



National Library  
of Canada

Bibliothèque nationale  
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada  
K1A 0N4

## 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.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

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

## 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.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, tests publiés, etc.) ne sont pas microfilmés.

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

The Imaginal Experience Through Art  
as a Vehicle to Personal Meaning:  
A use of Jung's concept of amplification as seen through  
an art therapy student's exploration of  
personal transformation in her artwork

Liliane Aberman

A Thesis  
in  
the Department  
of  
Art Education  
and  
Art Therapy

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

March 1987

© Liliane Aberman, 1987

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-44242-5

## ABSTRACT

### The Imaginal Experience Through Art as a Vehicle to Personal Meaning:

A use of Jung's concept of amplification as seen through  
an art therapy student's exploration of  
personal transformation in her artwork

Liliane Aberman

The subject of this thesis is an exploration of a personal transformation process through an examination of the symbols arising in artwork. The symbols in the artwork are considered from the Jungian framework for individuation and from their relationship to the Feminine as a psychological principle. Symbolic meaning is amplified by a process of synthetic analysis, a Jungian method by which a personal symbol is compared to symbols from universal mythological and religious systems, so that the parameters of personal meaning are enlarged through analogy.

The artwork is analyzed both through its images and through its formal elements.

A correspondence in symbolic meaning is shown to exist between these two aspects of the artwork. Various considerations for therapy arise out of this exploration.

## TABLE OF CONTENTS

Introduction . . . . .	1
Chapter I . . . . .	10
Chapter II . . . . .	25
Chapter III . . . . .	31
Chapter IV . . . . .	40
Chapter V . . . . .	56
Chapter VI . . . . .	67
<hr/>	
Chapter VII . . . . .	88
Conclusion . . . . .	94
References . . . . .	104
Photographs . . . . .	107

## INTRODUCTION

The subject matter of this thesis is located in the province of psychic autobiography. In the tradition of Socrates' famous words "know thyself", I believe that the path to understanding others must first begin from a knowledge of oneself.

This thesis evolves from a description and analysis of personal artwork arising during an especially sensitive and critical time in my life.

In developing the material within this thesis, I have chosen to remain within a psychological, psychodynamic and Jungian framework. Using Jung's framework, I understand this period of time as one of individuation, a term used by Jung to "denote the process by which a person becomes a psychological 'individual', that is, a separate, indivisible unity or 'whole'" (Jung, 1980, p. 275). It describes a synthetic process of integration of conscious and unconscious in oneself.

I will concurrently analyze the symbols within the artwork as they relate to the Feminine principle. In the study of the individual, Erich Neumann has said that:

the investigation of the special character of the Feminine psyche is one of the most necessary and important tasks of depth psychology in its preoccupation with the creative health and development of the individual (1974, Preface).

The activation of the Feminine within the individual psyche when brought into balance with the Masculine mode of one's being in the world, leads to the development of psychic wholeness for the individual.

In this thesis I am interested in the possibility of recording these processes as they emanate from the unconscious, i.e. via the language of symbols.

The meaning of the symbols in the artwork will be analyzed by the Jungian method of comparative analogy. The meaning of the symbols will be approached and enlarged by comparing them to symbols arising in cultural symbolic systems especially those of an esoteric religious origin. The symbolic language of the unconscious defies the linear logic of the conscious mind and therefore requires special approaches to arrive at the essence of its meaning. I rely on Jung's theories of the collective unconscious and his approach to the amplification of symbols in using symbolic systems as reference points to enlarge personal meaning. By the method of comparative analogy, symbolic meaning transcends the purely personal and becomes connected to the universal.

The legitimacy of personal experience as an area for research in the human studies is supported by the work of Wilhelm Dilthey, a 19th century philosopher who has provided important concepts and methods for analyzing the human condition and redefining psychology as a human study. Some of the important ideas Dilthey developed - lived experience, acquired psychic nexus, understanding and description - give an orientation for the human studies that has bearing on this thesis. I present briefly the salient points from Dilthey's work to situate the reader in the epistemological theories in which this thesis is grounded.

Dilthey (1977/1927) has stated that "the method which permeates the human studies is that of understanding and interpretation... the

understanding of other persons and their expressions of life is based upon both the lived experience and understanding of oneself, and their continual interaction" (p. 123).

He advocated description and interpretation as the methods appropriate for clarifying understanding. Dilthey recognized that the totality of human behavior cannot be adequately understood by subjecting it to the atomistic approaches of experimental and explanative psychology, which he believed distort psychic life. A proper study of psychology must do justice to the fullness and continuity of experience. It cannot therefore be approached by the same methods existing in the natural sciences which operate from hypotheses based on a causal system of events.

