



National Library  
of Canada

Acquisitions and  
Bibliographic Services Branch

395 Wellington Street  
Ottawa, Ontario  
K1A 0N4

Bibliothèque nationale  
du Canada

Direction des acquisitions et  
des services bibliographiques

395, rue Wellington  
Ottawa (Ontario)  
K1A 0N4

*Your file    Votre référence*

*Our file    Notre référence*

## NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

## AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Canada

**A Woman's Journey Into Herself Through Imagery**

**Ann Evoy**

**A Thesis  
in  
The Department  
of  
Art Education  
and  
Art Therapy**

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

**March 1984**

**© Ann Evoy, 1984**



**National Library  
of Canada**

**Acquisitions and  
Bibliographic Services Branch**

**395 Wellington Street  
Ottawa, Ontario  
K1A 0N4**

**Bibliothèque nationale  
du Canada**

**Direction des acquisitions et  
des services bibliographiques**

**395, rue Wellington  
Ottawa (Ontario)  
K1A 0N4**

*Your file    Votre référence*

*Our file    Notre référence*

**THE AUTHOR HAS GRANTED AN  
IRREVOCABLE NON-EXCLUSIVE  
LICENCE ALLOWING THE NATIONAL  
LIBRARY OF CANADA TO  
REPRODUCE, LOAN, DISTRIBUTE OR  
SELL COPIES OF HIS/HER THESIS BY  
ANY MEANS AND IN ANY FORM OR  
FORMAT, MAKING THIS THESIS  
AVAILABLE TO INTERESTED  
PERSONS.**

**L'AUTEUR A ACCORDE UNE LICENCE  
IRREVOCABLE ET NON EXCLUSIVE  
PERMETTANT A LA BIBLIOTHEQUE  
NATIONALE DU CANADA DE  
REPRODUIRE, PRETER, DISTRIBUER  
OU VENDRE DES COPIES DE SA  
THESE DE QUELQUE MANIERE ET  
SOUS QUELQUE FORME QUE CE SOIT  
POUR METTRE DES EXEMPLAIRES DE  
CETTE THESE A LA DISPOSITION DES  
PERSONNE INTERESSEES.**

**THE AUTHOR RETAINS OWNERSHIP  
OF THE COPYRIGHT IN HIS/HER  
THESIS. NEITHER THE THESIS NOR  
SUBSTANTIAL EXTRACTS FROM IT  
MAY BE PRINTED OR OTHERWISE  
REPRODUCED WITHOUT HIS/HER  
PERMISSION.**

**L'AUTEUR CONSERVE LA PROPRIETE  
DU DROIT D'AUTEUR QUI PROTEGE  
SA THESE. NI LA THESE NI DES  
EXTRAITS SUBSTANTIELS DE CELLE-  
CI NE DOIVENT ETRE IMPRIMES OU  
AUTREMENT REPRODUITS SANS SON  
AUTORISATION.**

**ISBN    0-315-97698-5**

**Canada**

## ABSTRACT

### A Woman's Journey Into Herself Through Imagery

Ann Evoy

This thesis was conceived during a personal transformation period in my life. This transformation period was an awareness for the first time of listening to the wisdom of the internal feminine within my unconscious. This awareness surfaced in the imagery of the drawings included as well as in dreams.

I became acquainted with the 'Terrible Mother', the 'Good Mother' and the masculine part of myself. I attempted to understand their origins from a personal and a theoretical point of view.

The experience has been personally enriching and I also appreciate the struggle of people who are trying to achieve wholeness and harmony within themselves.

TABLE OF CONTENTS

	Page
TITLE PAGE	
SIGNATURE PAGE	
ABSTRACT	
TABLE OF CONTENTS	i
INTRODUCTION	1
PRESENTATION OF ART WORK	11
CONCLUSION	53
BIBLIOGRAPHY - ART THERAPY AND CONCEPTS	61
- PSYCHOLOGICAL THEORIES	63
- FEMINIST VIEWPOINTS - SELF-HELP GROUPS	67
- JOURNALS AND PERIODICALS	69
SLIDES	

## INTRODUCTION

## INTRODUCTION

This thesis is written mainly from the point of view of inner experience. It is a journey into myself through spontaneous art work in which personal and specifically feminine issues are explored.

This thesis attempts to explain something of the nature of the creativity, growth and healing which can stem from such an exploration through imagery. Arthur Robbins, for example, in "Expressive Therapy" puts forward the view that symbolic expression of inner struggles is a healing process wherever there is an attempt by the art maker to communicate inner symbols to another person. This approach stems from depth-psychology since it depends upon the idea that art contains emotions which can be further understood as a way of deepening the person's control over the suffering so expressed.<sup>1</sup>

The aim of the thesis is twofold: to try to show something of my own psychological development as reflected in my art work over a given period and also to relate these images and experiences to feminine archetypes, according to the psychology of C.J. Jung and others.

### The Feminine in Mythology

C.J. Jung in "Symbols of Transformation" put forward the view that mythologies are expressions of archetypal patterns of experiences and behavior. He says "Myth, is what is believed always, everywhere, by everybody; Myth links us to our past, and to the ancestral life within us and with contemporary society. Jung states that the psyche

1. The Arts in Psychotherapy, Vol. 9, No. 2, Summer, 1982, Book Review, Joseph A. De Ienno.  
Robbins, Arthur, Expressive Therapy: A creative Arts Approach to Depth-Oriented Treatment, Human Sciences Press, New York, 1980.

is not of today; its ancestry goes back many millions of years".<sup>2</sup>

Therefore the idea for the thesis began out of curiosity, to know what unconscious or preconscious myth was forming me. Only when I began to understand this about my own personality would I perhaps understand from a psycho-mythological perspective others with whom I work.

The title of this thesis is "A Woman's Journey Into Herself Through Imagery". It is a personal, psychological exploration through spontaneous art works which were completed between September, 1981 and May, 1983.

I have chosen approximately half of the drawings completed within this time sequence. The 35 selected drawings seem to represent and symbolize my own process of growth and individuation. The main part of the thesis is a frankly subjective interpretation of my own pictures, and also an attempt to connect these subjective insights with certain theories and themes discussed by C.J. Jung, M. Woodman, E. Neumann and other archetypal psychologists who studied art and psychoanalysis and have perceived the relationship which exists between both areas. For the most part this material from the literature will be found in the footnotes.

The drawing sessions were done at home, in my kitchen at approximately two-week intervals. Pastels, charcoal, gouache and pencil on newsprint or bond paper were the materials used. The drawings were focused on personal feelings at the time. Much of the imagery was contrary to my intention and thus could be considered as reflecting unconscious material.

2. Jung, Carl, Symbols of Transformation, Princeton University Press, Princeton, New Jersey, R. Y. Bollingen Foundation Inc., 1956, pg. xxiv Forward.



One to six drawings were completed at each sitting; one drawing frequently led into the next one. At the time, I dated each drawing on the back of each, as well as thoughts about what the drawing meant to me at that time. The sequence of the drawings was also noted.

There were particular conflicts and feelings focused on in the artwork, although these conflicts were not always conscious at the time. Thus, in common with dream imagery, much of the material which emerged in the pictures can be regarded as unconscious in origin.

C.G. Jung refers to two levels of unconscious mental functioning: the personal unconscious, which contains childhood memories and much of the material referred to in Freud's concept of the unconscious<sup>3</sup> and the collective unconscious which he saw as archetypal and therefore closer to instinctual behavior. In contrast to Freud's Id or primary process, Jung's notion of the collective unconscious was that of giving form to instinctual impulses, through the archetypes. Since they are unconscious and therefore inaccessible, the notion of archetypes has to be inferred from archetypal images which appear in mythologies, fairy tales, the arts and also in dreams.<sup>4</sup> Jung actively encouraged his patients to make spontaneous drawings and paintings of their dreams, fantasies and conflicts as active imagination which he regarded as an effective healing process in its own right.

I believe that these conflicts were explored and an attempt was made to understand and integrate them and the feelings they caused. At times I tried to come to terms through the art with the fears which

3. Breuer, Josef and Sigmund Freud, "The Complete Psychological Works of Sigmund Freud", Vol. II, The Hogarth Press Ltd., London, 1955, pg. 232-239, pg. 123.

4. Jung, C.J., Man and His Symbols, Dell Publishing Co., Inc., New York, 1964, pg. 42-45.

arose when an attempt was made to resolve certain conflicts or to change certain attitudes and behavior.

In the 35 drawings which were chosen, there is a common underlying theme which is concerned with recognizing the existence of the "Terrible Mother" and the "Good Mother" within me.

Barbara Wittels speaks of "Jung's archetypes as having a dual nature which gives them power as symbols of psychic transformation. Each archetype has a negative and positive side and integration of one's negative and positive archetypal images leads to psychological growth".<sup>5</sup>

Another major theme which emerged through the drawings was identifying the masculine and feminine qualities of my personality and achieving harmony between these two parts of myself. It is important here to define how masculinity and femininity are viewed in this paper.

Marion Woodman in "Addiction to Perfection, The Still Unravished Bride" states that masculinity and femininity have nothing to do with being locked into a male or female body but rather we as females carry within us our own inner masculinity which Jung calls the animus, as males carry within themselves their inner femininity which Jung calls the anima. This anima archetype Jung states is the feminine side of the male psyche; the animus archetype is the masculine side of the female psyche.<sup>6</sup>

Jung describes each person as having qualities of the opposite sex both biologically and in a psychological sense of attitudes and feelings.<sup>7</sup>

5. Wittels, Barbara, "Metaphoric Body of Water in Art", The Arts in Psychotherapy, Fall, 1982, Vol. 9, pp. 177-182, Anklo International Inc., USA, 1982.

6. Woodman, Marion, "Addiction to Perfection, The Still Unravished Bride", Inner City Books, Toronto, 1982.

7. Jung, Carl, "Man and His Symbols" , Dell Publishing Co., Inc., New York, 1964.  
The animus or male personification of the unconscious in woman exhibits good and bad aspects as does the anima in man. These manifestations of the character of a woman's animus is shaped by her father. If she feels that her father had a negative influence on her, her animus will express itself as irritable, depressed moods, uncertainty and insecurity... An unconscious animus opinion can lead to a deep insecurity, if it takes possession of our mind, as it seems as if we ourselves have such thoughts and feelings.

Jung continues to explain that the father affects his daughter's animus with convictions that do not include the personal reality of the woman as she actually is. The animus personifies thoughts about how things ought to be which cut a woman off from the reality of life.

