concerning the disintegration of Sam's original family. "If we approach the unconscious out of our own psychic roots, the first thing we come up against is not the 'inner light' but a 'layer' of repressed personal contents" (Von Franz, 1975, pp. 114-115). Since the number three can stand for the basic family unit of the mother, father and child, the three explosive missiles could be connected with this fantasy. Similarly the shore patrol, which also contains three elements, might represent his adopted family waiting to greet the potential adoptee as symbolically contained in the rocketship splashing down from outer space. This calls forth Rank's (1964) description of the mythic hero who is left in the water in a box to be saved by lowly people (p. 61).<sup>4</sup> The sun and Saturn might be related to his original or archetypal and adopted fathers. I see the radar as representing Sam's attempt to pick up information on his birth and adoption.



What appears to be of central importance in this picture is the descent into the unconscious.

According to Jung water is one of the commonest symbols for the unconscious; he speaks of the 'river of water of life'... Rivers can be symbolic of all archetypes: the archetypes are the forms or river-beds along which the current of psychic life has always flowed. (Steele, 1978, p. 67)

The spaceship splashing down can therefore be seen as a "falling into the unconscious. Jung sees at least the first steps on a journey into the mind as leading downward. 'The descent into the depths always seems to precede the ascent'" (Steele, 1978, p. 70). The image of the spaceship carries an alien connotation which might be related to the idea that contents of the unconscious often seem alien in nature to consciousness.

The importance of this first picture seems evident in that it contains the major themes which continue to predominate over the course of Sam's therapy: his fantasies concerning his birth and adoption, his real

and mythological parents, his impending therapeutic journey into his unconscious and his archetypal heroic journey.

Sam's second picture in this session (illus. #2) seems to be related to the first stage of the mythological journey which Campbell has termed:

'the call to adventure'. [This] signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown.

[It may be] represented: as a distant land...

beneath the waves, or above the sky...

(Campbell, 1973, p. 58)

Sam had originally planned to draw all of the planets in our solar system, but instead drew the sun to the left with Saturn, the Earth and Uranus on the bottom, to the right. As he drew the red and blue marks on the Earth he explained that these are the "weird markings" on the Earth's surface. This is reminiscent of Sam's feeling weird by being constantly examined by the doctors. I associate these with his facial birth redness and I feel that he may not have accepted it as

completely as his mother had thought. It is interesting that children with orthopedic handicaps tend to have difficulties in learning geography because it "acts as a reminder in a symbolic way, of their own 'geography' (anatomy) which they do not want to know about" (Schechter, 1961, p. 250). Hence the Earth with its weird markings can be seen as a symbol for Sam's persona.

I see these three planets as being a symbolic representation of the family, similar to the three missiles in the first picture. Moore (1983) writes that "people do not necessarily produce archetypal material in any particular sequence, although...fused mother-baby images, or those of an idealised father, may appear first" (p. 233). I feel that, like the previous picture and one in the following session, Saturn might be symbolic of the devouring father. Assuming the hypothesis that the parental figures are represented in these first pictures why has Sam chosen planets to represent himself and his parents so close to the sun? It is as though the first representation as missiles have taken off into outer space, only now they appear as planets, thereby losing their original explosiveness. My initial impression was that this floating in

outer space suggests a lack of feeling rooted or having ancestral roots, which might be related to Sants' idea of genealogical bewilderment or state of uncertainty due to the lack of knowledge of his natural parents. On the other hand, the planets appear to be within the gravitational force of the sun, as opposed to drifting in the middle of nowhere.

The sun seems to have shifted from the previous picture to a position of major importance. The fact that it has been so carefully coloured in and given many rays gives it a powerful appearance, making it comparable to:

...the father-god from whom all living things draw life; he is the fructifier and creator, the source of energy for our world. The discord into which the human soul has fallen can be harmoniously resolved through the sun as a natural object which knows no inner conflict. (Jung, 1976, p. 121)

Jung goes on to discuss the dual nature of the sun as both beneficial and destructive and concludes that it is therefore a suitable representation of the libido.

If this is so then this picture might indicate that Sam's psyche is energized for the journey ahead.

The sun, moon and stars appear throughout much of Sam's art work in varying forms:

'There is no absolute distinction between what we call physical light and the divine light. They are grades of the same reality, which goes from the physical to the psychological to the spiritual to the divine.' From this perspective, the light of the sun and moon and human consciousness derives from the same source...it is this perception which sustains the celestial world as the symbol for the spiritual. (Kisly, 1983, p. 3)

This perception will be used to contribute a spiritual dimension to the interpretation of these symbols.

Although it was understood by the children with whom I worked that they each had their special time for art once a week, Sam was very eager to have another session the next day. It was not unusual for the

children to request extra sessions either before surgery, before leaving the hospital or if something was bothering them. I felt that it was important for them to have this extra time, therefore Sam and I decided to meet twice a week for the short duration of his stay. In retrospect it seems that he had been experiencing psychic struggles for a long time; perhaps in the art therapy he had discovered a place for these struggles to surface and be dealt with.

That day Sam decided to paint and quickly produced six pictures. In his first he painted water, a dock and the sun in the upper left corner (illus. #3). He explained that there were no boats or people, but that this was a place where one could walk and look at the water, which was something that he liked to do at home. His next painting (illus. #4) is similar except that there is no sun; however three gulls appear in the upper right. Bettelheim (1977) writes that birds flying high might symbolize the freedom "of the soul to soar, to rise free from what binds us to earthly existence... and imagined perfections" (p 101). Sam's third painting (illus. #5) is of the "Hollywood car" with red jets. As he painted this he told a story of how the car was stolen; the Hardy boys caught the thieves as they were

about to break into their home and they were sentenced to jail.

The next picture was an important one. Unfortunately there is no reproduction of it but I have included a rough sketch (illus. #6) from the one which I had made in my session notes at that time, as its inclusion in this discussion is pertinent. Sam began with the sun in the upper left corner. He painted three trees in the center of the page, then obliterated them with red paint and explained that they had caught fire. I wondered aloud to Sam how the fire had started and in response to this he painted brown logs in the bottom left and connected them to the trees with red paint. When I mused how the logs had caught fire he painted a match with a red tip, which was connected to the logs. Finally I said, "I wonder who dropped the match," to which Sam emphatically declared, "Not me!"

It seems to me that these four pictures tell an important story. It is as though the first picture describes life before man, or at least before Sam's existence. There are no people, no signs of life except for the dock which resembles a prehistoric animal. The water being warmed by the sun holds the potential for

life. Rank (1964) likens the hero to "the young sun rising from the waters, first confronted by clouds, but finally triumphing over all obstacles" (pp. 6-7). What of the animal-like dock? It might be symbolic of what Campbell (1973) describes as the herald of the adventure:

...the little dragon...comes up with the golden sun ball, his dark deep waters having just taken it down...The disgusting and rejected dragon...is the representative of that unconscious deep ('so deep that the bottom cannot be seen') wherein are hoarded all of the rejected, unadmitted, and unrecognized, unknown, or undeveloped factors, laws, and elements of existence. (pp. 52-53)

This picture, then, might also symbolize that Sam is ready to heed the call to venture forth on his journey into the depths of his unconscious.

In the next picture the three gulls might represent Sam and his parents, unconsciously perceived as an imagined perfection. This state of perfection was extremely short lived; the next picture involves



thieves and a robbery which I feel is linked to Sam's fantasy of being taken away or stolen from his natural parents. Aside from the car and what appears to be its shadow, the picture is empty. Perhaps this vacuum is indicative of Sam's inability to provide any of the details involving this crime.

In his fourth picture his sense of being rooted seems destroyed forever as the sun appears to passively witness this terrible event. Bach (1969) sees red as a colour of danger and writes that "trees may be painted in 'burning' red...[which may represent] psychologically, a 'burning' problem" (p. 17). The burning trees which are connected to the logs and match end up resembling a red dinosaur or dragon-like monster. I at first speculated that this could be an unconscious representation of how Sam perceives himself, that the destruction of his natural family might in some way be due to his birth redness, making him feel monstrous. His denial of having dropped the match which caused the fire offers a clue to the possibility that he feels responsible for this.

While the dragon-dock in the first picture might be seen as the herald of the adventure, what else might

this fiery dragon represent? It might be associated with the terrible mother archetype, which would link it to his natural mother having rejected or given him up for adoption. As a symbol of the original family, which began as three trees, it has ended up in "neither human form nor in currently existing animal form. [It] seems to refer back to prehistory, to myth, to the Alchuringa or 'dream time' as the Australian aborigines name it" (Spencer, 1975, p. 153). This would imply the idea that his original family and its destruction recedes so far back in time as to be non-existent in his memory and therefore belonging within the realm of prehistory. In her discussion of symbolic victories over beasts which are difficult to tame, Norman (1969) writes that, "the role and quest of the potential hero in man perpetually involves both confrontation with and transformation of the negative elements of such symbolic animals...[as] the dragon" (p. 56). These negative elements can be seen as belonging to the shadow.<sup>5</sup> The first step of individuation is to become conscious of one's shadow; the ultimate goal in coming to terms with it is to release its positive energy and thereby draw strength from it.