In the introduction to the translated version of Wilhelm Dilthey's work Descriptive psychology and historical understanding (1977/1924/1927) Makkreel states that:

It is possible, according to Dilthey, to dispense with most psychological hypotheses about the association of representations because inner experience presents us with many unconnected phenomena which can only be related through the hypotheses of the natural sciences, psychology must consult the data of inner experience which are given as parts of a real continuum. This means that connectedness in psychic life does not need to be explained hypothetically, but can be directly experienced (p. 5).

Whereas hypotheses are the starting place for the natural sciences, they mark the end point for descriptive and analytic psychology.



Because psychic life can never be logically proved in the same way that hypotheses are constructed and proved in the natural sciences, intuition plays a legitimate role in the understanding of psychic events. Our lived experience, according to Dilthey, is real and may be understood intuitively. Our understanding of psychic life may proceed from the whole to the parts and need not be constructed part by part as is necessary in the study of nature. Understanding, however, is not "irrational or intuitive in a pejorative sense... (it is not) a mere product of feeling or empathy... understanding in appealing to all the powers of the psyche, does not overlook the intellectual processes" (Dilthey, 1977/1924/1927, p. 7).

Dilthey's psychology is concerned with the data of inner experience and particularly with lived experience. To apprehend inner experience we must rely on introspection. Lived experience on the other hand, contains an aspect of relationship between inner and outer. It may be described and interpreted from an observation of its expressions or objectifications which give to lived experience an "objective spirit". It is therefore less subjective and broader in scope than inner experience. Makkreel continues:

According to his final writings, most processes of understanding no longer begin with the psychological description of inner experience, but with the expressions or objectifications of experience - something outer given to the senses which we then probe for its possible inner experiential meaning (Dilthey, 1977/1924-27, p. 12).

Dilthey was particularly interested in the expressions arising out of the emotive or imaginative experience which may range from works of

artistic creation to facial expressions and body gestures. These he called "expressions of lived experience". Their distinguishing mark is that they express the "fullness of human life... the expression of lived experience can contain more of the psychic nexus than any introspection can reveal. It raises life out of depths which are unilluminated by consciousness" (Dilthey, 1977/1924-27, p. 15). In other words, this type of expression bypasses the purely rational conscious outlook and reveals something of the unconscious ground forming the individual's total psychic nexus.

The investigations of Freud and Jung have also affirmed that expressions may reveal more than was consciously intended by the individual or artist whose expression is being considered.

In this thesis I will describe and interpret personal artistic expressions and examine the psychological processes that are revealed through these.

Two methods of "higher understanding" that Dilthey proposes for arriving at the implicit meaning of expressions have bearing on this thesis. Makkreel discusses these. In the first, "we clarify the meaning of an expression and test its implications by relating it to other expressions". This method is comparable to Jung's method of synthetic analysis for approaching the multi-levels of meaning contained within a symbol.

In the second, "the task of deepening our understanding of an already meaningful objectification is achieved (by) more consciously relating expressions to a structural whole... determining how single expressions enrich each other to define a unity" (Dilthey, 1977/1924-77, p. 16).

In this thesis the structural whole is determined by the Jungian framework for individuation and by the theory of Masculine and Feminine principles as fundamental dualities within the psychic reality of the individual.

Jung's interpretation of the conditions that meaning rests upon are also relevant to this thesis and substantiate Dilthey's views. Jung considers that symbolic value is relative and dependent upon the attitude of the consciousness considering the meaningfulness of any particular event. Whether a thing transcends mere fact and therefore means more than is immediately apparent depends on

an attitude, a disposition, a willingness to be open to the possibility of a symbol (and) ... in effect, the attitude which makes the appreciation of a symbol possible is a conscious concern in the service of meaning as contrasted to consciousness in the service of facts (Phillipson, 1963, p. 67).

Jung, like Dilthey, gives to intuition a legitimate role in the understanding of psychic life.

This point of view like existential phenomenology recognizes the self-reflective capacity of mind, i.e. it sees mind as able to free consciousness from itself gaining the possibility of being at work while observing itself doing so. This method in philosophical analysis relates to psychological thinking in which consciousness reflects on its own unconscious sources in order to understand, thus enlarging the field of consciousness itself.

In this thesis I will look at my own artwork in order to examine the symbols in the images and uncover the psychological processes they

7

objectify. I will also look at the symbolic value contained within the formal elements of the artwork and their significance within this framework.

Both Freud and Jung have examined the symbolic value of their own expressions. Freud, the pioneer of modern psychology, relied on a description and interpretation of his own dreams to illustrate his psychological findings. His well known work, The Interpretation of Dreams (1954) is based upon the analysis of personal dreams.

Jung's theories of the collective unconscious were sparked by his own experience with the power of the archetypes recorded in his autobiographical work Memories, Dreams and Reflections (1965).

Marion Milner is a more recent writer and analyst who has taken the route of autobiographical research. In her book On Not Being Able to Paint (1979), Milner analyzes her own drawings, a series of spontaneously executed "free drawings", in psychoanalytic terms. Her investigation into the creative process stems from self-observation and self-expression. At the conclusion of her enquiry she arrives at the certainty that the creative process "does not work from purpose to deed... as a result of intellectual analysis but as something lived" (p. 145).