The unconscious animus can possess a woman's mind and tell her she is hopeless and it would seem that she herself was having these thoughts and is unable to detach them until it recognizes being possessed by the animus personification.

The animus has positive qualities such as initiative, courage, objectivity and spiritual wisdom.

Jung states that the animus exhibits four stages of development; first as a personification of physical power, second he possesses initiative and the capacity for planned action, third, he becomes the word, often appearing as a professor or clergyman, fourth, he is the incarnation of meaning and supplies spiritual firmness and inner support to a woman and makes her more receptive to creative ideas. pp. 198-207

Marion Woodman's conception of masculinity and femininity deals with psychic rather than biological differentiation. She states "positive masculine energy is goal oriented and has strength of purpose to move toward that goal. It disciplines itself to make the most of its gifts - physical, intellectual, -piritual - attempting to bring them into harmony - it recognizes its own individuality, and becomes more flexible as it recognizes the strength. With confidence this positive masculine energy experiences new modes of behavior and unfolding of new energies. It holds a balance between a firm standpoint and the surrender to the creative feminine forces within, thus releasing the creativity of the feminine within".<sup>8</sup>

M. Woodman describes the feminine as an "eternal being having existed in the past, present and future. She states that the feminine contains the potential seeds for life and knows the laws of nature and enacts those laws with ruthless justice. It lives in the eternal now and has its own rhythms, which are slower than those of the masculine, and it moves in a spiral motion but always towards consciousness. Its attitude is one of play because it loves life. It loves and in that love is penetrated by the positive masculine, its energies are released to flow into life with new hope, faith and love. This spiritual feminine is grounded in the natural instincts".<sup>9</sup>

It is this conception of masculinity and femininity which I put forth in this paper.

The drawings will be discussed and analyzed from a subjective point of view in the text of the paper. These consist of my personal

8. Woodman, M., *Addiction to Perfection*, Inner City Books, Toronto, 1982, pg. 15-16.

9. *Ibid*, pg. 16.

insights into the artwork. However, through the footnotes; a theoretical framework will be integrated into the text of the thesis. Here the symbolism, the archetypal significance of the images and the psychological processes that have taken place will be investigated from a Jungian analytical point of view.

Paul Tillich in "The Psyche as Sacrament" states that "a symbol is drawn from some segment of finite reality through which the divine has appeared... The symbol is invested with a numinosity grounded in the depths of both mind and outer reality".<sup>10</sup> He defines symbols as

10. Dourley, John P., C. Jung and Paul Tillich, "The Psyche as Sacrament", Inner City Books, Toronto, 1981, pg. 32-35.

I found this book particularly interesting because it defined the characteristics of symbols very clearly. It discusses the views of Freud, Jung and Tillich and how they view the meaning of symbols.

J. Dourley elaborates on Jung's theory that "the symbol is the product of the activation of an archetype in the unconscious. Because he attributes such a high degree of autonomy to the unconscious (relative to the ego), he denies the possibility of the ego deliberately manipulating the unconscious in such a way as to control its products. The unconscious, in Jung's view, works continuously to compensate conscious imbalances and inadequacies, and so will produce symbols addressed to consciousness from a position beyond it and somewhat superior to it" ... thus writes Jung, "a symbol has a life of its own... it cannot be invented or fabricated". pg. 33

Tillich also attributes to symbols their capacity to grow and to die, and how one symbol can only be replaced by another.

I feel that my own personal symbols which are in the drawings have much more significant spiritual life and meaning to me than for example "the Cross", a symbol I grew up with in the Catholic Faith, which now is alien to me.

pointing beyond themselves and they participate in that to which they point. They open up levels of reality otherwise closed to consciousness thus opening up dimensions of ourselves which would otherwise be closed. "Symbols cannot be produced intentionally... they grow out of individual or collective unconsciousness and cannot function without being accepted by the unconscious dimension of our being...

The symbol for C.G. Jung "is a bearer or embodiment of the power of the archetypes of the collective unconscious and points to the energies of the unconscious in their living and changing configurations... they make their presence known and their power felt through dreams or other imaginal processes... The impact of the symbol on consciousness is great and it possesses the whole personality... and expresses a psychic situation stronger than the ego. Symbols can grow or die. Rational criticism cannot kill a symbol which has caught the collective imagination. Only another symbol which grasps the collective mind can do so".<sup>11</sup>

Jung explains the way in which archetypes appear in practical experience. "They are, at the same time, both images and emotions. One can speak of an archetype only when these two aspects are simultaneous. When there is merely the image then there is simply a word-picture of little consequence. But by being charged with emotion, the image gains numinosity (or psychic energy); it becomes dynamic, and consequences of some kind must flow from it... Archetypes are pieces of life itself that are integrally connected to the living individual by the bridge of the emotions. Its interpretation must be explained by the whole-life situation of the particular individual to whom it relates".<sup>12</sup>

11. Ibid, pg. 33-35
12. Jung, C. G., 'Man and His Symbols', Dell Publishing Co., N.Y.,  
p. 87.

PRESENTATION OF ARTWORK



An overview of the artwork to summarize the deeper psychological understanding of the process of individuation which might have taken place during this experience will be explored.

In summary I will articulate how this experience has contributed to my therapeutic approach as an art therapist.

I will begin by discussing subjectively each drawing individually then as a set.

The drawings will also be discussed from an objective point of view. C.G. Jung calls every interpretation which explains the dream images with real objects an interpretation on the objective level. The contrast to this is the interpretation which refers every part of the dream and all the actors in it back to the dreamer himself. This he calls interpretation on the subjective level.<sup>13</sup>

#### Slide 1

This drawing shows a witch grinning out of her aggressively open mouth which has three teeth. Her breasts and genital area are exposed. There is the bottom half of a female figure to the right of the witch, with breasts and genitals, and three spirals starting from the centre and moving outward.<sup>14</sup>

13. C.G. Jung, Two Essays on Analytical Psychology, C.W.M., pg. 130. C.G. Jung, Man and His Symbols, Dell Publishing Co., Inc., New York, 1964, pg. 12-17.

14. Erich Neumann discusses the seductive young witch in "The Great Mother" as an archetypal figure representing the negative anima which has significant psychic attraction on the ego and consciousness. This archetype fascinates consciousness and overwhelms it. This can result in seizure by the archetype, disintegration of consciousness and loss of the ego. The dark side of the Terrible Mother can take the form of a witch representing the negative image of the Archetypal Feminine. The witch is perceived as devouring, dangerous, destructive and death. She is the opposite of the great mother." Neumann, E., "The Great Mother", Princeton University Press, New York, 1963.

I remember feeling disgusted and bad about myself and was attempting to understand the heavy depressed feeling with this first drawing. I realized my anger, which was turned in toward myself and was causing the depressed feeling. I was not aware of the reason for this anger.

Slide 2

This drawing is a self portrait showing the right side of my head blackened with charcoal. The right side of the brain which controls the emotions was darkened by negative thoughts that were destructive to my self-worth and well-being.

Slide 3

Following this was another self-portrait which at a much later date, I realized represented for me the "Medusa"<sup>15</sup> or the "demon-lover" which is the destructive terrible mother who in Greek mythology has hair of snakes and a hideous face that all who looked on her were turned to stone. Marion Woodman in her book "Addiction to Perfection, The Still Unravished Bride" talks about the unconscious witch mother who wishes to annihilate a woman unless she is conscious of what has been happening unconsciously and "differentiates herself out from that witch in order to live her own life".<sup>16</sup>

15. Woodman, Marion, "Addiction to Perfection, The Still Unravished Bride", Inner City Books, Toronto, 1982, pg. 10, pg. 69.

In explaining the Medusa Complex, Marion Woodman states that the negative mother, which a woman carries within herself is an efficiency expert with clearly defined goals and objects. She must be strictly followed. Perfection does not allow for individual weakness or feeling. The daughter of such a mother comes to feel manipulated toward a high level of efficiency. What she does not know is that this terrible mother's knowledge is devoid of wisdom and without human meaning and personal love. This

daughter sees herself as an object and has no inner standpoint of her own. Her spiritual striving and excessive discipline are undertaken to achieve a goal which has nothing to do with her, except obliterate her. It inhibits her creative forces and her feminine nature cannot support her. The energy that is driving towards extinction is the demonic energy of the witch.

If the daughter attempts to introduce human meaning into her life, anxiety arises as she fears disappointing the mother who has done everything to make her successful. To survive, the daughter must overcome the mother's ideals. Thus the hope of resolving her problems resides in understanding what she must do. She must see the reality from which she is escaping to understand the meaning of her action. Woodman states that "This radical shift from identification with the mother to standing in her own shoes on her own ground is the archetypal shift from witch to Sophia... Mother of wisdom and love." p. 69

Women, Woodman explains, who follow their father's model, which emphasizes perfection and specialization have excellent careers, and in many cases are unhappy women. They have everything but it does not satisfy them as they feel empty inside. She states that these women are not in contact with their "Medusa", whom she describes as having unquenchable cravings for something depending on each woman's individual history. The Medusa is so angry and full of repressed energy, she states women must release their inner Preseus to remove Medusa's head. In other words a woman, once she becomes conscious of this inner negative mother whom she carries within herself must differentiate herself out from that witch in order to live her own life. She can then nourish herself.

16. Ibid, pg. 37.

Slide 4

This self-portrait shows pursed lips, suspecting eyes and a very cold expression, which is closed off from others. The drawings of the mouths seem to be exploring the tightness versus the looseness and openness of the mouth.

When the emotional process represented in these four slides occurred I felt closed off, unable to receive or give nurturance. The Medusa seemed to be in control temporarily. I felt angry and withdrawn; this anger was repressed around others or expressed in the form of cynicism, criticism and harsh judgement of others and myself.

These first five drawings show an emotional process which would begin with my ego having been damaged and self-doubt occurring. Following this, was a process of negative internal thinking which ruthlessly measured my self-worth as a woman, and as a useful person. It made me feel vulnerable and unsure of myself. I judged myself harshly and could do nothing right. Following this I would feel very bad about myself and punish myself with negative internal battering because I had not lived up to my expectations, which in themselves were idealized.

Following this would be a period of closing off and inner anger. I would close off from others and would be unable to give or receive much nurturance. Only when I began to talk to others about this and accept the feelings would I get over this stage. The negative reinforcement was halted.

However, it was only through the art work, that I could understand why this behavior pattern existed and could change it.