This theme of endeavouring to transform one's destructive powers is continued in the next picture (illus. #7). It contains three cameras which take pictures of people stealing. As Sam explained that the cameras shoot at targets he drew screens with bullets being shot from each camera onto the opposite screen; he simultaneously made exploding noises and said, "Pretty good eh?" He then drew a bridge between each camera and screen, explaining that when bad people crossed the bridge they would get shot whereas good people would make it safely across. Sam said, "Sometimes a person who steals paints pictures to make himself look like an artist; that way he pretends he's innocent to fool the cops. When the cops leave he goes back to stealing. They're tricky and you can't always tell whether they're innocent or not." He was unable to explain how the camera could distinguish between the good and bad people, or what the difference was between the two, however when I asked him how the cameras felt when they shot the bad ones he replied, "They don't feel, they're E.T.'s."

I found the complexities of this picture difficult to work through. I felt that Sam identified himself with the cameras; in fact the one on the bottom

resembles a living creature. The idea of the E.T.'s seems to be related to the astronauts which are splashing down in his first picture, both of which imply the idea of being an alien. The fact that these E.T.'s have no feelings might symbolize Sam's attempt to deal with his own overwhelming feelings by denying their existence. Although the original E.T. had feelings, these as cameras shoot what they see mechanically.

Whom might these cameras be shooting? It is possible that they might be attempting to shoot pictures of Sam's natural parents, either in an attempt to capture his hereditary ghosts, or in another sense to kill them for having abandoned him. They might be shooting at his adopted parents for having stolen him, or perhaps even at the medical staff in the hospital for inflicting discomfort upon him. One of the tasks of the child-hero is that he "kills the giant -- the irrational authority of the adult, who would suppress him" (Leeming, 1973, p. 81). Since it was required for Sam to have medical photographs taken of him, some of which I found in his medical file, they may even represent the threat that being photographed poses for him. The split between good and bad or light and dark

is intrinsic in the very nature of photography, for each photograph has a negative as its counterpart. This might be seen as lending the split a somewhat cooperative aspect.

Moore (1983) writes, with reference to the symbolism of the three cameras, screens and bridges, and the two opposing forces of good and bad, that "inner dyads are formed between ego and shadow, and between persona and anima or animus. Triads are formed with parents and siblings and inner triads among different personalized archetypal images" (p. 231). Perhaps these good and bad people are personified figures of Sam's inner aspects of himself. His comment about people who paint<sup>6</sup> to make themselves appear to be innocent might be alluding to the idea that he is trying to kill his inner bad impulses, or his shadow. If Sam's shooting of the bad people is indicative of the fact that he is not yet ready to achieve the integration of his shadow into his ego, the very act of having expressed this split visually in terms of archetypal imagery would seem to suggest that he is in the process, however early, of healing this split. The symbolism of the bridges also implies the potential for this integration. It can be compared to the taoist

concept of the Middle Way, of which Jung writes:

Unfortunately our western mind has never yet devised a concept, nor even a name, for the union of opposites through the middle path, that most fundamental item of inward experience...the middle road between the opposites, freed from them, yet uniting them in itself. The purpose of life is to tread this middle road and never to deviate towards the opposites. (Moore, 1983, p. 127)

The last painting in this session (illus. #8) was originally going to be of the entire universe, but ended up depicting the world's largest ocean. This picture shares similar aspects with the first one of this session and is perhaps linked to the beginning of Sam's adventure. It could be that this ocean symbolically contains the "...ripples on the surface of life produced by unsuspected springs. And these may be very deep -- as deep as the soul itself" (Campbell, 1983, p. 51). The theme of this picture seems to be expressive of limits and boundaries. This is the first time that the paper is used in a vertical format, which suggests redefining the limits of the paper. Sam was

careful to paint vertical "edges" on each side of the paper which serve as a container for this vast ocean, and yet create a certain tension; will the water overwhelm this container and burst through? This theme of breaking beyond limits can be compared to Campbell's idea of having outgrown one's personal limits and being on the verge of entering a new realm of experience (Campbell, 1973, p. 51).

I am uncertain as to whether Sam actually said that Saturn is in the upper right corner where part of the page has been torn away. Even though it resembles a star perhaps it was my fantasy that it is Saturn as it would then have interesting implications:

✓ Saturn symbolizes time which, with its ravenous appetite for life, devours all its creations, whether they are beings, things, ideas, or sentiments...and he is said to have 'devoured his children'...Saturn is, in every case, a symbol of the law of limitation which gives shape to life, or the localised expression in time and space of the universal life. (Cirlot, 1982, pp. 278-279)

This ocean might be symbolically associated with the body.

Tagore says that children play on the edge of endless oceans; they are oceans of possibility, of dreams and of voyage. They are also oceans of the unconscious; and perhaps also the child...makes the ocean out of his own body, (Moore, 1983, p. 13)

Finally, this can be linked with the oceanic feeling in which the individual:

...feels at one with the universe, his individual existence lost like a drop in the ocean. He may re-experience a primitive state of mind when the child was not yet aware of his separate individuality, but felt at one with his mother. Fantasies of returning to the womb may have this mystic oceanic quality. It is now widely realized that any ...creative experience can produce an oceanic state. (Ehrenzweig, 1979, p. 304)



To draw all of this together would be to see this picture as containing the vast depths that are involved in Sam's journey into the unconscious as well as within the creative process. This experience also entails the tension between limitlessness and boundaries, and between structure and devouring or being devoured, which touches upon the archetypal father in the image of Saturn, similar to the archetypal mother in the shape of the dragon in illustration #6.

The next three pictures from his third session seem to express themes linked to Sam's past, present and future. This session took place shortly before he was to have corrective surgery on his foot.

The first picture (illus. #9) depicts a sun setting over the water. Sam explained that it had to be dark so that the other side of the world would have light. He then painted a surprise and made me guess that it was a lighthouse beaming light toward the sun to the left. There are two boats in the foreground which are stuck on rocks. When I "wondered" to Sam what had happened to them he replied, "Nothing. They stayed there. It happened before the light went on in the lighthouse, but the people got out and swam to the lighthouse."

This bears a similarity to his first picture in which the astronauts would have to swim home without the aid of the shore patrol, both of which seem to allude to the mythic birth of the hero:

Where there are heroes there are stories of the miraculous birth...The Persian man-god Mithras was born on December 25 from a rock ...The association of the hero's birth with the unknown is further expressed in the theme of the hidden place where the child is born or placed soon after birth. These places -- ...rocks, and waterpots -- are, of course, womb symbols, the womb being that of the universal great mother in her many forms... the infant hero is so often...released into the natural flow of the river. The river represents a purificatory rite of passage... But most important, the river carries the hero...to an adopted parent... (Leeming, 1973, pp. 47-49)

Here, the boats might symbolize Sam's natural parents who got stuck in his dark early past. The lighthouse, which is supposed to give warning of danger, has failed

to shine its light for guidance to the people in the boats, but left them to swim in the dark. On one level, this could symbolize Sam's inability to shed light on the facts involving his birth, his original parents, why they didn't keep him, and his adoption.

The lighthouse might also symbolize consciousness or the ego, which was in its early stage of development at the time of Sam's birth; its light had not yet gone on. Miguel Serrano writes,

Jung's 'desire...was to project the light of the (sic) consciousness into the bottomless sea of the Unconscious, which is to say into God himself.' This is the desire of the hero of the monomyth in whose adventures are mirrored the real Self. (Leeming, 1973, p. 321)

In this picture, however, the lighthouse is not beaming its light into the water but toward the setting sun. The sun can be seen as embarking on the night sea journey, which is associated with danger, suffering and symbolic death in order to achieve renewal. Perhaps then the lighthouse, or consciousness, is beaming its

warning of the impending dangerous journey into the darkness of the unconscious. Singer (1979) uses the metaphor of a searchlight, an appropriate one with regards to this picture, to conceptualize the relationship between consciousness and the unconscious:

In the evolving view of the psyche, consciousness and the unconscious need no longer be polarised as irreconcilable opposites...[but seen as] complementary aspects of a single totality. In such a view, the conscious-unconscious dichotomy would be reconceptualised as a vast neutral field in which a searchlight is focused in one area -- the centre of consciousness...When the attention shifts from rational-linear-sequential concerns to the intuitive and affective domains, archetypal images are most likely to come into focus and may be apprehended directly. (p. 15)

This picture might be symbolic of the dialogue between the ego and the unconscious which is so vital to the individuation process.

The next picture (illus. #10) was originally to have depicted the seven days of creation. Sam's mother regularly read the Bible to him, and he often thought of incorporating religious themes into his pictures. "For some people...the Bible, or the rituals of religion kindle the spark...[which] touch[es] the deep levels.[of myth]" (Moore, 1983, p. 135). Sam ended up deciding to paint something in Montreal instead. He described this picture as a sawmill with smoke rising out of the chimney. There is a slide on the left with logs passing a cutter on their way to entering the sawmill. On the right is water into which the logs must go to get washed. After he finished this picture he gave it to me as a gift. During this session Sam discussed his impending surgery and the fact that he was going to ask for ether to be put to sleep because he hates needles.

It seems apparent to me that this picture is related to Sam's fantasy of his surgery. The logs which are entering the sawmill at the left might symbolize legs, or his deformed foot. Those at the right which are being cleansed might be connected to his questions of how he will emerge from his surgery, what shape he will take or how he will be transformed. The logs can be compared to the taoist symbol of the Unhewn Block

which is "...specifically linked to infancy...This is a symbol of nature before it is tamed, containing the potential for that person, all his 'suchness'" (Moore, 1983, p. 239).