As a result of her enquiry she recognizes two different forms of thinking and knowing: the visual mode and the verbal mode. She acknowledges that the visual intuitive mode is a more global and comprehensive way of arriving at knowledge; a way of knowing that cannot be experienced through the abstractive process of logic. On this subject she says:

All this might be summed up by saying that the drawings were intuitive rather than logical reflections about living, they were attempts to express the wholeness of certain attitudes and experiences which logic and science, by their very nature, can never do; since logic is bound to abstract from whole experience and eliminate the totality of the particular and the personal (1979, p. 123). The verbal mode, however, is the tool by which we communicate ideas and make dialogue and argument with others a possibility.

The relationship between visual and verbal modes correspond to Dilthey's relationship between the expressions of lived experience and the understanding that must be applied to the experience in order to communicate it to others. Understanding of the expressions of lived experience although more intellectual in nature than the expressions themselves, does contain an aspect of intuition. This is the ability to perceive the psychic nexus reflected in the expression.

The relationship between visual and verbal modes of understanding is an essential aspect in the evolution of meaning in this thesis. This is the relationship between the experiential involvement in the art process and the subsequent amplification of the symbolic meaning through comparative analogy. Although a more intellectual process of arriving at meaning, amplification of the symbol is fundamentally an intuitive process.

Chapter I of this thesis will give background information on four symbolic systems I have chosen to amplify the meaning within the symbols in the artwork. These are the Tarot, Alchemy, Tantra and the early moon religions.

The second chapter will concentrate on theoretical information based on Jung's hypothesis for the totality of the psyche and the role of symbols in its basic functioning. Also included is an overview of Jung's theories for the function of the symbol in art.

The third chapter is devoted to a consideration of the nature of meaning that arises out of the process of art and symbol formation. Two kinds of meaning are considered; the meaning that grows out of the process of creative activity and the meaning that grows out of the amplification of the symbols within the artwork.

Chapter IV relates a documentation of a personal process of individuation. The artwork and the symbols that reflect this process are introduced and interpreted based upon Jung's concepts for individuation.

In the fifth chapter, the symbols are analyzed from the focus of their relationship to the Feminine principle.

Chapter VI examines the links between form and symbol in the created art object. The symbolic meanings that are inherent in the choice of technique and material as well as in the formal aspects of the artwork are considered.

The therapeutic implications that grow out of the material of this thesis are presented in the last chapter.

## CHAPTER I

The emergence of a specific archetype, that of the feminine, within a process of individuation is the subject of this thesis. The symbols that point to the emergence of this archetype will be traced through a series of drawings produced during a time span of seven years. A personal body of work will be examined by tracing its symbols and their correspondence to mythological and mystical symbolic systems. Meaning grows out of this correspondence, so that the personal becomes through analogy linked to the collective. The symbolic systems that I discuss here represent ancient repositories of mankind's psychic reality. Each has evolved images and ideas that point to mankind's inner journey of transformation, a journey Jung has called the individuation process. The orientation of this thesis is Jungian.

Aspects of this inner journey remain constant throughout history and across cultures. It is a journey where death, birth and rebirth are experienced as psychological realities. The goal of this transformative journey is the "inner marriage," a term referring to a new equilibrium achieved between the forces of maleness and femaleness within the individual.

The activation of the feminine principle within individuation is a necessary step in the constant evolution of an equilibrium between the masculine and feminine poles and the positive and negative aspects of each. The significance of this stage of growth will be discussed in Chapter IV.

In the long process of coming to understand my own imagery, I

spontaneously came across sources of information that in Jung's terms helped me to "dream the dream onwards." These are the symbolic systems of the Tarot, Alchemy, Tantra and the ancient religions of the moon. In researching these symbolic systems I became aware of the points of connection of these seemingly disparate systems both to each other and to the symbols within my own artwork. On the surface they appear very different in purpose and function, for example, the Tarot originated as a game, while Alchemy may have begun as an early form of chemistry. Tantra is a discipline that evolved out of orthodox Indian religious tradition, while the moon cults represent the earliest forms of religion ascribed to primitive man. However, although these systems arose among varied peoples in different circumstances, they are nevertheless linked by fundamental truths. At the center of each is the idea that reality is a unity; that a correspondence exists between inner and outer, between spirit and matter; and that the purpose of life is to attain a perfect synthesis of opposite and complementary energies symbolized by Male and Female.

Each of these systems has evolved imagery which expresses in symbolic terms the psychological and spiritual truths they embody. In this thesis I will be considering a selection of images from each of the four systems, choosing those images that most fully correspond to the symbols and formal elements within my own artwork.

I will proceed with a brief presentation of each of the four systems as a background to the material which will follow.