Through the spontaneous drawings which allowed the images to

A WOMAN'S JOURNEY INTO HERSELF  
THROUGH IMAGERY

emerge, it was possible to see the inner conflicts within my personality. To become an integrated whole, C.G. Jung states that the first step is an individuation of all aspects of the personality. Following this is the second state controlled by what he calls the "transcendent function", which is capable of uniting all the opposing trends in personality and of working towards the goal of wholeness.

"The transcendent function is the means by which the unity or self archetype is realized. Like the process of individuation, the transcendent function is inherent in the person."<sup>17</sup>

This process took place over the two year period in which the drawings were completed. Understanding the significance of the unity of these opposing trends in my personality has further motivated me to achieve a wholeness within myself, thus expressing both sides of my nature and not repressing either the feminine or masculine part of myself.

This process and insight into it has created a sense of well-being and an acceptance of myself and others.

#### Slide 5

I had forgotten I had done these three drawings and discovered them several months later. I remember associating a feeling of oppression with them. I was shocked by the archetypal image of the witch and the appearance of the feminine image oppressed by the masculine. The faces and images emerged. They did not have any importance to me at the time except I felt they reflected my oppressed mood. Looking at this drawing several months later, and having more theoret-

17. Hall, C., and Nordby, V., A Primer of Jungian Psychology, New American Library, New York, 1973, pg. 84.

ical understanding of Jung's archetypes<sup>18</sup> and Woodman's analysis of modern day woman suppressing the feminine and following the model of the masculine which alienates her from her feminine wisdom and separates her mind and body because she feels so alienated. I could identify very much with this woman and saw that this is what was being expressed visually through my drawing. In this slide I see the feminine held down by the masculine. The feminine is looking towards the black 'Medusa' in the lower left corner. She was given so much power that I was not conscious of.

#### Slide 6

Following this drawing was another landscape with my parents' home in the foreground where I grew up. On the right side of the foreground divided by a stream is a primitive hut with a thatched roof (similar to ones I saw in Africa). There is a fire coming towards the houses, palm trees and hills. There is an erupting volcano in the centre of the background. I remember feeling anger towards my father but could not articulate why I felt this anger. The volcano erupting symbolized a way to ventilate this anger. The fire was burning towards the houses. I see this as ending or cleansing any unresolved feelings associated to my past and childhood. The primitive hut may symbolize an awareness of the libidinal drive of unconscious incest with my father. As there is a desire to make him happy and a fear of being close to him.<sup>19</sup>

18. C. Jung in "Man and His Symbols", Dell Publishing Co., New York, 1964.

Jung explains the way in which archetypes appear in practical experience. "They are, at the same time, both image and emotions. One can speak of an archetype only when these two aspects are simultaneous. When there is merely the image then there is simply a word-picture of little consequence. But by being charged with emotion, the image gains numinosity (or psychic energy); it becomes dynamic, and consequences of some kind must flow from it."

C.J. Jung explains that «Archetypes are pieces of life itself - images that are integrally connected to the living individual by the bridge of the emotions. Its interpretation must be explained by the whole life situation of the particular individual to whom it relates».

19. Woodman, Marion, «Addiction to Perfection», Unconscious Incest, Woodman explains, is «the girl who fears or adores the idealized father. She has accepted his anima projection from infancy and has lived to please him... In the dynamics of such a relationship, the daughter experiences herself as the beloved of the father... Consciously she knows she dare not share his bed, yet instinctively her energies remain incestuous. Thus, her love is split off from her sexuality.»

I feel this explanation by M. Woodman in «Addiction to Perfection, The Still Unravished Bridge» has given some insight into the mixed feelings I have towards my father such as love, fear and anger.



Slide 7

This drawing contains the outline of two animals, the central red one has weak, chicken legs, it is half bull, half chicken and is chained around its neck to a stand which sits near the ground. It does not like this chain and is fighting to get rid of it. Above and behind it is a blue outline of a horse. An autumn tree is on the right side of the drawing. This drawing again symbolized oppression to me. There is a later slide, no. 21, in which the bull is being taken to slaughter and I feel that the struggle between the feminine and masculine is beginning to appear here in this set of drawings. This conflict will be discussed with slide 21 because this first emergence of the chained bull/chicken symbolized an unconscious struggle of identifying the masculine and feminine orientations and a recognition of the disharmony between the two opposite psychic parts began to emerge at this time.<sup>20</sup>

Slide 8

This slide with the two fish<sup>21</sup> in the ocean symbolizes a harmony and compatibility of the masculine and feminine. They seem comfortable together, each one needing the other, and not oppressing the other but getting support and nurturance from the other. They are situated in the centre of the ocean, with the expanse of sky and cloud. The water symbolizes the unconscious and its contents and the sky symbolizes the imaginary world.<sup>22</sup>

20. Ibid, pg. 14.

"Masculinity and femininity have nothing to do with being locked into a male or female body. If we are biologically female the ego is feminine and we carry within us our own inner masculinity, what Jung calls the animus and vice versa. Masculinity and

femininity are not matters of gender...though historically in our Western culture their long identification with gender still makes it difficult for us to view them in this liberated way... It is a matter of psychic rather than biological differentiation."

It is this view of masculinity and femininity which I shall be dealing with throughout this thesis.

21. C. Jung in "Symbols of Transformation" states that fish symbolize renewal and rebirth. The fish in dreams occasionally signifies the unborn child, like the fish, the unborn child lives in water. Similarly when the sun sinks into the sea it becomes a child and fish. Capricorn or Goat-fish the symbol of the zodiac representing the sun re-entering at the time of the winter solstice, represents the sun mounting like a goat to the top of the mountains and plunges into the sea like a fish. Thus the sun gets its life from the depths of the sea as do the fish.

The idea of the Terrible Mother in the form of voracious fish, a personification of death, is an example of Jewish legends and German fairytales. pg. 270

I feel that the fish in Slide 9 represent a rebirth or a renewal of the relationship between the masculine and the feminine within myself.

The black fish in slide 17 represent the Terrible Mother and are very destructive.

22. Ibid, pg. 218-219.

Jung states that water is the archetype for which psychic life has always flowed and Christ touched on this archetype when he spoke to Nicodemus of spirit and water, these ideas having always fascinated the minds of humanity.

"In dreams and fantasies the sea or a large expanse of water signifies the unconscious". pg. 219.

Jung also discusses the maternal significance of water as being the clearest interpretation of symbols in mythology, e.g. from water comes life, 2 dieties Christ experienced rebirth through baptism in the Jordan and Mithras was born beside a river. pg. 218.

Jung states that the projection of the mother-image upon water endows it with magical qualities peculiar to the mother, e.g. baptismal water which symbolizes rebirth in the church. This maternal aspect of water coincides with the unconscious can be regarded as the mother of consciousness. pg. 219

In my drawings water is used frequently because so much of what is drawn spontaneously is unconscious and so the water is often drawn first. It seems to allow the unconscious to surface.

Slide 9

I was exploring the yellow colour in my drawings which consciously, I realize, calms the anxiety I feel with the imagery. This calmness originates in the yellow sun which brings brightness, warmth and hope. The presence of the sun has always comforted me. As Jung mentions in Symbols of Transformation, the sun is perceived as an inner light; as the sun of the other world, it is an emotional component of the psyche.<sup>23</sup>

I drew the sun's rays, then added two circles. I drew a small black spider near the centre of the disc of the sun. I was aware of my need to calm and control situations where myself and others have feelings threatening our relationship rather than let these play themselves out. I want to protect, thus inhibit verbal acting out of angry behavior. Another aspect of this drawing, symbolized by the spider is the possessive and devouring aspect of the negative feminine which fosters dependency of others for her own satisfaction and insatiable appetite.<sup>24</sup>

23. The symbolic significance of the sun is articulated by Jung in 'Symbols of Transformation'. He states that «the sun is the father-god from whom all living things draw life...and the source of energy for our world». pg. 121 He continues to say that human discord can be resolved through the sun as a natural object because it knows no inner conflict. The sun is beneficial as well as destructive and is suited to represent the visible God of this world because it shines equally on the just and unjust and allows useful and harmful creatures to flourish. Mystics compare the sun to their own being... i.e. the creative power of our soul or the libido whose nature it is to bring forth the useful and the harmful, the good and the bad, is expressed in their teachings. pg. 122

Jung quotes many sources which show how the light symbolism developed gradually into the figure of the sun-hero. In my own drawings the sun represents warmth, hope and has a calming effect on me. I also am lifted emotionally when I see the sun shining and want to be out in the sunshine to absorb its warmth and energy.

24. E. Neumann in describing the archetypal Feminine in 'The Great Mother', Princeton University Press, Princeton, 1955; states that the elementary characters of the Feminine - the maternal and the anima have positive and negative poles. He translates the dynamics of the archetypal development of the Feminine for us. The positive maternal character has the function of bearing and releasing as basis of growth and development. The negative anima which is dangerous and deadly holds the function of holding fast, fixating and ensnaring.

The function of ensnaring implies an aggressive tendency, which like the symbolism of captivity, belongs to the witch character and the negative mother. Net noose, spider and the octopus with its ensnaring arms are here the appropriate symbols.

Neumann continues by stating that victims of this constellation have acquired some independence which is endangered. For them, containment in the great Mother is no longer a self-evident situation, rather they are strugglers. pg. 66

Slide 10

I wanted to draw a submarine moving in the water, a friendly, quiet one. The one in this drawing is a threatening, mechanical hard machine, unable to direct its power or energy. It is beached, unable to plow into the earth. It has a useless anchor floating behind unable to stop it or hold it from its blind determined course.

The hills in the distance offer comfort and peace as does the calming sunlight.

The green moon hangs over the hills above the submarine. It is the colour of the earth and it is feminine. After finishing this drawing it seemed to symbolize blind masculine energy forging nowhere to an unknown destiny. It has steered itself into the shallow water and cannot budge. There is an attached telescope below the moon, possibly searching for direction from the feminine.<sup>25</sup>

Slide 11

This drawing contains two red images resembling boats or sea animals confronting each other with equal dignity and anger. They float on the water and are touched by yellow sunlight to calm them. Below them in the water are four yellow discs and red vibrating sounders searching the water for clues into the unconscious.<sup>26</sup>

25. E. Neumann in 'The Great Mother' states that "the favoured spiritual symbol of the matriarchal sphere is the moon in its relation to night and the Great Mother of the night sky. The moon, as the luminous aspect of the night, belongs to her; it is her fruit, her sublimation as light, as expression of her essential spirit. pg. 55

26. Barbara Wittels 'Interpretation of the Body of Water', The Arts in Psychotherapy, Fall, 1982, Vol. 9, pp. 177-182, Anklo International Inc., U.S.A.