The entire image also resembles a reclining figure: the sawmill might be seen as the torso with the legs to the left, the head to the right and smoke rising from its body. This doesn't seem quite so bizarre when one considers that Cirlot (1982) writes of smoke symbolizing the soul leaving the body (p. 300). This image could then symbolize, on a deeply unconscious level, Sam's fantasy of the danger involved in his surgery and his fear of not surviving it. Even the light blue colour lends it a fading distant quality. Since this picture was given to me as a gift he might have been symbolically placing some of his anxiety in my care. This anxiety can be viewed on the heroic level as one of the obstacles which must be overcome as part of his initiation.

The image can be said to contain elements of both physical and spiritual natures. "Archetypal images are bipolar, bodily and spiritual, and each pole is so often understood most deeply in the context of the

other,...and this bridges the gap between them" (Moore, 1983, p. 134).

The third picture of this session (illus. #11) was to be a surprise for me but a secret from everyone else. Sam first called it a field of yellow grass, but changed his mind and said that it portrays rain on wheat. He used gray paint to make a streak of clouds on top, the rain and numerous lightning bolts.

Overall the picture seems to be a positive one. According to Jung lightning can represent the creative power of healing and fertility. The flash of lightning is also related to dawn and illumination (Cirlot, 1982, p. 342). Rain might symbolize nourishment, life and purification. I find this painting soothing and I feel that it might be related to a healing process.

If this field is viewed as a sphere of psychic activity, what kind of energy might it contain? Campbell (1973) seems to answer this in his following passage:

The effect of the successful adventure of the hero is the unlocking and release again of

the flow of life into the body of the world. The miracle of this flow may be represented in physical terms as a circulation of food substance, dynamically as a streaming of energy, or spiritually as a manifestation of grace. Such varieties of image alternate easily, representing three degrees of condensation of the one life force. An abundant harvest is the sign of God's grace; God's grace is the food of the soul; the lightning bolt is the harbinger of fertilizing rain, and at the same time the manifestation of the released energy of God. Grace, food substance, energy: these pour into the living world, and wherever they fail, life decomposes into death. (p. 40)

It is as though Sam is spiritually existing in this symbolic field of life energy, grace and nourishment from which he can draw psychic strength in order to recover from the ordeal of his surgery. It can therefore be seen as representing his inner strength which will lead him throughout his heroic journey.



Following his surgery Sam was out of his wheelchair and using crutches at the time of his fourth session. I sensed a great amount of anxiety not only in the manner in which he handled the art materials, which was with a quick, agitated kind of energy, but also in his verbalizations. As he worked he kept repeating innumerable times throughout the session, "Is good, is good, yes, I like, is good!" Two of the five pictures from this session will be discussed.

The first picture (illus. #12) is of a lake, with four trees appearing to grow near the edge of the water. To the left of the trees is a brown mound, perhaps an island; to the right is a small rocket-shaped house. Four white birds appear in the sky flying towards the right, an enormous sun is in the top left, and part of a white fish is seen emerging from, or perhaps diving into the water.

Sam did not say very much about this picture and in thinking back to this session I must have been too stunned to encourage him to elaborate on it. My reaction had been due to the fact that I had felt as though a particular dream of mine was being illustrated in this painting. I had had this dream almost exactly

eight months to the day before this session. In it, I was dressed in white, standing in a swampy lake fishing. Instead of using a pole I was holding a long handle which had two nets at the end of it. Each net contained a stork-like bird. The rest of the dream is inconsequential. Although this painting shares similar symbols to my dream I was particularly struck by the way in which it evoked the same primordial atmosphere that I experienced standing in the lake, surrounded by trees and stillness. Eight months after having had this dream it remained startlingly clear in my mind. I was therefore taken aback when after I wondered to whom the house in the picture belonged, Sam replied that it was mine. I had previously wondered about this synchronistic<sup>7</sup> phenomenon since several times before other clients of mine had produced imagery which had been almost identical to my own art work, dreams or fantasies. Redfearn (1973) writes that

strong emotions are very closely related to archetypal images and archetypal experiences ...Dieckmann found that when patient and analyst were thinking along similar archetypal lines it was strong emotions that were transmitted and...[it is believed] they

are transmitted extrasensorily. (p. 139)

As a therapist I expend a tremendous amount of energy in trying to tune into my clients and their images; perhaps on a deeply unconscious or intuitive level this is a two-way process.

At the time of this session I had a great deal of trouble approaching this picture; I certainly seem to be included in what it symbolizes. Campbell (1973) writes, "Woman, in the picture language of mythology, represents the totality of what can be known. The hero is 'the one who comes to know' (p. 116). Moore (1983) states, "The association of mother and house is also a common one in myth and fairy tale, in children's pictures and in dreams" (p. 234). These statements point to the idea that I might be involved in Sam's transference both on the levels of the personal and archetypal mothers. The sun's energy appears to be actively involved, extending its rays until they are almost touching the trees, mound and water. I was fascinated by the accidental brown drip between the foliage of the two middle trees. Although it was unintentional Sam said that it was "something growing", that "in a painting even a mess can be turned into

something else". Ehrenzweig (1979) writes, "'Accidents' that crop up during the work could well be the expression of parts of the artist's personality that have become split off and dissociated from the rest of the self" (p. 117).

I wonder then if this is associated with the "drips" or splotches on his face. Perhaps his attitude extends to the idea that although they are accidental they can be transformed into a positive or accepted aspect of himself. His statement certainly seems to represent his general attitude toward life and indeed that of the heroic principle of confronting the dark or unacceptable aspects of oneself and incorporating them with positive results. I feel that this drip might also be symbolic of something which must have been growing within Sam, perhaps a growing awareness deep within his unconscious. The fact that the drip is situated inbetween the trees is consistent with the Jungian interpretation of the forest as an archetypal symbol of the unconscious.

In Jungian psychology the fish, too, is a symbol of unconscious content. Jung (1976) also writes:

The fish in dreams occasionally signifies the unborn child because the child before its birth lives in the water like a fish; similarly, when the sun sinks into the sea, it becomes child and fish at once. The fish is therefore a symbol of renewal. (p. 198)

The whiteness of the fish lends it a spiritual quality and links it to the birds which are also white.

A shift in numerical symbolism occurs here from three, to the four birds and trees.

Quaternities...can symbolize states that may be regarded as little deaths, since they mark moments of completion when movement comes to an end, for a time...a natural time of rest follows any integration. (Moore, 1983, p. 248)

Bach (1983) writes that the colour white can also signify a state of completion (p. 19). During this session the topics of Sam's imminent departure for home was mentioned, but he said that although his mother would be leaving he would be staying for another month

because he had met someone whom he liked. Whether this someone was another patient, a nurse or myself was never made clear.

This picture seems to be connected with our impending termination, symbolizing a completion of therapy at the height of psychic activity which is expressed in the outreaching sun, the appearance of the fish and the growing spot. Perhaps Sam could not acknowledge that he would have to leave at a time when so much was being stirred up within him. If this picture symbolizes the mythological meeting of the goddess who dwells "in a grove of wish-fulfilling trees" (Campbell, 1973, p. 114) it might be expressive of the feeling of protection, support and nurturance which has activated Sam's psychic energy deep within his unconscious, both on the personal and collective levels.

Sam's last picture in this session (illus. #13) shows an arched doorway with the word "zoo" above it. Sam explained that a person had to enter the zoo in order to see the animals which could only be heard from the outside. I feel that this might be symbolic of the fact that Sam, for the most part, keeps his feelings

hidden. It is a positive image in that the door is open for those who care to enter, or whom Sam will allow inside. The passage through these gates can perhaps be compared with the following description:

The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died...instead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again.

(Campbell, 1973 , p. 90-91)

This symbolic death may be related to termination and the withdrawal of Sam's psychic energy and investment from his quest. Termination often evokes ambivalent feelings; since Sam's therapy was of such a short duration he may have been experiencing a feeling of incompleteness, as suggested by the space and unfinished appearance of this picture. These feelings become more evident in the next session.

In his fifth and final session I was a little uneasy about terminating because Sam insisted that even though his mother was leaving he was staying in the

hospital with his friends. In an attempt to bring him back to the reality of the situation without denying his defenses I said, "Sometimes it's fun to pretend that we can do something when we know we really can't." Sam agreed that this was what he was doing and acknowledged his imminent departure. Although my statement provoked the desired response, I now realize that I might have touched upon how difficult it is to say good-bye. I probably did not because I too was having trouble with this.

For his first picture Sam covered a sheet of paper with thick white paint and said that it was the arctic. He then painted his name in large black letters in the "snow". De Vries (1981) writes that in some calendars there are only three seasons because winter is seen as a time of death (p. 408). Termination of therapy is frequently perceived by the client as a symbolic death. It is as though Sam's deep ocean is now frozen, or at least the surface is. Perhaps it signifies his having to put his feelings and psychic energy in a deep freeze, so to speak. Bach (1969) writes that "...absence of colour...psychologically may indicate a repression of feeling...or that feeling needs to be so withheld that, finally, colours cannot be experienced



any longer" (p. 19). Termination is sometimes interpreted by the client as being rejected by the therapist. I wondered at the time if this was symbolic of my leaving Sam out in the cold however this could have been a projection of my own feelings concerned with having to say good-bye to him at a time when his therapy seemed to be far from complete. On the positive side perhaps this signifies Sam's way of preserving his energy and the process which was initiated in the art therapy. It might also be related to the hero's task of having to "survive both the symbolical night and winter, through possessing the fortitude to confront their inevitable rigors...[in order to achieve] transformation, health, wholeness" (Norman, 1969, pp. 4-5).