To begin with, the Tarot is a set of 78 playing cards, the origin of which is obscure. They were originally used for gambling and later on for divination. The cards are divided into two types, 56 make up the



minor arcana and 22 the major arcana. Each card depicts a scene that may be interpreted in psychological terms. The cards form a unit. The meaning of any individual card is not isolated from the meaning of the whole.

The 22 images of the major arcana especially may be looked upon as archetypes of human experience. The 22 cards may be seen as a symbolical journey of psychological transformation similar to the process of individuation as described by Jung. The Tarot, like other esoteric doctrines of unification, teaches that masculine and feminine qualities are part of both men and women. The Tarot represents a process in which unification comes through growth and increased awareness travelled step by step as depicted in the stages of the major arcana.

The imagery of the 22 cards of the major arcana may be divided into three areas of experience. These are: "consciousness, the outer concerns of life in society; subconscious, or the search inward to find out who we really are; and superconscious, the development of a spiritual awareness and a release of archetypal energy" (Pollack, 1980, p. 23). The first line of development is that of the ego, the individual learns to distinguish himself from the outer world. Individual personality becomes distinguished from the primary matrix of parents and society and develops a full understanding of the outer life of humanity. In the second line of development, the cards take us beyond the ego and the outer meaning of man's life, to find the inner self.

In the third, the line of development deals with the archetypal forces of existence and the integration of the dualities that underlie human experience.

The Tarot cards describe a process of development by presenting archetypes of experience in a step by step evolution. In life, however, these archetypes are never experienced in their pure form.

The cards I have chosen as most significant to this thesis are the High Priestess (Figure 1), the Devil (Figure 2), the Tower (Figure 3), and the World (Figure 4). These cards were chosen because they correspond to the symbols and formal elements within my own artwork as in the case of Figures 1, 3 and 4 or as in Figure 2, the Devil, the symbol corresponds not to a drawn image but to a visionary one which will be described in Chapter 4.

The High Priestess card belongs to the first line of development i.e., she belongs to the physical world in the sense that she represents one pole of the dualities that make up the "basic rhythm of the material world" (Pollack, 1980, p. 40). She represents darkness, passivity, the unconscious, and intuitions. She represents unactualized potential that needs to be manifested through the activation of consciousness and will. She is the archetype of the Feminine, while her polar opposite, symbolized in the Tarot by the Magician card, is the archetype of the Masculine. These two, the High Priestess and the Magician, are archetypal principles that pervade the whole deck.

At this first stage of development, the illusion is that these polar opposites are separate entities, split one from the other when in reality they need not be.

The next three cards, the Devil, the Tower and the World (Figure 4) belong to the third line of development. These cards "depict a confrontation and finally a unity with the great forces of life itself... [They represent a] descent into darkness, a liberation of light, and the return of that light to the sunlit world of consciousness" (Pollack, 1980,

p. 23). These words may also describe Jung's concept of the process of individuation.

At this stage, repressed energy is released, illusions are shattered and the opposites symbolized by the Magician and High Priestess are experienced in a new balance within the individual so that the ability to act in the world is joined by a sense of inner revelation symbolized by the World Dancer, the last card in the Major Arcana.

The Devil card represents the illusions in life that must be transcended. The illusions pertain to the belief that life is only a materialistic pursuit based on monetary, sexual and political concerns. The implication of this card is that the way to spirit leads through the 'dark' confrontation with the desires. Sexual and spiritual energy are one and the same force. Esther Pollack (1980) quotes Paul Douglas who has called this card the "dark side of the collective unconscious" (p. 104). The Devil card corresponds to Jung's concept of the Shadow, the dark side of human nature that must be confronted for growth to occur.

The Devil card also symbolizes the life energy locked up in the dark hidden areas of the self, which cannot be entered by ordinary means... The third line requires a complete release of unconscious energy... By embracing the Devil however... we set the psyche on a violent course leading to the explosion of the Tower. Jung described consciousness as a dam blocking free flow of the river of the unconscious... The Tower blows away the dam completely, releasing the locked up energy as a flood... [The card] usually refers to a period of violent upheaval (either literally or psychologically) (Pollack, 1980, pp. 104, 108, 109).

The World Dancer is the last card of the Major Arcana. Although the Dancer is pictured as female, the figure is, according to Pollack, hermaphroditic symbolizing the unity of masculine and feminine principles.

The second symbolic system, the early science of Alchemy, had as its object the transmutation of base metals into gold. This was its exoteric purpose but its esoteric *raison d'être* was hidden in its language and images. Klossowski de Rola (1973) describes Alchemy thus:

Much more than the art of turning base metals into gold, Alchemy is a system of cosmic symbolism which can best be understood as a means of achieving one-ness with the world. The alchemist learns how to create within a sealed vessel a model of the universe of human consciousness, in which the opposing complementary forces symbolized by Male and Female, Sulphur and Mercury, Earth and Air, Fire and Water attain perfect synthesis of which gold is the emblem (Cover):

Fundamental to Alchemical thought is the belief that there are precise correspondences between matter and spirit. The transmutative process of metals, although not the final end, was nevertheless an indispensable part of the Great Work, the *Magnum Opus* - a phrase adopted by Jung to describe the process of psychological transformation and unification that is the goal of the individuation process.