These images seem like two sea animals of equal size and strength confronting each other. They represent the positive and negative feminine since they are shaped like vessels.<sup>27</sup>

The yellow discs seem like search lights shining down into the depth of the water (unconscious). They are trying to understand what is taking place and how to respond.

#### Slide 12

This drawing has layers of mauve, red and blue tumultuous water. I was sending down sound waves to pick up sounds from the depth of the water. There was an energy charged electric eel on the bottom of the water sending up electric shocks. I put yellow in the sky to calm the eel and one of the rays of the sun was touching the eel's electric shock to calm him.

I felt this was a very unintentional, unconscious image. The eel was lying in the bottom right corner and was charged up with energy. My fear at the time was concern about the eel's charged energy, which seemed non-directed. I was afraid this eel would not be able to focus or control his energy, thus no positive gains would result. In a small pen drawing following this there were eels moving in all directions, it seemed like nervous energy and very non-productive. This boundless energy made me aware of the tension I was feeling about writing a thesis and finding employment. These expectations at times were overwhelming and I felt helpless.

27. Neumann, E., 'The Great Mother', Princeton University Press, Princeton, N.H. 1955.

Neumann talks about "the matriarchal world, the woman as vessel is not made by man or out of man or used for his procreative purposes, rather the reverse is true; it is this vessel with its

mysterious creative character that brings forth the male in itself and from out of itself.

The significance of vessel is sketched as the central symbol of the matriarchal world. Man is looked upon as sower, as an instrument of the earth and the seed he sows is not his seed but earth seed. He is required to spread the seed that originates in the female earth. This seed is born of the earth." pg. 62-63

I appreciate Neumann's interpretation of the vessel and its significance as the central symbol of the matriarchal world. It adds a deeper understanding of the unconscious meaning of this imagery.

As these two vessels confront each other in the centre of the drawing they must come from opposite poles or represent the negative and positive mother. It is necessary that they work out a compromise that suits them both.

As long as I did not trust my inner feminine instincts which gave me the self-confidence I needed at this time this nervous energy was not directed towards a solution. This reminds me of Marion Woodman talking about letting one's masculine control her direction and feeling alienated, rather than a balance existing with the feminine.<sup>28</sup>

A third drawing now shown, depicts the eel in calm water and a sun is in the sky. This felt like a resolution had been met in which the energy would be directed towards positive ends. I felt I had taken control of the situation and the anxiety.

#### Slide 13

I wanted to explore the symbol of the eel as this was the first time this imagery had occurred. In this slide the eel is moving along a line that takes it back to the beginning. Thus he is getting nowhere, his energy takes him in a circle. There are two plants, the mauve and pink plant on the left and the green plant with the tentacles. Both are very flowing and exploring their environment. They seem connected to their underwater environment. I feel these two plants symbolize the feminine principle. The eel moves in a path which takes him back to the beginning near the plant.<sup>29</sup>

28. Woodman, M., "Addiction to Perfection, The Still Unravished Bride". Inner City Books, Toronto, 1982, pg. 13.

29. Ibid

The unguided energy of the eel is similar to what M. Woodman is referring to when she discusses the loss of natural rhythms into total unconsciousness and one perseveres in following rhythms totally foreign to its nature. She gives the example of societies' values, based on the work ethic and perfectionist standards which continually demands more. She says what is necessary is a balance to restore the quality of the living. The goal-oriented, rational perfectionist, masculine principle has to be balanced by the feminine principle which is receptive and living in the eternal now.



In this drawing I became aware of simulating masculine values and rhythms and denying my own feminine nature. This made me feel alienated and fearful.

Neumann, E., "The Great Mother", Princeton University Press, Princeton, N.J., 1963.

Neumann talks about the uroboros, the circular snake biting its tail, in which I see a comparable image of the eel following itself back to its original position in slide 13.

This image, he states, is "symbolic of the psychic state of the beginning, of the original situation, in which man's consciousness and ego were still small and undeveloped..The uroboros contains opposites, it is referred to as the "Great Round", positive and negative, male and female, elements of consciousness, elements hostile to consciousness, and unconscious elements are intermingled...in this sense the uroboros is also a symbol of a state in which chaos, the unconscious and the psyche as a whole were undifferentiated and which is experienced by the ego as a borderline state". pg. 18

Neumann also says that the uroboros also symbolizes the united primordial parents from whom the Great Father and the Great Mother emerged. It is an example of the undifferentiated primordial archetype.

Atkinson, Michael, "The Uroboros Archetype in the Modern Sensibility", Anima, The Full Equinox, 1979, Volume 6, No. 1. Conococheague Associates Inc., Chambersburg, Pennsylvania, 1979.

M. Atkinson discusses the uroboros as the ancient archetype, the most primal of all dragons which devours itself, and interestingly states how it comes to us with new meanings.

Quoting E. Neumann in "The Origins and History of Consciousness" Atkinson stated that "uroboros symbolizes the unconscious in its most conservative aspect, consciousness-devouring, the tendency of the psyche to resist consciousness altogether and lapse back into the original state of unconsciousness..beginning meets end, mouth bites tail, all the distinctions by which consciousness establishes itself...blend and become one again as the mind sinks back into the womb of the unconscious..There is no space for ego... and the individual is consumed". pg. 72.

Atkinson continues to explain what is represented by the contemporary presence of the archetypal uroboros is "the process of consciousness reflecting upon the act of its own consciousness itself...this process is self-consuming...but also self-regenerating...its source is of infinite beginnings and constant renewals". pg. 69-75

The symbolism of the plants is explained by E. Neumann, who says that the plant is a symbol of 'vegetative life' of a life without consciousness or urgent drives, consisting of reaction to the

world and the barest minimum of independent motion. The next stage is symbolized by the animal who has drive and activity, movement within and without. The elements dominating are the sensory consciousness, as well as the community sense that holds together and directs the group. On the human level these form the foundation of a culture.

The ambivalence as to which image provides the proper guidance for the energy of the psyche is apparent. Both images contain positive and negative characteristics. Perhaps to seek a balance between the two images and what they symbolize will provide the right combination for growth and individuation.

My impression of this drawing is focused on the rhythms of the images, the plants and the eel. I feel comfortable with the plants, they move back and forth gently with the force of the water around them, whereas the eel moves on its own, but ends up back where it started from. The masculine image, the eel with its energy, seduces me to move more quickly to get things done its way, more efficiently and faster. When I attempt to do this I get lost, and alienated and lose the motivation or excitement that once prompted me to do something.

#### Slide 14

The following three slides 14, 15, 16 were done at one sitting. They emphasize the internal conflict and its effects of the disharmony between the masculine and feminine.

Slide 14 is a self-portrait which shows a mauve sketch of the upper part of my body. The right arm and hand seem barely attached above the elbow and has no strength. The left arm and hand touch the right one at the fingertips. The mouth is too large and the lips seem too full and aggressive. The eyes are staring straight ahead and are icy. This altogether makes the image appear very ambivalent.

#### Slide 15

Behind this image, on the back of the paper is another image. I was showing what was going on inside the woman's head. There are two batteries, one was positive and the other negative. There were electrical charges from these two batteries charging my brain. They were making me feel very disconnected and confused. Below this I drew four pink layers, three red hearts, mauve heart beats, green connecting circles

and wrote above this "ok", "accepting", "confidence supply", and titled the entire drawing "Inside the Self-Portrait".

Again there was an awareness of the disharmony taking place and my inability to function because of it. The alienation from my inner feminine instincts is evident in this mechanical brain. The feminine is visible in the imagery below the brain of the pink layers, and hearts, circles and consoling words.

Slide 16

There are five fish in an aquarium, two pairs, a black and red pair, and a pair of goldfish. There is a single fish at the bottom with blank, empty eyes. Her fins are all poisonous. She represents the Medusa.<sup>30</sup> The black pair, male and female, are disassociated and swimming angrily around in circles. The pair of goldfish are trying to find harmony together. The poisonous fish I feel is that negative internal feminine that is lurking always in the background.

30. The poisonous fish in this drawing is symbolic of the Terrible Mother, a personification of death who devours human flesh.

C.G.Jung in "Symbols of Transformation", Princeton University Press, Princeton, New Jersey, 1955.

Jung discusses the myth of the lamias, or nocturnal spectres who terrify children in dreams and is recurrent in fairy tales. Lamia, Jung states, is the name given to a large, voracious fish. Lamias feminine nature is documented.

Fish also symbolize rebirth and renewal. In dreams Jung states, fish signify the unborn child as this child lives in water like a fish.

These fish symbolize the contents of the unconscious, they represent the disharmony between the masculine and feminine, the harmony of these two working together is represented by the goldfish, and the presence of the Terrible Mother is in the poisonous fish with vacant eyes.

I was attempting to find harmony between these forces within myself at that time.

#### Slide 17

I was feeling panic. I wanted to just write my thesis, organize it and get at it, instead of the fear of not being able to do it, which stops the process altogether. In this drawing I was sending up radar into the atmosphere to try to help me locate ideas of how to put my thesis together. However, the clouds and atmosphere were empty and offered nothing. I realized that I was looking in the wrong place for help and for answers. I was using a technological radar screen to find answers rather than search internally for questions which would be helpful. What I needed was calm, reassurance, self-confidence and trusting my inner feminine wisdom, only then would I be open to new ideas.

#### Slide 18

This drawing of a baby red seal shows it has been battered. It seems helpless and vulnerable out on a small rock in water. It is isolated which protects it from others but not from itself.

This is the first cliff I have drawn. The sun is coming up and calming the seal, its rays touch the seal.

There is no one attacking the seal, yet it is being battered from within, I feel. It is red which could be blood, I also use red to

express anger. I feel this baby seal batters itself emotionally and is red with its own blood. It punishes itself for feeling helpless and passive. The water is calm but deep.<sup>31</sup>

Slide 18

There is a chalice or vessel on a barn collecting support. There is an antenna attached to the corner of the barn and rises into the sky. Coming down from the top of the antenna is a net holding the sun and the moon, two hearts, two flowers, a rabbit and a mother bird on two eggs, each symbol representing strengths.