In his next picture (illus. #14) Sam used black and blue paint to make his handprints, which he said resembled ghosts' faces. He also spoke of his favorite show which involved a guardian angel who watches over children, however Sam explained that the angel is a person who has died. As a termination issue I might be associated with his natural mother, someone who should have cared for him but sent him away. The black and blue paint implies being emotionally bruised. The idea

of the ghosts and the guardian angel might be linked to his heredity ghost. De Vries (1981) writes that ghosts can be "the often ideal love-images sent down to the underworld of the unconscious by the superego" (p. 214). The image presents an interesting combination of the physical and spiritual, as well as of the internal and external aspects of the self. Linn (1955) explains that "...the face represents the inner or 'self' aspect of the ego function, whereas the hand is its outer representation -- 'the medium with which our ego makes contact with the outer world'" (p. 38). Leaving handprints when terminating might be the client's way of saying good-bye by leaving his imprint; however in Sam's case it might also be linked to his detective fantasy. A detective uses fingerprints as evidence to help him solve his cases by providing him with the identity of the unknown suspects. Perhaps Sam felt his handprints might contain clues to his past and identity.

When he reviewed all of his pictures in his folder at the end of the session Sam used oil pastels to make additions to some of his pictures. The first (illus. #15) was to make the wires inside each of the cameras, which might signify the gaining of insight. When we

discussed his picture of the sunset (illus. #16) Sam said, "No wonder the boats got stuck; the light isn't shining on them!" He then proceeded to draw a yellow line from the lighthouse to each boat, and he put a bell in the water saying "Ding" to guide them. Campbell (1973) writes that the bell symbolizes "the 'illuminated mind'; its note is the beautiful sound of eternity that is heard by the pure mind throughout creation..." (p. 171). It is also "related to 'sea': marking the flux of time...drives away the demons of storm...[bells] can ease birth...ships' bells are often the embodiment of the ship's soul; they always ring when the ship is wrecked, untouched" (De Vries, 1981, p. 44).

His final change was the addition of a snake at the door of his zoo (illus. #17) saying, "Hi. Hi." There seems to be ambivalent feelings for Sam about going home; is the snake emerging from behind the door, or is it about to enter the zoo? The snake itself is an ambivalent animal in that it has both positive and negative powers to cure and kill. An association can be made to Sam's birth redness in the fact that a snake sheds its skin. This also makes it an apt symbol of metamorphosis. Campbell (1973) writes that snakes are "at once dangers and bestowers of magic powers which

every hero must encounter who steps an inch outside the walls of his tradition" (p. 83). Generally I feel that the changes which Sam made to his pictures suggest insight and positive coping mechanisms.

When I next saw Sam two months later, in January we had a total of four sessions over a period of two weeks. In comparison to what his mood had been like in November he was quieter and basically more subdued. This was reflected in his art work, which is darker and more turbulent. Singer (1979) writes that, "The emergence of dark or negative archetypal material serves as a signal that something is out of order on a very deep level, and a primordial chaos is rising to the surface" (p. 14).

In his first picture of his sixth session (illus. #18) Sam drew five tiny rocket-shaped trees on the bottom, ten clouds in the sky, the sun in the upper left corner and the Big Dipper, along with five stars, in the upper right where Saturn had been depicted in his previous pictures. The use of space is unusual for Sam, not only in the vertical format of the page but also in the large gap between the land on the bottom and the sky on top. It evokes the myth of the

separation of the cosmic parents. According to this myth Earth and Heaven were originally united in an embrace until they were forced apart by their children. Perhaps this picture symbolizes a sense of separation for Sam, or a more separated perception of the archetypal parents.

He explained that the left side of the picture represents day and the right side is night; that when the sun shines on one side of the world it is daytime and dark on the other side. This is a reversal of the usual way of evaluating left/right directions in pictures. According to Bach (1969) the left generally indicates "the doubtful, the dark, the unconscious, the unknown (which also includes the not-yet-known)...The right...may indicate a return into life, a positive phase...a process of recovery" (p. 16). If read from left to right this picture, like his very first one, can be seen as symbolizing the beginning phase of therapy, moving from the light of consciousness into the darkness of the unknown. Perhaps the venture is somewhat less frightening, implied by the fact that devouring Saturn has been replaced by the dipper, which might have the potential to quench Sam's thirsty soul. It is also comparable to his first picture in that they

both suggest mythological births or creations. The three missiles in the first now seem to have been replaced by five missile-like trees. These may be symbolic of his present family, with his younger brother and sister, even though this father has departed. Perhaps their being rocket-shaped symbolizes the dissolution of this family unit as prompted by the father. The clouds call to mind again Rank's (1964) statement of the newborn hero having to overcome obstacles (p. 4).

In this picture is the light fading into darkness or are they coexisting side by side? My initial feeling was that Sam seemed to be entering a darker phase in his life, whereas during his previous stay he had appeared to be unusually bright. The recurring theme of opposites is expressed, here between day and night, and heaven and earth. They do not appear to be in conflict, but rather two complementary aspects, as was indicated in Sam's description. Perhaps this is expressive of:

...the path that the hero must, of necessity, tread. A way inexorably identified with the traditional, and dangerous night journey... into the deepest reaches of ourselves...So

that, as a result of what we confront,  
experience and must transcend, a fresh level  
of awareness and rebirth is achieved, as at  
the horizon of a new day. (Norman, 1969, p.  
6)

The next picture (illus. #19) was started in this session and finished in the next. Sam covered the paper with black paint and said that he would make the moon and all of the planets, however the following day he made yellow, blue and red stars. When he painted his initials instead of his name he explained that initials are a code which perhaps signifies a new stage in his process. "Jung says, 'In the darkness external to me I find without recognizing it as such, an interior psychic life that is my own'" (Moore, 1983, p. 137). In this picture, as well as his next one, the stars seem to be symbolic of his psychic energy struggling within the darkness of his inner unknown territory.

In his next picture (illus. #20) which is his folder cover, Sam painted the gray and yellow stars to the left, with a yellow "S", what appears to be an arrow pointing upwards, and two large red shapes to the right. When he painted his name he added extra letters

saying that no one would be able to read it, which is similar to his coded initials in the previous picture. I find that the red shapes seem to be emitting a disturbing violent energy. This might be linked to the idea that:

the child of destiny has to face a long period of obscurity. This is a time of extreme danger, impediment, or disgrace. He is thrown inward to his own depths or outward to the unknown; either way what he touches is a darkness unexplored. And this is a zone of unsuspected presences, benign as well as malignant...The myths agree that an extraordinary capacity is required to face and survive such experience. (Campbell, 1973, pp. 326-327)

The last painting in this session (illus. #21) was quickly made by Sam, by mixing yellow and blue paint and applying it to the paper with his hands. The space in the center resembles a star, which continues the theme of stars in the dark. Here, however, this star is formed by an absence of paint, making it appear to have no light. Since it appears within his hands, perhaps it



represents "...the unreachable ideal: 'And he, that strives to touch a star, oft stumbles at straw'" (De Vries, 1981, p. 441). His unreachable ideal might be concerned with his search for his identity. Since the star is not emitting any light maybe it is a fading star which might symbolize his withdrawal of libido from this quest. As we ended the session, Sam's parting remark was that if I ever showed his pictures to anyone he wouldn't come for art anymore. I had in fact presented his art work to the staff of the hospital as part of an in-service presentation. It is possible that someone had shaken Sam's trust in me by commenting to him on the pictures which had been shown.

Sam began his eighth session by making me guess that he was painting snow in winter. He began with the white ground, then the large snowflakes which he described as "dangerous pellets"; if they were to fall on someone they could destroy him, a theme which shares similar connotations with the missiles in his first picture which explode when they hit their targets, and to the cameras which shoot bad people. He then used a white oil pastel, which happened to have green on its tip, to make a faintly discernible snowman in the center near the bottom. Sam decided that the picture

was to be a gift for one of the nurses in the hospital. When I wondered how the snowman felt Sam replied, "He likes it I guess." I wondered if the snow pellets would destroy him, but he explained, "No. The sun would destroy him, but there's no sun so he's going to last and last." This is reminiscent of Sam's name in the arctic snow.

Psychologically speaking, why is Sam symbolically in a snowstorm, where there is an absence of warmth? Why is the warmth so threatening to him? At that time I followed through on the idea that it symbolized that his feelings were numbed. I concluded that perhaps if the snow was to be melted by the sun his thawed feelings would overwhelm him; that it would take more intensive therapy to gently melt his snow and safely bring him to a state of spring. In his discussion of ice symbolism Hillman (1979) writes:

The heart has a coldness, a place of reserve like the refrigerator that preserves, holds, protects, isolates, suspends animation and circulation, an alchemical congelation of substances...On the map of psychic geography, polar coldness is also a place one can be.

Therefore the urge to warm the cold and melt the ice...reflects a therapeutic effort that has not been able to meet the ice at its own level. (p. 168)

If it is interpreted within this context then, similar to his wheatfield (illus. #11) which was seen as representing a sphere of psychic activity, perhaps Sam is symbolically existing in this psychic snow or ice as a necessary means of preservation and safety.