Jung believed alchemists projected the process of psychic integration unto their matter and consequently described an essentially psychological drama in terms of chemistry. The 'black' stage in alchemy represented the first act in the drama, when the alchemist

dared to confront the darker side of his own nature. The alchemical goal of creating the philosopher's stone represented the end of the process with the emergence of an integrated 'self' (Coudert, 1980, p. 151).

The term 'self' is one used by Jung to denote the totality of the psyche, the center of the individual, as distinguished from the 'ego' which constitutes only a small part of the total psyche. Coudert quotes Jung on the alchemical process of transformation:

The alchemist's endeavours to unite the opposites culminate in the 'chymical marriage', the supreme act of union in which the work reaches its consummation. After the hostility of the four elements has been overcome there still remains the last and most formidable opposition, which the alchemist expressed very aptly as the relationship between male and female (Coudert, p. 152).

The Prima Materia, over which the alchemists laboured, is in Jung's opinion the unconscious, 'the place of great terror'. The dangers and fears that the alchemists encountered in the process of transmutation of matter into spirit must refer, according to Jung, to the terrifying emotions which accompany an irruption of the unconscious into the consciousness that occurs during the process of individuation.

In Alchemical literature the Materia Prima (Figure 5) is said to have an imperfect body that must be purified by the preparation of the secret fire or First Agent. The Materia Prima is made into a 'compost' and then enclosed in a hermetically sealed vessel (Figure 6) or Philosophic Egg which is heated in a furnace.

In the Egg the two principles within the Materia Prima - one solar,

hot and male, known as sulphur, the other lunar, cold and female, known as mercury - interact (the process leads to a form of death) which is a separation... followed by a long process of decay which lasts until all is putrefied and the opposites dissolved in the liquid nigredo (or blackness) (Figure 7) the first sure sign that one is on the right path... The nigredo phase ends with the appearance on the surface of a starry aspect... the first degree of perfection nears completion when, from the mutual destruction of conjoint opposites, there appears the metallic, volatile humidity which is the mercury of the wise... The end of the 'second work' comes with the appearance of the whiteness, albedo. Once the whiteness is reached... it is only one step more until the Red King or Sulphur of the Wise appears out of the womb of his mother and sister, Isis or Mercury, Rosa Alba, the White Rose... The third work begins with the pomp of a royal wedding (Figure 8). The King is reunited in the Fire of Love (the salt or secret fire) with his blessed Queen... and from their reunion the ultimate perfection is affected and the Philosopher's Stone is born (Figure 9) (Klossowski de Rola, pp. 11 and 12).

According to Case (1975), the Prima Materia of the alchemists is also the First Mother or Virgin Diana (Figure 10), goddess of the crescent moon. She corresponds to the High Priestess of the Tarot who represents all the virgin goddesses of the ancient world. The High Priestess, whose title means literally "chief feminine elder" also corresponds to the Tantric female principle known as Prakriti, cosmic force of nature "the precosmic root-substance which is the substratum

beneath all the objective planes of existence" (p. 50).

Unlike the Tarot and Alchemy, the third symbolic system, Tantra, grew out of an established religious belief. Tantra is a discipline that arose out of ancient Indian tradition. The word Tantra indicates the expansion of knowledge towards realization.

Central to Tantra's teachings is the concept that reality is a unity, an indivisible whole. It is called Siva-Sakti, a term synonymous with male and female energy and cosmic-consciousness.

Tantrism is a system of 'the discovery of the mystery of woman'...

The female principle is considered to be essentially the kinetic aspect of consciousness... Tantra holds the concept of a composite female principle which, though running parallel to male, transcends it... Sakti's universal power is the prime mover and mother-womb of the recurring cycles of the universe, and as such, reflects the procreative powers of eternal substance. She also symbolizes total life-affirmation and is a source of all polarities, differentiation and distinction of elements... In the process of self-actualization, the highest goal identified with the arousal of the Kundalini is recognized as a microcosmic version of the feminine power of Sakti.

The objective world, with its infinite diversity, evolves out of the union of opposites, the male and female principles (Mookerjee & Khanna, 1977, pp. 16-17).

Tantra's aim is to realize this integrated wholeness of polarities through active contemplation. Tantric art is a quest for unity; a synthesis between the external world and the interior model. Because

Tantra is predominantly a way of knowledge and a way of life, art and ritual are intimately related. Through Tantric images, "reality is made visible and eventually apprehended... [Ritualized symbols] function as a psychic matrix which ultimately aids the initiate to illuminate himself... these forms become vehicles of self enlightenment" (Mookerjee & Khanna, 1977, p. 47).