This drawing shows the feminine symbol of the vessel which is on top of the barn, a place which holds animals or primitive instincts. The vessel is open to receive support.<sup>32</sup> This support does not come from the sky or outside, but internally; the images in the net are internal, helpful images. The vessel is also filled with yellow sunlight which came from the sun "the visible father of the world".<sup>33</sup>

31. Wittels, B., *The Arts in Psychotherapy*, Vol. 9, Fall, 1982, Anklo International Inc., USA, pg. 177-182.

B. Wittels, when discussing the 'Interpretation of the Body of Water' says that Jung's archetypes often have a dual nature; a positive and negative side; the integration of both leads to psychological growth. This dual nature of the body of water as an archetype symbolizes the negative, shadowy world of the unconscious and positively it represents the "greater self" or rebirth of the personality. I believe this duality is present in the images of this drawing.

32. Neumann, E., *'The Great Mother'*, Princeton University Press, Princeton, N.J., 1955.

The Archetypal Feminine, Neumann states, is represented by a vessel or the belly, a containing character; to it belongs the "womb of the earth, which demands to be fructified." "The vessel lies at the core of the elementary character of the feminine". pg. 282

"The vessel...is the form within which matter is transformed,... this transformation...can only be effected by the woman because she herself, in the body that corresponds to the Great Goddess, is the cauldron of incarnation, birth and rebirth". pg. 288

Jung in 'Memories, Dreams and Reflections' studied the writings of Pormandres, a pagan gnostic. The crater was a vessel filled with spirit, which the Creator-god sent down to earth so that those who strove for higher consciousness might be baptized in it. It was a kind of uterus of spiritual renewal and rebirth, and corresponds to the alchemical vas in which the transformation of substances took place. The parallel to this in Jung's psychology is the inner transformation process known as individuation in which a person becomes a separate indivisible unit or whole. This process of individuation, Jung says "embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self". J. Jung, Two Essays on Analytical Psychology, pg. 266.

33. Jung, C.. Symbols of Transformation, Princeton University Press, Princeton, N.J. 1956, pg. 89.

The energy of the sun provides warmth, wellbeing, and nothing can grow without it.

The antenna seems to represent an injection of modern technology that divides the drawing in half. It seems to search the atmosphere for information. Although this is a way of finding knowledge it seems alien and impersonal to me. That antenna does not seem to be part of me therefore I do not trust it and feel threatened by it because I cannot integrate what it is capable of finding.

At the top of the antenna is attached a net full of personal symbolic images. I feel these inner feminine symbols have surfaced and will provide guidance and wisdom.

Slide 20 was followed by the next three slides in which I feel a transformation occurred. Marion Woodman in 'Addiction to Perfection' describes transformation as an individual moving on from one level of awareness to another. This individual allows the old life to be burned away and emerges as a new person. In passing through this transformation process from one level of awareness to another, the individual invokes an archetypal force in order to participate in its life. By contacting that energy through suffering, dying and rising again psychologically, the ego sacrifices itself to a Higher Power and is transformed and returns to life with a new outlook.<sup>34</sup>

C.J.Jung in 'Symbols of the Mother and of Rebirth' in his book "Symbols of Transformation" states that "No man can change himself into anything from sheer reason; he can only change into what he potentially is. When such a change becomes necessary, the previous mode of adaptation already in a state of decay, is unconsciously com-

34. Woodman, M., 'Addiction to Perfection', Inner City Books, 1982, pg. 31.



pensated by the archetype of another mode. If the conscious mind now succeeds in interpreting the constellated archetype in a meaningful and appropriate manner, then a viable transformation can take place".<sup>35</sup>

E. Neumann in "The Great Mother" adds that spiritual transformation involves a fundamental change of the personality and consciousness. This occurs through the emergence of an archetype. He adds: "In the sphere of spiritual transformation the Archetypal Feminine creatively unites the elementary and the transformative character in itself, and it passes beyond them to the "feminine spirit", the highest phase in the development of the "matriarchal consciousness".<sup>36</sup>

These next three drawings, Slides 21, 22, 23 visualize the spiritual transformation which occurred at this time. Archetypal images were invoked, their forces were at play; this I was very aware of as I became calmly excited in trusting my instincts.

#### Slide 20

This drawing shows a red bull (masculine) being pulled to slaughter. There appears a ghost-like image which is not helpful but lurks behind the bull. The back part of the bull does not seem to be pulling or is not as totally involved in fighting the rope as the front part is.

#### Slide 21

Following this came a drawing of an Egyptian goddess standing on a pedestal holding a rope around a calf's neck. She is taking it to

35. Jung, C.J., "Symbols of Transformation", Princeton University Press, Princeton, N.J., 1956, pg. 236.

36. Neumann, E., "The Great Mother", Princeton University Press, Princeton, N.J., 1955, pg. 78.

slaughter. The calf is standing on an altar to be sacrificed.

In this drawing a ritual of sacrifice was being performed by the witch queen who was subduing the primal instincts; (the calf). She was fighting her instincts rather than being receptive to them, I felt.

C.G. Jung in "Symbols of Transformation" discusses how the libido enters into the interior world of the psyche, the unconscious. He states that through introversion and regression latent contents of the libido are constellated. These consist of primordial images, and archetypes enriched with one's memories through the introversion of the libido. These are perceptible to the conscious mind. This process occurs, Jung states, when a new adaptation is necessary. "The constellated archetype is always the primordial image of the need of the moment....This archetype...possesses a specific energy, it will attract to itself the contents of consciousness - conscious ideas that render it perceptible and hence capable of conscious realization. Its passing over into consciousness is felt as an illumination, a revelation...Whenever a critical situation arises the mechanism of introversion is made to function artificially by means of ritual actions which bring about a spiritual preparation, e.g. prayers, sacrifices, etc...The aim of these ritual actions is to direct the libido towards the unconscious and compel it to introvert".<sup>37</sup> Jung concludes that rejection of the unconscious has unfortunate results because its instinctive forces, if disregarded, rise up in opposition. Thus a negative attitude toward the unconscious by the conscious is harmful because the unconscious becomes dangerous.<sup>38</sup>

37. Jung, C.G., "Symbols of Transformation", Princeton University Press, Princeton, M.J., 1956, pg. 293-294.

38. Ibid, pg. 294-295.

Slide 22

With her feet firmly planted into the earth the feminine Egyptian Queen stops killing the masculine within her. She heeds the mother moon and feels firm and solid in her new self. She is more responsive and able to love. She will drop the rope that controls the primal instincts of herself and others. She has heeded the unconscious and made the change necessary to adapt to new situations in her life.

There is an acceptance of both parts of herself, the masculine and the feminine. The body and the mind are in touch and there seems to be a trust in her instincts. The body still remains quite stiff.

These three slides containing the bull, the Egyptian Goddess taking the bull to slaughter and the Egyptian Goddess dropping the rope are symbols of transformation.<sup>39</sup> At the same time as I was realizing the difficulty I had writing the thesis and trying to integrate the material from the literature into it, I also had two dreams which were symbolically very clear to me of how my spontaneity stops when I attempt to follow the intellectual masculine part of myself and do not listen to the feminine instinctual part of myself. Having just finished reading Marion Woodman's book "Addiction to Perfection, The Still Unravished Bride"; this made clear to me what the difficulty was and how I was driving myself to follow this alienating approach. These three drawings plus the dreams occurred the same week that I was reading Marion Woodman's Book "Addiction to Perfection" and their meanings were understood at that time.

39. The emergence of the Egyptian Goddess and the bull was totally unconscious. It was only through the literature of primarily Neumann and Jung and Woodman that I was able to understand the archetypal significance of her presence in my unconscious and appreciate C. Jung's notion of the collective unconscious.

Neumann & Jung both state Isis is one of the Great Egyptian Goddesses, combining the Terrible and the Good Mother. She appears in animal form, and all beasts are her subjects, peaceful as well as voracious. In early Egyptian culture Isis represented the Lady of the Beasts, Goddess of opposites, she is whole, she dominates as well as protects the animal kingdom. E. Neumann says she is close to early nature of man, to the savage instinct. She governs the unconscious instincts or drives of men and spiritual order of the whole was projected onto her. She holds the authority that conditions and orders the instinctual drive. She is able to do this because she embodies all those psychic structures that are superior to instinct.

The spiritual force of this archetype of the Feminine enabled me to rise above a previous level of conscious awareness to a spiritual level of understanding. I was able to look at and appreciate the forces at play causing chaos and felt an inner strength or trust that I realized I could rely on at any time and in any situation.

Neumann in 'The Great Mother' quotes "The cosmic personification of the primordial water as Methyer, "the great flood", and as cow, which already appears in the Pyramid Texts, is unquestionably an original and primitive symbol of the primordialage". pg. 218

"The primordial flood as cow, or the cow as the first living creature rising from the primordial flood is an authentic symbol of world-creating motherhood. It accords with the other cow figures of Egyptian Myth: Hathor, the great cow-headed mother goddess, and Nut, the heavenly cow goddess who waters the earth with her rain-milk and carries the sun god on her back. To this context belong the cow and calf on the ancient seal of the twelfth Egyptian nome, from which Isis came and which was called the Divine Calf, and the same is true of the well-known Cretan pottery images of cow and calf, goat and kid".

"The unity of Hathor, Nut and Isis encompasses all goddesses. This embodies the symbolic richness of a people into whose consciousness the archetypal Feminine has entered in myth and ritual and in the historical conception of the kingdom. The king, the great Individual, the god among men and the intermediary between above and below, he too remains the Child of the great Mother Goddess... The Horns of Hathor, the nurturing cow of heaven, tower over her head, which is adorned by the maternal symbols of the snake and the vulture. She is the throne, sitting upon which he possesses the land of Egypt and with it the earth and its centre of fertility... The fundamental situation has remained the same, the Mother Goddess holds her living and her dead son, at once, Child and man.

Thus the Feminine, the giver of nourishment, becomes everywhere a revered principle of nature, on which man is dependent in pleasure and pain. It is from this experience of man, who is helpless in his dependence on nature as the infant in his dependence on his mother, that the mother child figure is inspired forever anew." pg. 218

The understanding and meaning of these images created by the early Egyptian civilization symbolize the myth of the Archetypal Feminine. I recognize within my own art work comparable images which put me in awe of the unconscious, with its wisdom and instincts which are present if we allow it to emerge.

The bull, symbolizing the instinctual or animal nature, the libido nature is being led to slaughter or sacrificed. C.G. Jung in "Symbols of Transformation" states that what is important is an act of sacrifice takes place, that a process of transformation is going on whose contents and whose subject are themselves unknown but become visible indirectly to the conscious mind by stimulating the imaginative material at its disposal...