The next picture (illus. #22) began with the sun in the upper left corner, the blue spaceship travelling away from the sun to the right and then brown painted swirls which partially obliterate the spaceship. As he painted this Sam said, "I don't know what this is so don't ask me." This statement seems to be evident of the emergence of deeply unconscious material which is experienced by the conscious mind as foreign. When he accidentally dripped yellow onto the picture Sam said, "That's okay, I want it there." After he had finished I commented that it looked as if something had happened, to which he remarked, "Yes, the spaceship was destroyed by aliens." My immediate impression was that the spaceship appears to be urinating and defecating. This

might be associated on the personal level with the psychological effects that toilet training has on an adopted child who has been deprived of a completely experienced infancy with his adopted mother:

The child who lacks the motivation of a growing social and emotional relationship with a highly valued love object does not accept training in a spirit of cooperation. If he accepts it at all, it is likely to be in response to fear of the consequences of wetting and soiling. Many children use persistent wetting and soiling as a method of expressing their antagonism to a mother with whom they have not experienced an early, satisfying love relationship. (Clothier, 1943, p. 227)

With a failure of the primal relationship anal impulses "...may come to have a negative emotional charge and be alienated from the sense of identity: by 'sense of identity' we mean a combination of self image with the feeling of 'I'" (Newton and Redfearn, 1977, p. 297). Regarding the symbolism of this picture:

Our child patients...when regressed to [the primal] level, often use images of faeces and of the bowels when describing, experiencing, or symbolically representing bad feelings... Massive bowel activity has in several cases... been accompanied by dream imagery of movements of the great mother level -- movements of convoys, ships, traffic, and so on. (Redfearn, 1979, pp. 199-200)

Symbolically Sam appears to be expressing his anger and antagonism at the Great Mother, which includes both his personal mother who most probably receives this projection, and myself by being part of this transference. The aliens which have destroyed the ship are Sam's anal impulses which, according to Newton and Redfearn, seem alien to him. Redfearn (1979) explains that "part of the hero's weaponry is to despise or deny the value of the, unattainable object, to belittle it, to pour shit on it...The hero is the opposite of the retentive" (p. 203).

This picture is also suggestive of "transformations characterized by more or less sudden 'irruptions' of the unconscious into consciousness...The ego

experiences such irruptions primarily as 'alien', as an outside force that 'violates' it" (Neumann, 1974, p. 152). This irruption is usually the result of a slowly developing deeply unconscious transformative process which might also be related to the creative process.

Sam mixed red, blue and black paint to make his next picture (illus. #23) which he described as "the sun of the future -- dark." Its large dark eyes resemble glasses, and after painting the green hair Sam called it a she-sun and described it as being shot at and shooting back, with reference to its rays. In his previous pictures Sam's suns have appeared for the most part, in the corners of his sheets of paper, the two largest, most active ones being in the drawing with the three planets (illus. #2) and in the painting with the lake and four trees (illus. #12). This one seems to be of special significance; it is the largest one, filling the entire page, and it is the only one that has been given a face. It seems to incorporate the feminine into the male symbol of the sun by the use of the earthy purplish-brown colour, "The mauve 'face' of the sun, a colour rarely found in children's drawings, makes one feel uneasy" (Bach, 1969, p. 27). It is certainly an overpowering image. I feel that it is related to his

adopted mother in that she most probably has to be a father-figure to Sam. It appears that there are strong ambivalent feelings towards her, which links this to the previous picture, and to the attempt of separation earlier (illus. #18). With reference to the archetypal parents, the hero comes to the eventual realization "that the father and mother reflect each other and are in essence the same" (Campbell, 1973, p. 131). I feel that I am related to the symbolism of this image through Sam's transference to me and the ambivalent feelings which it expresses, not to mention the fact that Sam's mother and I both wear eyeglasses. As a representation of Sam's psyche, it might be symbolic of an inner confrontation of opposites:

Hari-Hara, this coincidence of opposites mutually supporting each other and forming the two vital halves of one living being, is life; is every one of us. Yet who is capable of facing its manifestation with unflinching gaze? An unscrutable mask, flashing forth an ambivalent meaning, it supports an extreme inner tension of antagonistic forces...Only perfect equanimity...can command that divine superiority and aloofness which is necessary

if one is to face what at first view seems to be a divine monster. (Norman, 1969, pp. 54-55)

Jaffé (1971) writes that "In the psyche there lies an archetypal image of 'shattering reality' that does contain the answer [to suffering]. It is the God-image with its 'terrible double aspect'" (pp. 188-189). The God-image seems to be closely associated to the soul-image, as both represent archetypes of the self. This picture, then, might represent the personification of a soul image which Jung defines as:

...'the inner attitude of the unconscious... represented by definite persons whose particular qualities correspond with those of the soul.' And, on the basis of the principle of complementarity, "for a man, a woman is best fitted to be the bearer of his soul-image". It is, in effect, an image of one's own 'inner psychic processes', (Philipson, 1963, p. 82)

In essence this symbol of opposites is yet another of Sam's which would seem to promote the growth of



consciousness and the individuation process.

Sam's last picture of this session (illus. #24) was going to be completely "pitch black" as he phrased it (similar to his almost completely white arctic snow); however after covering only a portion of the paper an idea occurred to him; he used purple paint to make a boat in the upper right corner. He then painted what I assumed was a black sun in the upper left corner. When I commented on the fact that the sun was interesting, Sam explained that the moon doesn't really have light, but that it gets its light from the surrounding stars. At that time I compared this painting to his earlier birth drawing (illus. #3) and I felt that it appeared to symbolize Sam's being in the dark concerning facts surrounding his birth and adoption, or that he had turned off the lights concerning his quest and his therapy. In his earlier painting the water seemed to be heated by the sun in preparation for life; here it is black, conveying the idea that Sam is being left in the darkest reaches of his unconscious. The boat bears a resemblance to the dock and to the creature-like camera in illustration #7. Is it baying at the moon, or perhaps sailing off toward the horizon?

The moon, with its two peculiar rays almost resembles a clock, which links it to the idea of the moon marking the passage of time by its monthly cycles. It might also be seen as a symbol "for opposing values: female and male, fluid and volatile, constancy and inconstancy, etc." (De Vries, 1981, p. 326) which would continue the themes from the previous picture. "There is the mythic belief that the moon's invisible phase corresponds to death in man" (De Vries, 1981, p. 109). As a termination issue, this could be indicative of Sam's not being ready to leave therapy, having been accompanied into the depths of his unconscious without having had the chance to resolve all that had confronted him in the process. It seems that the therapy was about to end too abruptly. If, however, I refer back to Sam's first termination, when his art work seemed to point to positive coping methods, perhaps this too can be viewed in a similar vein. Neumann (1983) writes:

It is not under the burning rays of the sun but in the cool reflected light of the moon, when the darkness of unconsciousness is at the full, that the creative process fulfills itself;...The moist nighttime is the time of

sleep but also of healing and recovery. (p.

40)

This is suggestive not only that Sam might not remain lost within these dark depths but also of the positive ongoing influence which the therapy can continue to exert over him for some time to come.

Sam began his ninth and final session with a painting of two red shapes (illus. #25) which he described (after I had failed to guess correctly) as a comet on top and an animal on the bottom. It seemed that his images were becoming more obscure, making it increasingly difficult for me to guess what they were and perhaps therefore confirming for Sam that I could not solve his mysteries.

It seems almost as if the two red shapes from his folder cover (illus. #20) have evolved into this comet and animal. The comet "could be an evil omen: it portends: war, ...the end of world" (De Vries, 1981, p. 109). The nearby animal might symbolize Sam's instinctual nature, or his being unconsciously attuned to the environment of the comet.

With these considerations it is fascinating that his next picture (illus. #26) is of a storm on the comet, which was made with swirls of black and blue paint (similar to the black and blue handprints the first time we terminated). At that time I speculated whether this might be related to his having to return to his home environment, or perhaps symbolic of his own turbulent feelings. "Jung speaks of 'enduring storms' and the possibility of being 'torn to pieces' by his own self-discovery" (Steele, 1978, p. 66). This might also be associated with "the myth of the creative storm (or creative intercourse between the elements)...The storm, like everything else that occurs in heaven or descends therefrom, has a sacred quality about it" (Cirlot, 1982, p. 315). This storm seems to reflect the pain as well as the creativity in the process in which Sam had been involved in the art therapy. It might also symbolize the dissolution of Sam's therapeutic journey into his unconscious and his return to outward reality.

Sam ended the session with a painting of his handprints (illus. #27) which was made by combining all of the available colours of paint. This could represent his last attempt to make full use of the materials at his disposal, which might suggest that he has a wide

variety of inner resources. It could also symbolize his mixed emotions at having to leave the hospital and end therapy. As he made this painting he again talked about ghosts, asking me if I knew who Casper the Friendly Ghost was. The images of the hands, or ghosts' faces, are not as clearly defined as his previous ones are, and this might be connected with the theme of dissolution.

As we cleaned up the art materials Sam assured me that he would be back to have his cast taken off and that we would continue the art therapy together. This session, however, marked the finish of Sam's therapeutic journey, for although he was to return to the hospital for a follow-up examination, my student practicum had come to an end.

## 6 SUMMARY: THE NEVER-ENDING JOURNEY

In thinking back to what I accomplished in my work with Sam I believe something of value occurred. Sam was not only provided with an emotional support at a stressful time in his life, but also with the chance to express and explore deeply troublesome issues in a creative non-threatening manner. The art therapy served to facilitate Sam's creative expression; through this the unconscious material was able to enter the light of consciousness. The art work seems to indicate that Sam achieved psychic growth, and a confirmation of his own mythological model, the importance of which Neumann points out in the following statement:

A relation to the primordial image, the archetypal reality, brings about a transformation that must be designated as productive ...The fantasies that are bound up with archetypal contents...give the blocked personality a new direction, start the psychic life on a new advance, and cause the

individual to become productive. (Neumann, 1974, p. 172)

Although the therapy was brief, integration of the experience most probably continued for Sam for some time afterwards. As for Sam's process of individuation, it seems that this is an ongoing one. As Jung writes:

The unconscious as we know can never be 'done with' once and for all. The more numerous and the more significant the unconscious contents which are assimilated to the ego, the closer the approximation of the ego to the self [wholeness], even though this approximation must be a never-ending process. (Steele, 1978, p. 79)

The realization of the inherent struggle within this approximation occurred to me after I finished working with Sam, when I had found myself faced with questions concerning my own personal myth. The pain and astonishment that I felt at being suddenly confronted with these revelations, allowed me a glimpse of the strength and courage which it must have taken Sam to explore his.