Tantric art takes different forms; the yantras, like the verbal mantras as well as mandalas are used for meditative and ritual purposes. The yantras are geometric in form, and always abstract in nature (Figure 11). Their predominant formal elements are the point, line, circle, triangle, square and lotus symbol. "In Tantric abstraction, form is seen in the content of its origin and genesis, in terms of the basic impulse which has shaped it. In this way, for example, Tantra regards vibration as a primary cosmogenic element which gives rise to all structure and movement" (Mookerjee & Khanna, 1977, p. 51), i.e. if we could see behind the appearance of concrete reality, we would find a world made up of vibrational patterns.

Unlike the yantras, mandalas are iconographic in nature (Figure 12). Complex, intricate images representing the drama of deities within the cosmos are painted within the predominant shape of the circle enclosing a square. The circle... as the nuclear motif of the self (is) a vehicle for centering awareness" (Mookerjee & Khanna, 1977, p. 64). The forms and images of the Tantric mandala integrate the opposites in a harmonious balance analogous to the polarities within the cosmos, "earthly and ethereal, the kinetic and the static" (Mookerjee & Khanna, 1977, p. 64).



The symbols of Tantric art are also expressed in paintings that convey visually the inner structure of the "subtle" body (Figure 13). The term subtle body refers to the inner, non-material body, the ether-eal or spiritual rather than the physical, material, outer body. The structures of the various psychic centres in the subtle body are represented by the symbol of the lotus, a symbol denoting the "experience of the upward movement of energy in successive stages". The lotuses also known as chakras, are accompanied by the spiral, a symbol for the paths of the energy currents and the flow of energy.

Each successive chakra is pictured with a particular number of petals and has its corresponding color. For example, the first chakra which is the root chakra associated with physical experience is a red lotus of four petals, within it lies the dormant and coiled feminine energy, the Kundalini-Sakti. "The Kundalini is the microcosmic form of universal energy or, more simply, the vast storehouse of static, potential psychic energy which exists in latent form in every being" (Mookerjee & Khanna, 1977, p. 151).

Finally, the cosmogram is a pictorial model of the universe based on intuitive insight. Cosmograms are mostly mathematical configurations based on mathematical relationships. Sometimes they may include mythological symbols. For instance, the Cosmic Man Yantra (Figure 14) depicts with various figurative symbols, the ascending planes of experience within the body of a man. These suggest "the immense potentiality, no less than the size of the cosmos, contained within the body of man" (Mookerjee & Khanna, p. 71). The Cosmic Man Yantra, unlike most cosmograms which are outward directed and function like charts mapping

natural phenomena, is linked with the process of inner realization and in this respect it is closer to the psychograms (the yantras and mandalas). I will refer once again to Tantric art forms and to the Cosmic Man Yantra in Chapter 6 of this thesis when I discuss the formal elements within my own artwork.

Finally, I will turn to a look at primitive beliefs concerning the power and influence of the moon. In early religions, the moon, deified as a goddess, was worshipped to ensure a woman's fertility as well as the fertility of fields and crops. "The moon, first as an influence of fertility and later as a deity, has been considered throughout the ages to be in a peculiar relation to women" (Harding, 1976, p. 20).

In Women's Mysteries, (1976), Harding relates that a widespread number of peoples believed that the moon goddess watched over women and over all activity that was the dominion of women. The myths and customs that surrounded the moon cults were not meant to exalt any particular woman or women in general, they were rather an expression of reverence towards feminineness itself or in other terms towards the feminine principle. In the worship of the moon or feminine principle, early man recognized the

unseen powers of the spirit world... the creative and fecund powers of nature and of the wisdom that lies inherent in instinct and at-one-ness with natural law. (The rituals that grew out of the moon religions) aimed to put man into a right relation to a power recognized as being beyond human control (Harding, 1976, pp. 20 & 23).

Moon Goddess imagery in the form of engraved pictograms and carved stone images has been found in a diversity of cultures.

The ancient Greeks, Egyptians and Assyrians are some of the peoples

who have represented the moon deity with various symbols. The cone or pillar of stone was one of the earliest representations of the moon goddess (Figure 15). The stone gradually evolved to take on human characteristics and become the image of the deity herself. A later emblem of the moon is the wooden pillar or tree (Figure 16). This is the sacred moon tree sometimes pictured with fruits, or with the crescent moon or moon god in its branches or it is found attended by animals. The fruit of the moon tree, which may be the god himself seated on his throne, was believed to be the source of immortality, of secret knowledge and of inspiration. The animals attending the moon tree symbolize the animal nature of the female goddess, both in her wild, rapacious aspect and in her maternal, nurturing instinct.

Other aspects of the feminine nature of the moon goddess are represented in myth and religious imagery by winged creatures, especially doves, and by the serpent.