"The Mithraic killing of the bull, aimed at disciplining the instinctual man, is a sacrifice to the Terrible Mother, to the unconscious, which spontaneously attracts energy from the conscious mind because it has strayed too far from its roots, forgetting the power of the gods, without whom all life withers or ends catastrophically in a welter of perversity. In the act of sacrifice the consciousness gives up its power and possessions in the interests of the unconscious. This makes possible a union of opposites resulting in a release of energy." pg. 430-435

Neumann, E., 'The Great Mother', Princeton University Press, Princeton, N.N., 1955,

"The favored spiritual symbol of the matriarchal sphere is the moon in its relation to the night and the Great Mother of the night sky. The moon, as the luminous aspect of the night, belongs to her; it is her fruit, her sublimation as light, as expression of her essential spirit." pg. 55

"Archetypally the luminous bodies are always symbols of consciousness of the spiritual side of the human psyche. Therefore their positions in the mythologies, religions, and rites is characteristic of the psychic constellations predominant in the group that has projected these mythologies, etc., upon the heavens out of their unconscious. It is in this sense that by way of simplification we correlate the sun with the patriarchal consciousness and the moon with the matriarchal consciousness." pg. 57

These drawings represent a personal transformation which occurred. There was an awareness and an acceptance of the "Terrible Mother" within myself. I began to recognize her voice and her subtle method of cynicism and destructiveness in relation to myself and for others. I also recognized the ever present, calm reassuring voice of the "Good Mother" or as Marion Woodman calls her "Sophia".<sup>40</sup> She accepts all, urges and gently touches my battered ego to continue its growth and places the importance of life, the caring for myself and others and enjoyment of life as priorities. Marion Woodman sums it up by saying that there is an acceptance of the evil in oneself and recognition of one's shadow. Knowing one's shadow, she states we know that of others as well and are open to interaction, acceptance and trust.<sup>41</sup>

By understanding this inner world a bridge is provided between the unconscious and the outer world.

### Slide 23

This drawing came after having attended my parents' 50th wedding anniversary. This had been a very warm and meaningful occasion for my family. I was thinking of how my parents complemented one another and was representing this in the drawing. There is an enclosed green image attached at the bottom or riding on the bottom of a green phallic shape. I explored how these two shapes could be placed together. The two blue shapes rest together contented below the large green one, they feel happy. In another space below the baseline the phallic shape pierces the heart of the feminine enclosed heart shape and the

40. Woodman, M., "Addiction to Perfection", Inner City Books, Toronto, 1982, pg. 72.

41. Ibid, pg. 187.

fourth image, the phallic shape, cuts through the heart shape like cupid's bow. All these images evoke a different relationship that the masculine has with the feminine and vice versa, there are different feelings associated with each combination. The large green image representing my parents seems to be divided; the enclosed image representing my mother, has her back to my father, who is facing away from her. The images are divided except at the bottom where one seems to carry the other. There is a feeling of sadness around this image as these two solitary images seem to be dependent on each other, yet unable to reach each other's centre.

The heart shape pierced with the phallic shape reminded me of the head of the bull in a cave in the previous drawings.<sup>42</sup> It seems in this drawing that the bull, in the cave, which represents the "libido instincts",<sup>43</sup> seeks the shelter of the cave.

This drawing seems complex and I can feel and see the fear around the conflict being shown. I see the two large green images which represent my parents, or the masculine and feminine within myself. This image rests above the baseline. The bull-calf shirks in the entrance of the cave, not able to trust either the masculine or feminine instinct, e.g. the negative feminine is dependent passive, and can emotionally batter my ego until I feel worthless. The negative masculine acts impulsively, determined to carry through some objective which

42. Neumann, E., 'The Great Mother', Princeton University Press, Princeton, N.J., 1955, pg. 45

The elementary character of the Archetypal Feminine is goddess of life and death at once, containing opposites. Neumann points out that it combines earth and heaven, night and day, death and life. "Not only as underworld and hell does the earth belong to the elementary vessel character but also as tomb and cave. The case is a dwelling as well as a tomb; the vessel character of the Feminine not only shelters the unborn in the vessel of the body...but also takes back the dead into the vessel of death, the cave or coffin, the tomb or urn."

43. Jung, C., 'Symbols of Transformation', Princeton University Press, Princeton, N.J., 1956, Pg. 97, "Libido Images"



has a goal of achievement at the end of it. However, this goal has nothing to do with meeting the needs of the feminine, also the anxiety which drives this energy is very taxing. What results is a situation in which the objective is achieved but the feminine within me feels it is meaningless and alienated. My needs are not met.

Slide 24

The central image is of a woman wearing a crown, with a child on her back. Her lower body from the waist down has developed in layers under the earth. There are mountains behind her. There are curved, closed shapes of green, gray, pink and yellow in front of her and attached to her below her waist.

I did not understand this image and did not like it. However, in reading E. Neumann's "The Great Mother" I came across the "Djed Pillar" with the life symbol and rising sun, in the mountain of morning".<sup>44</sup> There was a similarity between this image and my image; the Feminine rises out of the earth and is part of the earth.

44. Neumann, E., "The Great Mother", Princeton University Press, Princeton, N.J., 1955, pg. 240-246.

"The primeval hill arose from the primeval ocean and psychologically is consciousness rising out of the unconscious, the foundation of the diurnal ego."

"Ocean and earth as generative principles stand close together and like the ocean, blossom and tree are archetypal places of mythical birth."

Osiris the Egyptian god was buried and his coffin was hidden in a cedar tree which grew up around it and he was a tree god. His coffin was discovered by Isis. He is seen as the djed pillar, the sun-generating principle. The djed pillar represents the Great Mother Goddess and her son merging with one another. Neumann in "The Great Mother" summarizes that tree, djed pillar, tree of heaven, and cosmic tree is symbolically equated to the Feminine that nourishes, generates, and transforms. Neumann quotes:

"The image of the tree, firmly planted in the earth that feeds it, but rising up into the air where it unfolds its crown,... shades and shelters all living things, and feeds them with its fruit which hang on it like stars". pg. 245.

This image symbolically represents the maternal feminine merging with the masculine, rising from the earth, generating life. In the process of transformation, this image, Neumann says, represents going back to the source, the earth, where life begins and true instincts lie.

Slide 25

This image was drawn immediately following Slide 24. It is the image of a woman in purple holding a child in her arms. Her feet are placed on the bottom of the page and the rest of the space is green. I did not like this image and it made me feel angry. This may be due to the ambivalence of the child (within me) being protected as well as denied freedom - which creates the feelings of dependency and fearing independence. I suspect my reluctance to assume certain responsibilities such as leadership, because of lack of self-confidence and fears of self-doubt is why this image makes me angry. On the one hand I see the nurturing woman and on the other the infant. I identify with one or the other at different times.

Slide 26

This drawing shows the eruption of the "neutron bomb". There is a pregnant woman lying across the centre of the drawing. There is water flowing down towards the left of the page. In the water are live plants and below the water are four buried figures which are alive. There is a spider and its web with the sun in the middle and a figure caught in the web. Above this is a small space ship touching the spider's thread. Across the top of the drawing is the fallout and cloud from the neutron bomb. The bomb erupts from the bottom of the page and comes out of the top of a yellow vessel.

I can only summarize that this drawing is charged with emotional dilemma and there is a struggle being expressed to find a balance between the positive and negative masculine and feminine parts of my personality. I do not totally understand this drawing. However, the symbols have occurred in previous drawings mentioned and thus they seem

to represent some kind of archetypal continuity. The pregnant woman signifying the generating earth and, as Neumann discusses in *The Great Mother*,<sup>45</sup> this can represent psychologically consciousness rising out of the unconscious or the foundation of the ego. The earth also takes back into itself what it generates and nourishes. The four figures seem powerless as they lie in the folds of the earth, it imprisons them. The destructive forces, the neutron bomb, whose fallout is deadly as it comes out of the vessel, results from listening to the Terrible Mother, and following the masculine principle which leads to self-destruction and annihilation.

Slide 27

There is an attempt to create a balance within a mandala shape.<sup>46</sup> It is divided into four parts by oval shapes, representing a balance.

45. Neumann, E., 'The Great Mother', Princeton University Press, Princeton, New Jersey, 1955, pg. 240-46.

46. Jung, C., "Mandala Symbolism", Princeton University Press, Princeton, New Jersey, 1956, pg. 4.

Jung states "As a rule a mandala occurs...in adults who are confronted with the problem of opposites in human nature and are consequently disoriented. The severe pattern imposed by a circular image compensates the disorder and confusion of the psychic state - namely through the construction of a central point to which everything is related, or by concentric arrangement of the disordered multiplicity and of contradictory and irreconcilable elements. This is evidently an attempt at self-healing on the part of Nature, which does not spring from conscious reflection but from an instinctive impulse".

Jung explains accurately the instinctual impulse to orientate and find order for the confused psyche, which was evident in the previous slide. This mandala made me feel relaxed and in control. It was immediately drawn after the previous slide.

In between these four oval shapes is the image of the moon, snail, flower and fish. These symbols have been used before in previous drawings. The colours have some associations for me: black represents depression, red - anger, yellow - hope and warmth, pink and mauve - sexuality; green - growth, brown - earth, blue - water, or the unconscious.

### Slide 28

The next six drawings, Slides 28-33, were completed on May 11, 1983 in the order which they are presented.

While doing this first drawing I was thinking about two people in my family who are extremely ill and are the same age as my parents. A friend of mine also has cancer, I spoke with her about it and felt sad and guilty for being healthy. I became aware of how little time I have left with my mother and felt regrets about this. It also made me feel sad and lonely.

The drawing has blue water and above this water is an enclosed rectangular form. There is a red line, dividing the upper half of the drawing, above this in the centre are irregular green lines. These represent a pulse or heartbeat rhythm, similar to those printed out on an electrocardiogram. The red colour represents the damaged heart. The heartbeats peaked and the last heartbeat represented the heart stopping. There are three circular peace symbols, three crosses, possibly representing the death of these three people or a negotiation withholding death of these three people. I do not know why the red and yellow forms and colours are there. I might add I feel these drawings are related to having attended my parents' 50th wedding anniversary two weeks previously.

Slide 29

I felt while doing this drawing that this bird carried the load of my family. She has an upset stomach represented by the red. She must swim in water and fly in the air.

Slide 30

This drawing which followed shows "Lady Madonna, Children at Your Breast". I was aware of the responsibility I carry; plus the love and caring I have for my family. The yellow representing the masculine warmth and energy calms the feminine madonna. There are mixed feelings around the caring and the responsibilities.