As a therapist, understanding the nature of archetypal imagery helps to explore the complexities of the clients' visual expression at multiple levels of understanding. This expands the depth of the therapeutic work at hand. "The analytical psychologist can, from his knowledge of mythology, help his patient find an answer to what might otherwise seem an insoluble riddle" (Henderson, cited in Jung, 1978, p. 107). Had I been more knowledgeable at the time that I worked with Sam I would have understood the significance of his riddles and mysteries within the framework of the mythological quest. My responses to his visual expression were mainly derived from the realm of intuitive realization and therefore remained within the metaphoric structure as he presented it. Although I was somewhat in tune with the unconscious situation it was only later that knowledge helped to fill in the gaps of understanding. Perhaps too much insight or knowledge too soon might not have been helpful to the therapeutic process. This would seem to point to the necessity of working from a combination of intuition and knowledge, and gives rise to the question, to what extent does one stay within the metaphoric structure?



One of my greatest problems with this particular case, as with most of my clients, is that there was not a satisfactory sense of closure. Perhaps this is due, in part, to the nature of mythological experience:

The myth of one's life does not ordinarily appear in a single installment. There is a 'to-be-continued' element and no single dream or situation is the myth. Each dream sees the myth from a new angle. As we go on the story unfolds and may even change direction. The myth for each individual is to be intuited from the total tableau as it reveals itself in time and space. The actual development is one of a constant dialogue which interacts between conscious and unconscious. We react to the dream, the dream reacts to our reaction to the dream, and so on. (Whitmont, 1969, p. 92)

. I would like to be able to end this case study neatly and conclusively. My inability to achieve this seems to be closely related to the to-be-continued element of the therapeutic work. I was allowed a brief inclusion in Sam's journey and with it the realization that the myth never ends.

## ENDNOTES

- 1 Jung defines individuation as "...becoming a single, homogeneous being, and, in so far as 'in-dividuality' embraces our innermost, 1st, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization'."

Anthony Storr, The Essential Jung, (Princeton, New Jersey: Princeton University Press, 1983), p. 418.

- 2 Jung, C.G. (1976). Symbols of Transformation. New Jersey: Princeton University Press; Campbell, J. (1973). The Hero With A Thousand Faces. 2nd ed. New Jersey: Princeton University Press. Other sources are listed throughout the references.

- 3 "Dr. Radin noted four distinct cycles in the evolution of the hero myth. He named them the Trickster cycle, the Hare cycle, the Red Horn cycle, and the Twin cycle." The psychology of this evolution represents "...our efforts to deal with the problem of growing up, aided by the illusion of an eternal fiction" (Henderson, cited in Jung, 1978, p. 103).

- 4 The collective unconscious can be described as "a certain psychic disposition shaped by the forces of heredity...[archetypes of which] show all the traits of primitive levels of psychic development'. The so-called archetypal or primordial image is a figure, 'whether it be a daemon, man or process, that repeats itself in the course of history wherever creative phantasy is freely manifested. Essentially, therefore, it is a mythological figure. If we subject these images to a closer investigation, we discover them to be the formulated resultants of countless typical experiences of our ancestors'" (Philipson, 1963, p. 123).

Jung distinguished between archetypes and archetypal images by stating that the archetype "is an irrepresentable unconscious, pre-existent form that seems to be part of the inherited structure of the psyche and can therefore manifest itself

spontaneously anywhere, at any time". An archetypal or primordial image "is determined as to its content only when it has become conscious experience" (Storr, 1983, pp. 415-416).

5 Rank goes on to elaborate that the basket, box or receptacle is symbolic of the womb. Exposure of the hero to the river signifies the process of birth (Rank, 1964, pp. 69-70).

6 The term shadow refers to the "sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life and therefore coalesce into a relatively autonomous 'splinter personality' with contrary tendencies in the unconscious. The shadow behaves compensatorily to consciousness; hence its effects can be positive as well as negative" (Storr, 1983, p. 42).

7 This involves the aspect of transference as I must have come to represent painting to Sam, however I have chosen not to focus on this issue due to a restriction of space in this thesis.

8 This term is used in the Jungian sense... "to designate the meaningful coincidence or equivalence ... of a psychic and a physical state or event which have no causal relationship to one another. Such synchronistic phenomena occur, for instance, when an inwardly perceived event (dream, vision, premonition, etc.) is seen to have a correspondence in external reality..." (Storr, 1983, p. 423).

## REFERENCES

- Bach, S.R. (1969). Spontaneous Paintings of Severely Ill Patients. A Contribution to Psychosomatic Medicine. (Trans.) Acta Psychosomatica Geigy, 8.
- Bellak, L. (1945). On the Psychology of Detective Stories and Related Problems. Psychoanalytic Review, 32, 403-407.
- Bettelheim, B. (1977). The Uses of Enchantment. New York: Vintage Books.
- Betensky, M. (1973). Patterns of Visual Expression in Art Psychotherapy. Art Psychotherapy, 1, 121-129.
- Campbell, J. (1973). The Hero With a Thousand Faces. 2nd ed. New Jersey: Princeton University Press.
- Cirlot, J.E. (1982). A Dictionary of Symbols. New York: Philosophical Library.
- Clothier, F. (1943). The Psychology of the Adopted Child. Mental Hygiene, 27, 222-230.
- De Vries, A. (1981). Dictionary of Symbols and Imagery. New York, Oxford: Oxford University Press.
- Ehrenzweig, A. (1979). The Hidden Order of Art. Great Britain: Paladin.

Fordham, M. (1949). A Discussion On Archetypes and Internal Objects: 1. On the Reality of Archetypes. British Journal of Medical Psychiatry, 22, No. 1&2, 3-7.

Fordham, M. (1977). Maturation of a Child Within the Family. Journal of Analytical Psychology, 22, No. 2, 91-105.

Hacker, E. (1964). The Reality of Myth. International Journal of Psycho-Analysis, 45, 438-443.

Hillman, J. (1979). The Dream and the Underworld. New York: Harper & Row Publishers.

Jaffé, A. (1971). The Myth of Meaning. (R.F.C. Hull, Trans.) New York: G.P. Putnam's Sons.

Jung, C.G. (1976). Symbols of Transformation. New Jersey: Princeton University Press.

Jung, C.G. (1978). Man and His Symbols. New York: Dell Publishing Co., Inc.

Kisly, L. (1983). Focus. Parabola: Myth and the Quest for Meaning: Sun and Moon, 8, No. 4, 2-3.

Leeming, D.A. (1973). Mythology: The Voyage of the Hero. Philadelphia, New York, Toronto: J.B. Lippincott Company.

Linn, L. (1955). Some Developmental Aspects of the Body Image. International Journal of Psycho-Analysis, 36, 36-42.

- Moore, N. (1983). The Archetype of the Way: Part 1. Tao and Individuation. Journal of Analytical Psychology, 28, No. 2, 119-140.
- Moore, N. (1983). The Archetype of the Way: Part 2. The Ego-Self Relationship. Journal of Analytical Psychology, 28, No. 3, 227-252.
- Neumann, E. (1954). The Origins and History of Consciousness. New York: Harper and Brothers.
- Neumann, E. (1974). Art and the Creative Unconscious. (Trans.) New Jersey: Princeton University Press.
- Neumann, E. (1983). Whispering Moon/Hollering Sun. Parabola: Myth and the Quest for Meaning: Sun and Moon, 8, No. 4, 32-41.
- Newton, K. and Redfearn, J. (1977). The Real Mother, Ego-Self Relations and Personal Identity. Journal of Analytical Psychology, 22, No. 4, 295-316.
- Norman, D. (1969). The Hero: Myth/Image/Symbol. New York, Cleveland: The World Publishing Company.
- Philipson, M. (1963). Outline of a Jungian Aesthetics. U.S.A.: Northwestern University Press.
- Rank, O. (1964). The Myth of the Birth of the Hero and other writings. New York: Vintage Books.
- Redfearn, J.W.T. (1973). The Nature of Archetypal Activity: The Integration of Spiritual and Bodily Experience. Journal of Analytical Psychology, 18,

No. 1, 127-145.

Redfearn, J.W.T. (1979). The Captive, the Treasure, the Hero and the 'Anal' Stage of Development. Journal of Analytical Psychology, 24, No. 3, 185-205.

Rose, G.J. (1966). Body Ego and Reality. International Journal of Psycho-Analysis, 47, 502-509.

Rycroft, C. (1973). A Critical Dictionary of Psychoanalysis. New Jersey: Littlefield, Adams.

Schechter, M.D. (1961). The Orthopedically Handicapped Child: Emotional Reactions. Archives of General Psychiatry, 4, 247-253.

Shontz, F.C. (1975). The Psychological Aspects of Physical Illness and Disability. New York: Macmillan Publishing Co., Inc.

Singer, J. (1979). The Use and Missuse of the Archetype. Journal of Analytical Psychology, 24, No. 1, 3-17.

Soronsky, A.D., Baran, A. and Panner, R. (1975). Identity Conflicts in Adoptees. American Journal of Orthopsychiatry, 45, 18-27.