The light of the moon which shines from heaven above and brings enlightenment and wisdom to the earth is frequently personified and represented by a bird, usually a dove. The Sophia, the Holy wisdom of the Gnostics, is, in fact, the light of the Heavenly Mother and is equated to the Holy Dove of the Spirit. For to the Gnostics the Holy Spirit is feminine, is indeed the feminine essence, the Eros (Harding, 1976, p. 52).

The serpent has been closely associated with the moon. Both have been credited with the power of self renewal and immortality. In addition, snakes live in subterranean regions which to the ancients was the underworld, secret and mysterious as the moon in its dark phase. "The

divinities of the moon can appear, as can all underworld deities, in the form of snakes" (Harding, p. 53). The third role played by the snake in the worship of the Moon Goddess is, in its connection with the image of the Phallus. "A mystical union with a snake probably formed the central ritual of the Eleusinian mysteries of the Great Mother" (Harding, 1976, p. 54).

The undulating body of the snake visually and symbolically resembles the Tantric Kundalini-Sakti, the coiled feminine energy which has the potential of rising and awakening dormant psychic energy the first level of which is the energizing of the physical, sexual body. This symbol will be discussed again in a later chapter in connection to my own drawings.

In the shift from the early religions of the moon to the later worship of the sun or masculine principle, there resulted a shift of emphasis on values, so that in our society today what predominates are still the masculine oriented values in which man's ability to use his intellect, to impose order and to overcome nature to the fulfilling of man's ends are more highly regarded than those values associated with the feminine principle. The masculine and feminine principle function in both men and women, however the orientation of these principles in male and female is different.

I will discuss these principles more fully in a later chapter. Suffice it to say here that the imbalance in our society in favor of the values associated with the masculine principle have created for women the need to reorient herself to the feminine principle in order to feel at one with herself.

I have briefly presented the four symbolic systems that will be referred to in the process of amplifying the meaning of the symbols within my own imagery. Although these systems were not consciously chosen and the connections occurred intuitively, the possibility of finding a relationship between my own symbols and those arising in a larger context, was the factor that gave shape and substance to a personal symbolic journey.

The following chapter will give an orientation to Jung's theories concerning the functioning of the psyche and the role of symbol formation within that process.

## CHAPTER II —

### The Symbol in Artwork

Jung's most basic hypothesis for the psyche is that it is a pattern of wholeness that can only be described symbolically. Through the use of symbols we can begin to understand and make use of the non-rational and intuitive realms of functioning. Jung's approach includes and relies upon the intuitive and emotional faculties as a more complete way of understanding the human psyche than strictly through the rational faculties. Intuition and emotion and the capacity to apperceive and create by way of symbols are basic modes of functioning, no less than sense organs and thinking. The image is our basic, original unit of mental functioning out of which our concepts are fashioned through abstraction. The development of consciousness therefore, although a vital and indispensable part of our psychic development is a relatively minor part of our total psychic functioning. The price of this abstracting process is a loss of emotional connectedness. "Images, on the other hand, constellate emotional and imaginative qualities and thus reconstitute a connection which the abstractive process has severed" (Whitmont, 1978, p. 29). A natural development of the psyche which occurs usually in the second half of life is the symbolic mode of comprehension. This involves a novel means of perception, an integration of the images of the external world with those of inner reality.

The emergence of images from the depths of the psyche complements the exclusively rational standpoint of the abstracting consciousness by raising themes and subject matter which the conscious mind has

disregarded and in a way, through images rather than concepts, that attempts to reconnect us with a mode of experiencing from which we have become separated.

The symbolic mode is also the active element in the formation of recurrent mythological images, "an approach to reality, especially to psychic or transpersonal or cosmic reality which concedes our inability to know this reality in intellectual terms" (Whitmont, 1978, p. 34). Dream, fantasy and artistic expression that is not contrived, (i.e., the symbols within artistic expression that arise spontaneously and are not manufactured consciously for the purpose of conveying a message), is an expression of an involuntary, unconscious psychic process beyond the control of the conscious mind. These compensate the one-sidedness of the conscious view and relate a message which is in need of being known. Jung formulated his theory of the collective unconscious to account for those psychic expressions that cannot be reduced to the purely personal subjective unconscious but rather emanate from a transpersonal or objective psyche. In Jungian theory, the truly symbolic is not reducible to the personal unconscious. It is an expression of the collective unconscious and represents "...the best possible expression of a complex fact not yet clearly grasped by consciousness," which is nevertheless experienced as existing. The collective unconscious is the source of genuine symbols "the spontaneous source of images, of which an individual has had no previous conscious knowledge." It is "not a question of inherited ideas but of an inborn disposition to produce parallel images, or rather identical psychic structures common to all men." These Jung called the archetypes of the collective unconscious of which symbols are the

objectified effects. Because symbols express what is "relatively unknown," we must be wary of pretending to be able to explain what they are in any fixed form. We can arrive at levels of meaning for the symbols through amplification and analogy, but we cannot reduce the meaning of the symbol to any one explanation. The emergence of the symbol in the psyche produces a compelling effect on consciousness. According to Jung, one of the functions of symbols is to make possible "transitions to new activities" (Phillipson, 1963, p. 64). This is the synthesizing function of symbols capable of uniting opposites by which conflict between consciousness and the unconscious is reconciled and transcended.