Slide 31

This pencil drawing shows the sun touching the Woman with the babe at her breast. My impression is she does not like being in this role and her face is cracking and she seems to want to break out of this role. I realized how angry and helpless I feel when I let myself be put in an exclusively nurturing role with my family. They expect it of me and I collude in it.

I began to realize how I have always wanted to help my mother out by easing her burden of responsibilities. This has been demonstrated in the past by helping her with all her housework, being good and now by taking on or absorbing her sadness and feelings of helplessness in the event of a family problem. I finally became aware of the reasons I feel depressed and feel sad around my mother when she is sad. I want her to feel good so she can give me support rather than the

reverse. It is thus a partial reversal of the parent and the child role.<sup>47</sup>

Slide 32

I was very angry and reacting to the previous four drawings and what they meant. I wrote on the back of this drawing "Kill the Medusa but not Me". This drawing frightened me as I felt the 'terrible mother' inside of me is very powerful and affects very much my health and well-being. She tries to destroy me and tears me down, making me feel powerless with no self-worth or self-confidence.

The medusa is red with chicken feet for arms. The black and red lines were done very fast and they emanated from her. In looking at her now I could easily draw a cross or an X through her because she doesn't have as much power now. I did draw an X through her as I realize she is the one who keeps me from separating from my real mother and becoming confident in my strengths.

47. R. Helfer, "Developmental Deficits Which Limit Interpersonal Skills in "The Battered Child" discusses how the ability to separate one's own responsibility from that of another is a learned function that develops in all normally raised children.

There is a desire to see my mother as perfect, not to see her depressed, therefore if I can share her mood perhaps she will feel better and show this happy side, then I will feel happy, too.

There is an emotional bond, a symbiotic relationship between us, where each one is affected by the other. Being aware of this permits me to begin to separate from my mother. There is reluctance to do this because it means being self-reliant, self-nurturing, and having confidence in myself so that I am able to provide these strengths within myself.

Slide 33

In the last drawing of this set, there is a pencil drawing of the medusa, she looks less dangerous. There is a dialogue written beside her in which she tells me she will be my friend and I ask How?; she tells me to stop calling her the Medusa and she will stop tearing me down. I agree. In other words if I stop giving her all the power and keep some we can find a harmonious existence together. This drawing is called "Making Peace!"

Slide 34

The last set of drawings, Slides 34 and 35 were completed on May 18, 1983.

In Slide 34 the page is divided in half. There is a large purple flower, rooted in the earth with the sun touching it, on the left of the page. On the right is a brown flower, a brown sun, brown clouds with brown rain falling. The background sky is blue and the flower has roots in the earth. This drawing made me feel sad. However I felt it was a resolution and I was stronger because of it. This represents the death of the old flower and birth of a new one.

Slide 35

This is a drawing of a cave and inside of it is a new baby wrapped in a green blanket. I felt this symbolized a rebirth. I wrote on the back of this drawing that "I am ready to accept responsibility and am capable of being a woman and accepting what I do with respect as I respect others. I'm equal and can do equally as well as anyone."



These two drawings symbolize the death of a part of myself - the dead flower. I felt quite sad at letting go of this part of myself. It also shows a rebirth of a new part of myself where the infant in the cave emerges. This child is born from the earth; the "Good Mother" and will be nurtured by her. It is vulnerable but wrapped in a green blanket which to me symbolizes growth, warmth and protection.

The archetypal significance of this image of an infant in a cave symbolizes the child in the womb of the eternal feminine. This rebirth is symbolic of a transcendence which has taken place through the awareness made possible by the drawings, of the presence of the "Terrible Mother", the "Good Mother", and the masculine and feminine parts of myself. By experiencing the combat between these inner parts of myself; of one part attempting to overpower the other as well as the effects of this; I am now able to accept these parts and know where they originate from. This allows a harmony to exist within myself as well as an acceptance and a place to put my trust.

## CONCLUSION

## CONCLUSION

I would like to summarize what this experience of making and looking at spontaneous drawings, subjectively and objectively, has meant to me, as well as what I have gained from it.

I will also clarify what contribution my thesis might make to art therapy; how it affects the way I work with my clients; and the approach I use in art therapy sessions, which includes doing the art work, looking at and understanding it on several psychological levels.

First of all I discovered that spontaneous drawings enabled me to express inner feelings and thoughts that I was unable and unwilling to describe verbally at the time. These feelings seemed narcissistic and self-indulgent; I did not feel inclined to share them with others. I found relief in being able to draw these images and to jot down very briefly on the backs of them how I was feeling and what the drawing meant to me. I was able to explore any aspect of the drawing, for example - relationships within my family. At the time of drawing each image, the feelings and ideas were externalized in the artwork, eventually they became recognized and integrated. Through the literature I was able to understand on a much deeper psychological level what the images were expressing, for example - the archetypal significance of the "Medusa" which Jung and Neumann discuss, gave this image deeper meaning.

There were many unexpected images which emerged in the drawings, these were quite unintentional and were the expression of the unconscious.<sup>48</sup> By studying these images, particularly from a Jungian

48. Elaine & Bernard Feder, "The Expressive Arts Therapies", Prentice-Hall Inc., Englewood Cliffs, New Jersey, 1981, pg. 74.

analytical approach I gained insight into a deeper psychological understanding of myself and others.

I recognized the collective unconscious which Jung describes as "a stock of primordial images which everybody brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts". He calls this potential the "collective unconscious".<sup>49</sup>

Some of the images which emerged were archetypal and represented stages and conflicts experienced at the personal level.

They carried the experiences of my life within them and I saw their deeper significance and meaning when comparing them with feminine archetypal images of early civilizations.

Jung said that all archetypal images contain a positive and a negative aspect. I was able to see the Good Mother and the Terrible Mother in conflict as well as experience the feelings within me when one was dominant over the other; for example - If the Terrible Mother was dominant I felt internal rage and destruction, criticizing myself and others. My attitude was negative at these times and I gave less of myself to others. These feelings were suppressed because I knew they were unacceptable, but I was aware of them. When I recognized that I had this negative and positive mother within myself and could grasp who she was and understand her, I was able to accept her and her presence. This was the beginning of an internal change. I felt much happier with myself and more tolerant of others and the outside world. The energy locked up in the previous struggle with the Terrible Mother was released and I felt more creative, free and nurturing of myself and others. I felt more confidence and trust in

49. Jung, C., "Symbols of Transformation", Princeton University Press, Princeton, N.J., 1956, pg. 408.

myself and was able to recognize this struggle in others and listen to them with a deeper understanding.

I have experienced personally and as an art therapy student how growth and understanding occurs by expressing oneself in a non-verbal way. A greater depth and insight is possible through this visible means of expression which is not present in verbal expression simply with the images.

Harriet Wadeson in "Art Psychotherapy" discusses how we think in images, some people are more visually oriented than others because our preverbal thinking took the form of images. "Primary process is the psychoanalytic term used to denote primitive, id-related experience. It would seem logical that much of this experience laid down early in life (primary) has a significant image component...therefore imagery probably plays a large part in early personality formation, the core experiences which influence subsequent layers of personality development...Imagery is also recognized as a primary component of unconscious phenomena...the interpretations of the pictures serve as the prime modality of a Jungian analysis...words may be used to elaborate and associate to the art expression, but the essential message is conveyed in image form...in addition to the reflection of images, the art medium often stimulates the production of images, tapping into primary process material and enhancing the creative process; both... in an artistic sense, and...in the creation of solutions in living."<sup>50</sup>

50. Wadeson, Harriet, 'Art Psychotherapy', J. Wiley & Sons, New York, 1980, pg. 8-9.

Appendix to the Conclusion:

It was suggested by members of the thesis committee to look at what were the implications and what questions were raised when using a self-help therapy approach of this nature.

I believe my experience and background prepared me for the process involved in this thesis. Having worked for six years in a psychiatric hospital, familiarized me with mental disorders and treatment. I was also involved several years ago in an art therapy group where several professional people met weekly and we did our own spontaneous art work, then discussed it individually and together. Much support and insight were gained by this experience. This provided a model of how art therapy could be used individually or in a group of functioning adults, who were willing to look into it, and were strong enough to carry it. Prior to being involved in the art therapy program, I attended three years of private therapy with a psychologist. These experiences have led to psychological growth and a certain inner trust of the wisdom of the unconscious self which emerges in drawings. This provides a certain inner strength of character.

My earlier experience was influenced greatly by having been raised in Catholicism. My youth was full of spiritual imagery and symbolism. When I left this religion behind, it was with the realization that it was no longer meaningful to me. I was very aware of a spiritual void, and it was through the imagery in my art work that I became acquainted with a spiritual part of myself, or my unconscious self. I felt my connection to the human race through studying other art works comparable to my own; and exploring C.G. Jung's psychoanalytical theories and interpretations of their symbolism and archetypal significance. This added a new depth of psycho-

logical meaning and insight into my work and experience.

It is important to say that a choice was made not to work with a therapist. There was an intimacy which I felt with the art work and did not want to explain it to a therapist. Nevertheless, I appreciated my husband's sensitivity when at times I did share with him the art work. I realize there were certain times when family was brought into this process and this applies similarly to how a client would bring a therapist into their process. Sensitivity to the person's need to work on their own and not to interfere are aspects of the therapeutic process which, I believe, are vital.

Implications This Process Has For Art Therapists:

In the therapeutic process, working from one's own introspection is a very different and perhaps a more effective learning process than another external method. The internal experience draws on the resources of the unconscious and the integration of these contents into consciousness. The therapeutic process deals with this interplay between consciousness and the unconscious.

June Singer in «Boundaries of the Soul» states «The goal of treatment, which is rarely understood at the beginning, and then only in an intellectual way, is the shift of psychic balance from the area of consciousness with the ego as its centre, to the totality of the conscious and unconscious psyche. This «totality» has its own centre, which Jung has called the «self» in contradiction to the «ego»...<sup>51</sup>

The implications this process has for art therapists is the realization that clients are working through their own process. They are raising the issues in the art work which is of a conscious as well as an unconscious nature. These issues must be initiated by the client, since it is only the client who is experiencing the condition of his/her psyche. The strength of the therapist lies in her/his sensitivity to the art work and respect for the client's choice to bring the therapist into the process at certain times. The therapist can help the client to explore and gain insight into the art work by asking questions about associations to the imagery, colour and bridging the contents of the art work with the client's feelings.