Spencer, M.J. (1975). The Instinct for the Mysteries: Two Episodes With a Child. Journal of Analytical Psychology, 20, No. 2, 146-163.

Steele, R.S. (1978). Zane Grey, Carl Jung and the Journey of the Hero. Journal of Analytical



Psychology, 23, No. 1, 63-89.

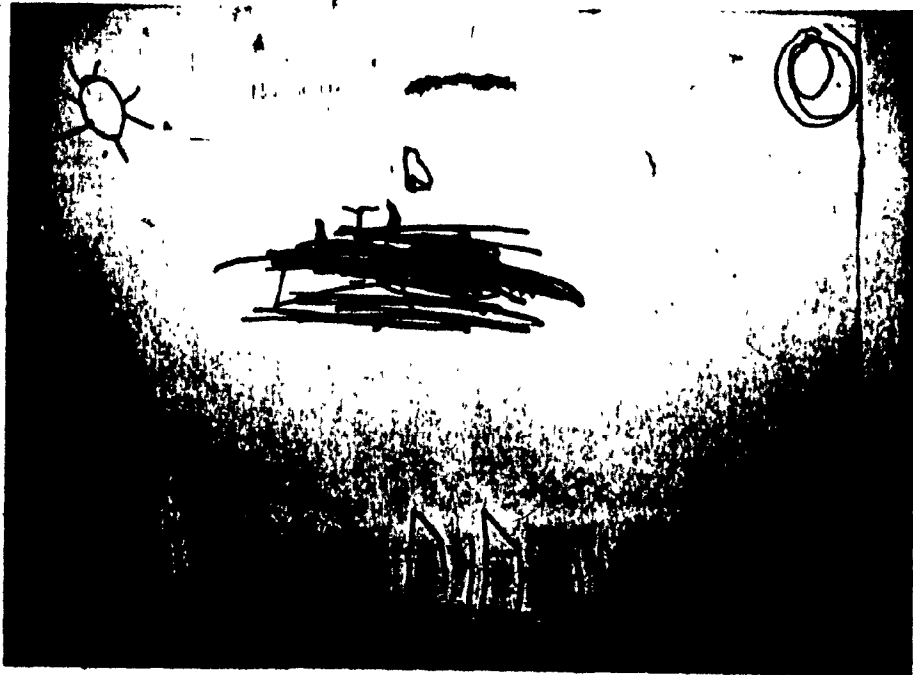
Storr, A. (1983). The Essential Jung. Princeton:  
Princeton University Press.

Von Franz, M.L. (1975). C.G. Jung: His Myth in Our  
Time. (Trans.) New York: G.P. Putnam's Sons.

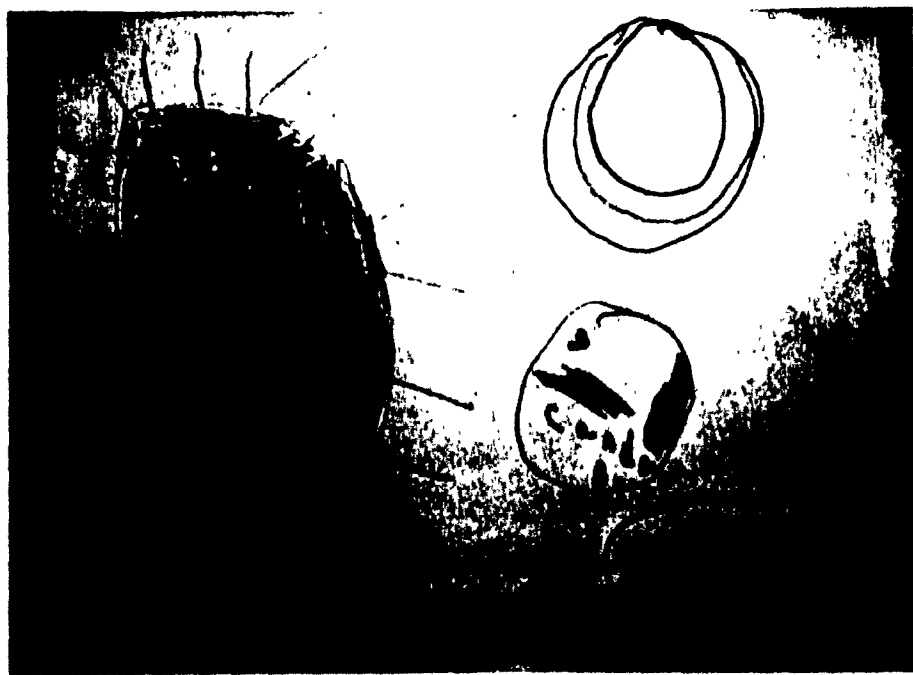
Whitmont, E.C. (1969). The Symbolic Quest: Basic  
Concepts of Analytical Psychology. New York: G.P.  
Putnam's Sons.

Zinkin, L. (1979). The Collective and the Personal.  
Journal of Analytical Psychology, 24, No. 3,  
227-250.