Time is also an important factor; one cannot force a client to rush

51. Singer, June «Boundaries of the Soul» The Practice of Jung's Psychology, Anchor Books, Anchor Press, Doubleday, New York, 1973.



into certain issues. If an issue emerges in the art work, it is assumed that the client is already dealing with it and is ready to explore it further. An integration of the unconscious into the conscious self occurs, which must be self-regulating.

This type of therapy would apply to functioning adults who are interested in this process and trust their instincts. In a group situation, they need to share with others as well as give and receive support. It would not apply to individuals who need a highly structured atmosphere or are in a crisis state.

In summary, this thesis has provoked certain questions which I have attempted to answer. Hopefully, it will evoke more questions and ideas for the readers.

## BIBLIOGRAPHY

BIBLIOGRAPHY

ART THERAPY AND CONCEPTS

BIBLIOGRAPHY - ART THERAPY AND CONCEPTS

- Feder, Elaine & Bernard. The Expressive Arts Therapies. New Jersey: Prentice-Hall Inc., 1981.
- Fleshman, Bob. and Fryear, Jerry L. The Arts in Therapy. Chicago: Nelson-Hall, 1981.
- Keyes, Margaret. The Inward Journey, Art as Therapy for You. Millbrae, California: Celestial Art, 1974.
- Kramer, Edith. Art as Therapy With Children. New York: Schocken Books, 1971.
- Landgarten, Helen. Clinical Art Therapy: A Comprehensive Guide. New York: Brunner/Mazel Publishers, 1981.
- Naumburg, Margaret. Dynamically Oriented Art Therapy: Its Principles and Practices. New York and London: Greene and Stratton, 1966.
- Rhyne, Janie. The Gestalt Art Experience. Monterey, California: Brooks/Cole Publishing Co., 1973.
- Ulman, Elinor. Levy, Clair. Art Therapy Viewpoints. New York: Schocken Books, 1980.
- Wadeson, Harriet. Art Psychotherapy. New York: A Wiley-Interscience Publication, John Wiley & Sons, 1980.

BIBLIOGRAPHY  
PSYCHOLOGICAL THEORIES

BIBLIOGRAPHY - PSYCHOLOGICAL THEORIES

- Baker-Miller, Jean. Psychoanalysis and Women. New York: Brunner/Mazel Publishers, 1973.
- Baker-Miller, Jean. Toward a New Psychology of Women. Boston: Beacon Press, 1976.
- Breuer, Josef and Sigmund Freud. The Complete Psychological Works of Sigmund Freud. London: The Hogarth Press Ltd., 1955. Vol. II.
- Brinton-Perera, Sylvia. Descent to the Goddess. A Way of Initiation for Women. Toronto: Inner City Books, 1981.
- Bruck, Hilde. The Golden Cage: The Enigma of Anorexia Nervosa. London: Open Books Publ. Ltd., 1973.
- Dourley, John P. C. Jung. Paul Tillich. The Psyche as Sacrament. Toronto: Inner City Books, 1981.
- Freud, Sigmund. The Interpretation of Dreams. London: George Allen & Unwin Ltd., 1954.
- Freud, Sigmund. Three Essays on the Theory of Sexuality. New York: Basic Books Publisher, 1962.
- Fromm, Erick. The Forgotten Language. New York: Grove Press Inc, 1957.
- Guerber, H.A. The Myths of Greece and Rome. London: Harrap, 1976.
- Hastings-Shoemaker, Roberta. Gonick-Baris, Susan E. Creativity and the Art Therapists. Identity. Baltimore, Maryland: American Art Therapy Assoc., Publ., 1977.
- Harding, Ester. Psychic Energy: Its Source & Goals. Washington, D.C.: Pantheon Books, 1947.
- Hillman, James. The Dreams and the Underworld. New York: Harper & Row, 1973.
- Horney, Karen. Feminine Psychology. New York: W.W. Norton & Co., 1967.

- Jung, Carl. Man and His Symbols. New York: Dell Publishing Co. Inc., 1964.
- Jung, Carl. Psychology of the Unconscious. New York: Dodd, Mead & Co., 1965.
- Jung, Carl. Symbols of Transformation. New York: Princeton University Press, Bollingen Series XX, 1956.
- Jung, Carl. Memories, Dreams, Reflections. New York: Vintage Books, Random House, 1965.
- Jung, Carl. Mandala Symbolism. Princeton, New Jersey: Bollingen Series, Princeton University Press, 1959.
- Jung, Carl. Psyche & Symbol. New York: Doubleday Anchor Books Inc., 1958.
- Klein, Melanie. Envy, Gratitude and Other Works. London: The Hogarth Press, 1975.
- Mead, Margaret. Male & Female: A Study of the Sexes in a Changing World. New York: William Morrow & Company Inc., 1949, reprinted 1975.
- Neumann, E. The Great Mother: An Analysis of an Archetype. Princeton, N.J.: Princeton University Press, 1955.
- Neumann, E. Depth Psychology and a New Ethic. G.P. Putnam's Sons for the C.G. Jung Foundation for Analytical Psychology, 1969.
- Neumann, E. Amor and Psyche, The Psychic Development of the Feminine. A Commentary on the Tale by Apuleius. New York: Pantheon Books, Bollingen Series LIV, 1956.
- Perls, Frederick. Gestalt Therapy, Excitement and Growth in the Human Personality. New York: Dell Publishing Co., 1951.
- Perls, Frederick S. Gestalt Therapy Verbatim. Toronto, New York: Bantam Books, 1969.
- Robbins, Arthur. Expressive Therapy: A Creative Arts Approach to Depth-Oriented Treatment. New York: Human Sciences Press, 1980.

- Singer, June. Boundaries of the Soul, The Practice of Jung's Psychology. Garden City, New York: Anchor Press, 1972.
- Stewart, Grace. A New Mythos: The Novel of the Artist as Heroine 1877-1977. Eden Press, Women's Publication Inc., 1979.
- Ulanor, Ann Bedford. The Feminine in Jungian Psychology and in Christian Theology. Evanston Northwestern U.P., 1971.
- Woodman, Marion. Addiction to Perfection: The Still Unravished Bride. Toronto: Inner City Books, 1982.
- Woodman, Marion. The Owl Was a Baker's Daughter. Toronto: Inner City Books, 1980.



FEMINIST VIEWPOINTS

SELF-HELP GROUPS

FEMINIST VIEWPOINTS - SELF-HELP GROUPS

- Allen, Pamela. Free Space: a perspective on the small group in women's liberation. Washington: Times Change Press, 1970.
- Chester, Phyllis. Women and Madness. Garden City, New York: Doubleday & Company, Inc., 1972.
- Chicago, Judy. Through the Flower, My Struggle as a Woman Artist. Garden City, New York: Doubleday & Co., 1977.
- Gartner, Alan. Reissman, Frank. Self-Help in the Human Services. Washington: Jossey-Boss Publ, 1977 (pg. 99).
- Harmon, L. Birk, J. Fitzgerald, L. Tanney, M. Monterey, California: Brooks/Cole Publishing Company, 1978.
- Kopp, Claire B. Kirkpatrick, Martha. Becoming Female: Perspectives on Development. New York: Plenum, 1979.
- Linden, F. Women: A Demographic, Social and Economic Presentation. New York: The Conference Board, Inc., 1973.
- Malkak, T. Notman. Nadelson, Carol C. Women Patient: Medical and Psychological Interfaces. Volume I, The Sexual and Reproductive Aspects of Women's Health Care. New York: Plenum Press, 1978.
- Smith, Dorothy. David, Sara. Women Look at Psychiatry. British Columbia: Press Gang Publishers, 1975.

JOURNALS AND PERIODICALS

JOURNALS AND PERIODICALS

- Antze, Paul. "The Role of Ideologies in Peer Psychotherapy Organization: Some Theoretical Considerations and Three Case Studies". Journal of Applied Behavioral Science, 12, No. 13 (1976).
- Atkinson, Michael. "The Uroboros Archetype in the Modern Sensibility". Anima, 6, No. 1 (1979).
- Blazer, Kirstin. "Women's Self-Help Groups as Alternative to Therapy". Psychotherapy Theory Research and Practice, 13, No. 1 (Spring 1976).
- Brodsky, Annette M. "Woman as Patient, A Decade of Feminist Influence in Psychology". Psychology of Women Quarterly, 4, No. 3, (1980).
- Cammaert, L. "Non-Sexist Therapy". Presented at the symposium in Gender and Psychology, CPA, June 1980. Calgary.
- Dilenno, Joseph A. Rev. of Expressive Therapy: A Creative Arts Approach to Depth-Oriented Treatment, by Arthur Robbins. The Arts in Psychotherapy, 9, No. 2 (Summer 1982).
- Feminist Therapy: The Roots and Practice of Feminist Therapy: Health Sharing. (Winter 1982).
- Galper, Miriam. and Carolyn Katt-Washburne. "A Woman's Self-Help Program in Action". Social Policy, 6, No. 6 (1976).
- Gantt, Linda. "The Other Side of Therapy". American Journal of Art Therapy, 19, No. 1 (1979).
- How to Take Care of Each Other While We're Changing the World: Kinesis. Report on the Radical Therapy Conference, Feb. 1980.
- Katz, Alfred H., and Bender. "Self-Help and Mutual Aid - An Emerging Social Movement". Annual Review of Sociology, 7, (1976-1981).
- Klieber, Nancy. and Linda Light. "Caring for Ourselves: An Alternative Structure for Health Care". Report to National Health, Research and Development Project of Health and Welfare, Vancouver Women's

Collective, April 1978.

Krakauer, Alice. "A Woman's Body/Woman's Mind, A Good Therapist is Hard to Find". Ms, 1, No. 4.

Lévesque, Helen. "Le Mouvement d'auto-santé Miser sur l'Automne". La Gazette de Femmes, 3, No. 7.

Riessman, Frank. "How Does Self-Help Work". Social Policy, 7, No. 2 (1976).

Self-Help Groups: Types and Psychological Processes: Journal of Applied Behavioral Science. 12, No. 3 (1976).

Stark-Adamec, Connie. Graham, J. Martin. and Sandra W. Pyke. "Androgeny & Mental Health: The Need for a Critical Evaluation of the Theoretical Equation". International Journal of Women's Studies, 3, No. 5 (Sept./Oct. 1980).

The Dinner Party: Different Dynamics at Montreal and Toronto Exhibitions: Kinesis. July/Aug. 1982.

Watkins, Mary M. "Six Approaches to the Image in Art Therapy". American Journal of Art Therapy, Spring, 1981.