APPENDIX



1



2



3



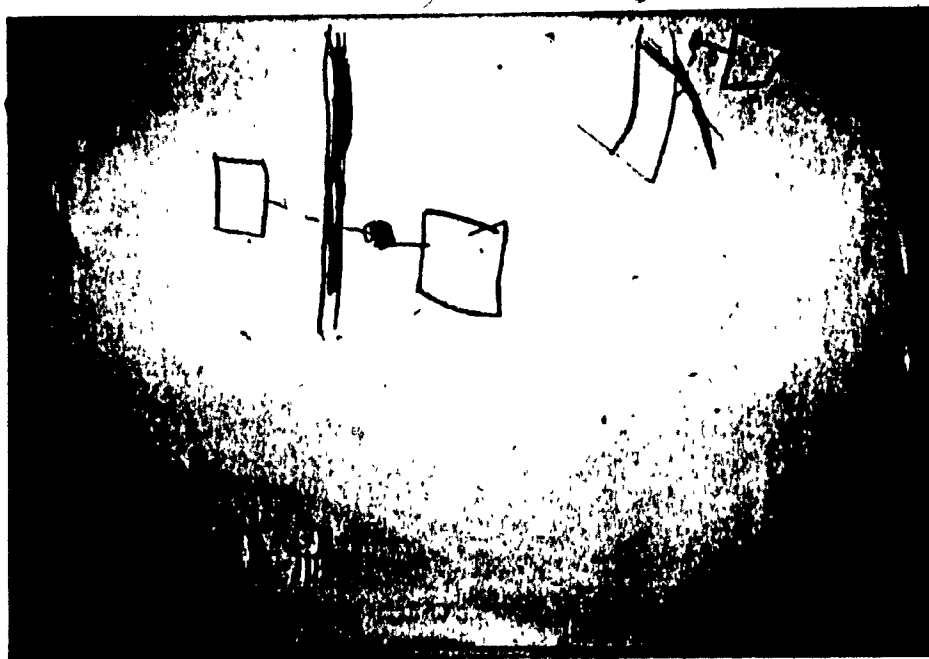
4



5



6



7



8



9



10



11



12

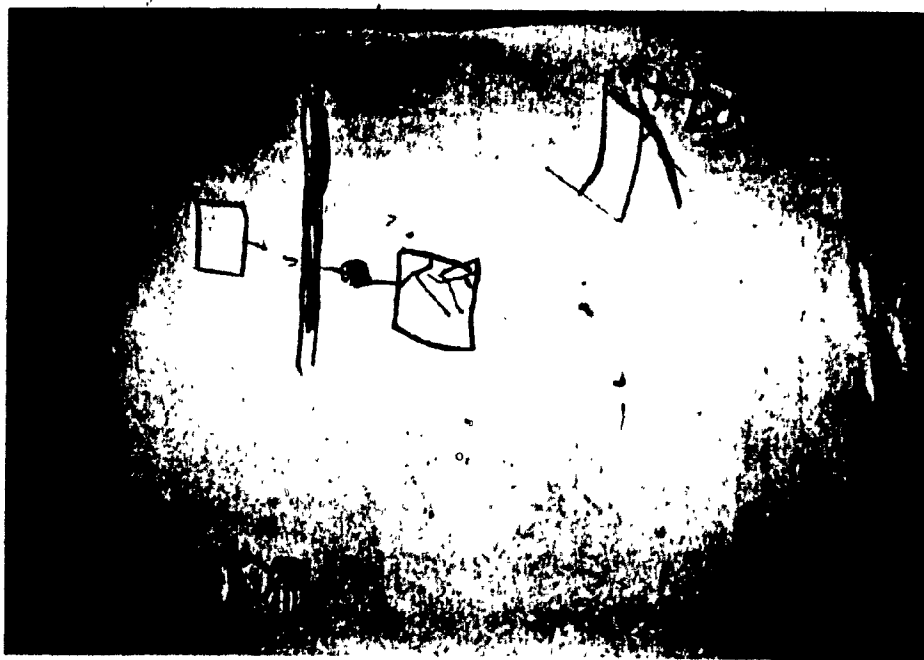


15



14

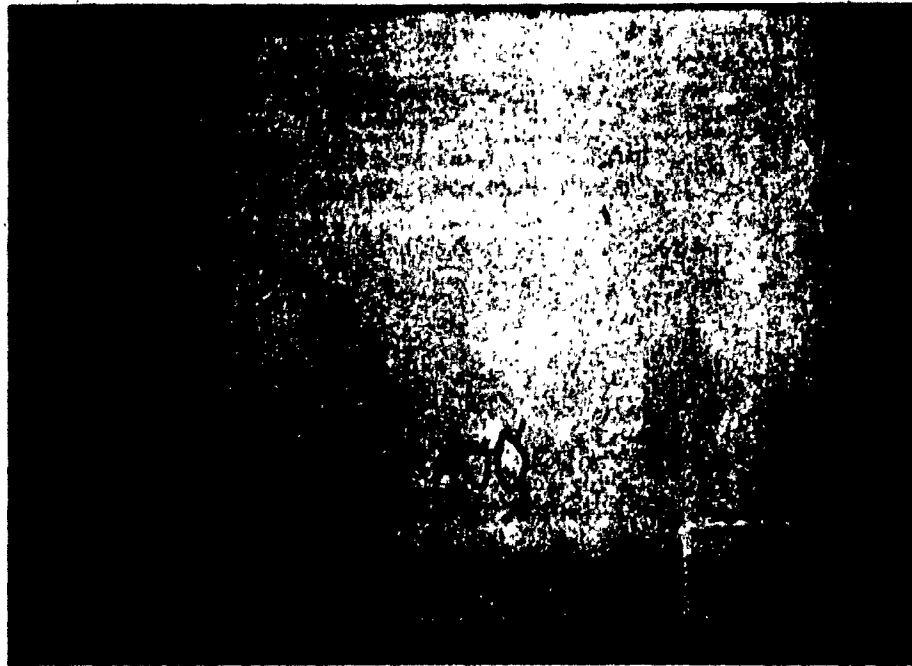




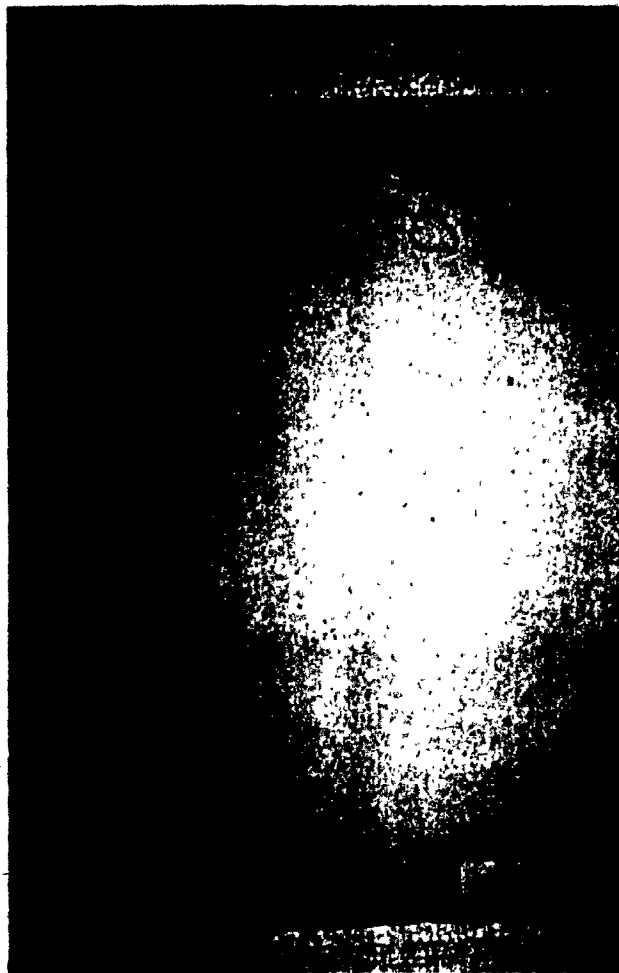
15



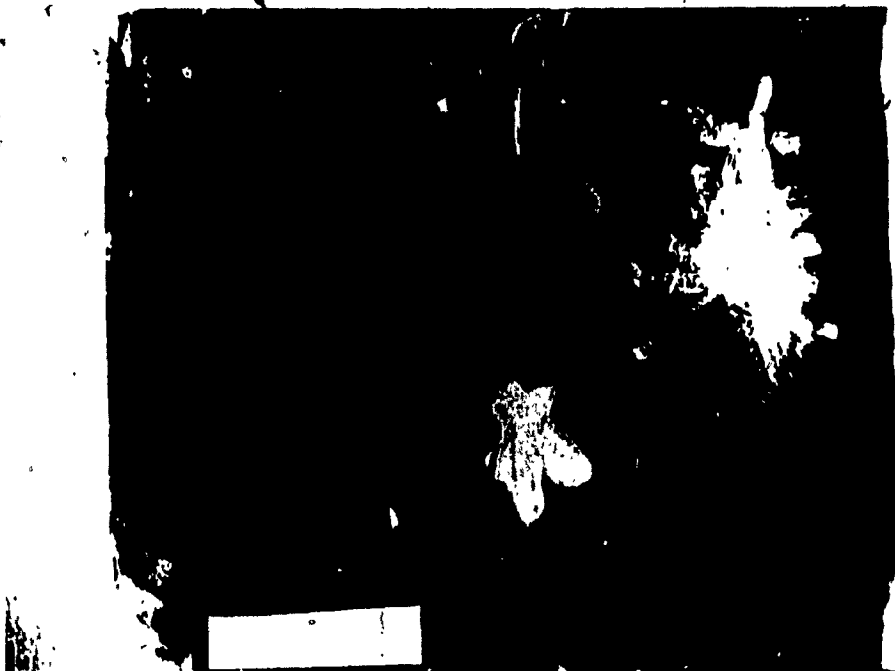
16



17



18



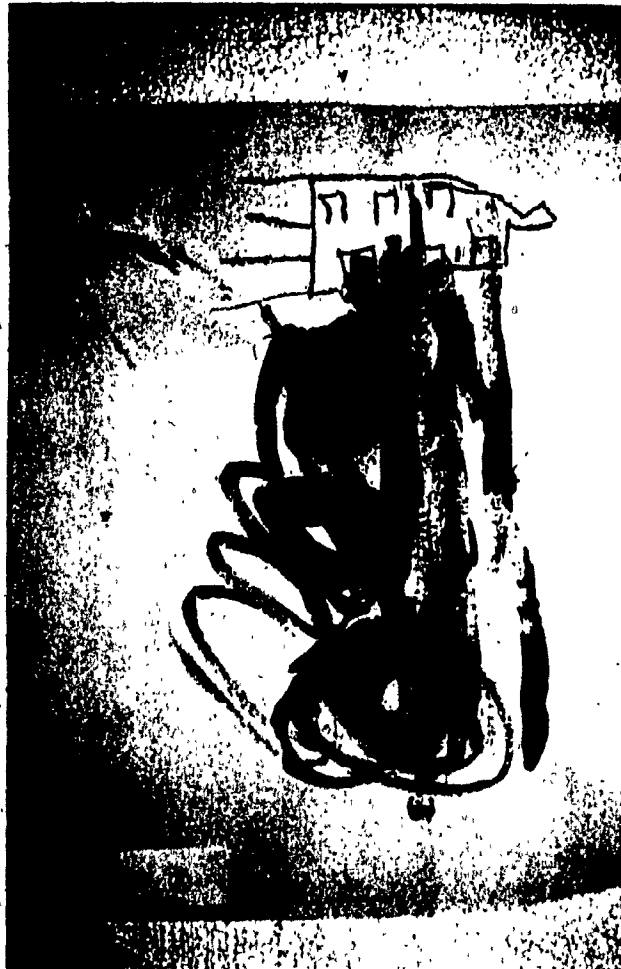
19



20



21



22



23

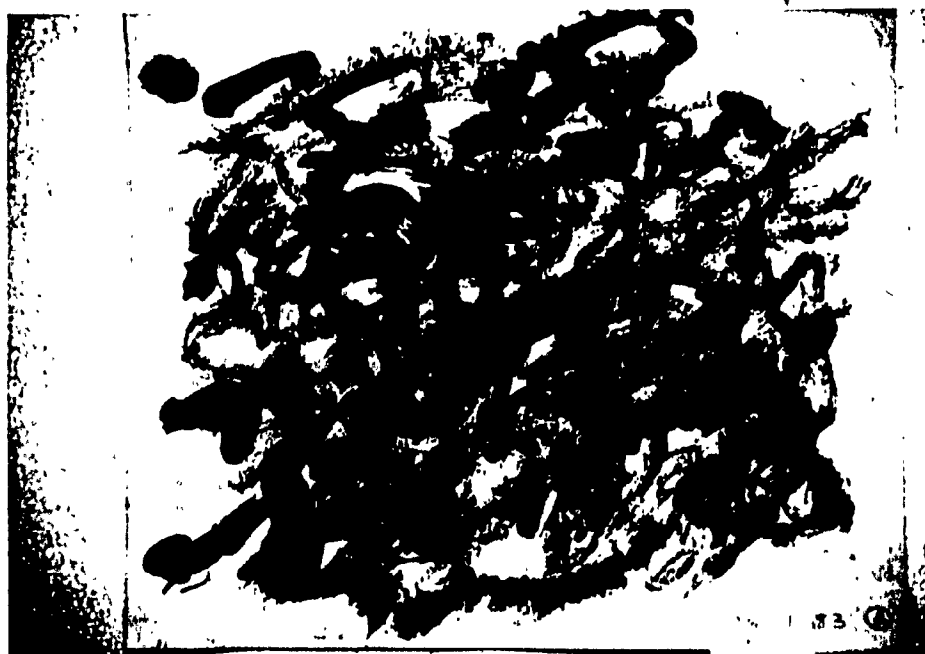


24

25



26





27