Where a transcending symbol emerges for the individual "his personal process of individuation can be said to progress" (Phillipson, 1963, p. 65). In Jung's words, "The meaning and purpose of the process is the realization, in all its aspects, of the personality originally hidden away in the embryonic germ-plasm; the production and unfolding of the original, potential wholeness..." (Phillipson, 1963, p. 53).

In light of the above, the quality of futurity or prospective significance of the symbol is its' most important feature, the indication of what ought to become. The symbols anticipate tendencies for future development. They are not analogous to the actualization of that tendency.

I now turn to look at Jung's views of the function of the symbol in art. In his analysis of artwork, Jung differentiates between two modes of artistic creation, one he calls psychological and the other visionary. Into the psychological mode falls all work in which the subject matter is drawn from man's conscious and feeling life. The artwork



within this class is given the term psychological because it remains within the boundaries of the understandable. The artist working in this mode sees his material as being entirely subject to his artistic purpose. In total contrast, the work arising out of the visionary mode is felt as reaching beyond man's conscious domain. The material is not familiar. It arises out of the "timeless depths," "a primordial experience which surpasses man's understanding..." (Phillipson, 1963, p. 106). The artist creating in this mode feels that the work has a force and life of its own imposing itself upon him. The work cannot be manufactured by the conscious wish of the artist. The experience for the artist is one of feeling that the work is both greater than himself and yet at the same time most truly revealing of his innermost nature. It is both foreign and true. In its simplest sense, because the distinctions are never absolute, we can understand a work done in the psychological mode as "meaning no more than it obviously says," while those in the visionary mode are felt as having "symbolic value."

Phillipson (1963) discusses Jung's approach to the symbol in art: "Consequently, for Jung, the essence of the problem concerning the psychological meaning of art-works in the Visionary Mode is focused on the nature of symbolism". And he quotes from Jung: "the creative process, insofar as we are able to follow it at all, consists in an unconscious animation of the archetype, and in a development and shaping of this image till the work is completed" (p. 123). The archetype, Jung explains is essentially a primordial image, a mythological figure that is repeated in the course of history wherever imagination in creative pursuits is given free expression. These images are, according to Jung,

"the psychic residue of numberless experiences of the same type. They depict millions of individual experiences in the average, presenting a kind of picture of the psychic life distributed and projected into the manifold shapes of the mythological pandemonium" and he continues the essence of the vision, "cannot have had its sources in any experience of the external world. It is rather a symbol that stands for a psychic happening; it covers an experience of the inner world" (Phillipson, 1963, pp. 123-124).

Jung's theory of psychology does not pretend or attempt to "explain away" works of art in the Visionary Mode. "Symbols are not 'explained away, by tracing them to sources in archetypes of the collective unconscious, for the simple reason that the archetypes are not 'better known'" (Phillipson, 1963, pp. 124-125).

Jung sees the psychic significance of the visionary work of art as having a compensatory function, i.e. it compensates for a one-sided or unbalanced conscious attitude of the society from which it springs.

This work is not consciously manufactured or decided upon by the artist.

Phillipson paraphrasing Jung states that,

Jung believes symbolic art-work serves the same purpose for a society that an individual symbolic experience serves for a patient in therapy. Insofar as it does compensate for a social-historical oneness it is, also a 'reconciling factor' and possesses, potentially, 'transcending power'. Whereas, in the individual it represents or adumbrates 'a line for future development' - the socially significant symbol (fortells) 'changes in the conscious outlook of (its) time'" (Phillipson, 1963, pp. 127-128).

Jung's approach to the elucidation of meaning of the symbol within the visionary work of art is the same as his method of amplification in his work with the symbols of the individual in therapy, i.e., he turns to works of mythology or to occult and mystical symbolic systems, that are expressions of the collective unconscious of man and are sources that may be used as material for comparison and give a sense of the essence of meaning underlying the symbol.

Jung's theories concerning the role of symbol formation as a basic mode of psychic functioning have been summarized in this chapter. Briefly, symbols have been presented as the mode by which we can begin to understand the non-rational, intuitive and emotional faculties which form a large part of our total psychic functioning. The function of the symbol in the psyche is its synthesizing capacity which makes possible the reconciliation of conflict between conscious and unconscious within the individual. Symbols are therefore a central aspect of the individuation process which is described as a process of integration of conscious and unconscious.

I have included Jung's categories for analyzing the nature of a work of art, the psychological and the visionary, as useful for the analysis of the process involved in creating my own artwork. The artwork presented will be discussed from this point of reference as a way of differentiating the processes involved in making art at different stages of the individuation process.

The analysis of the symbols within the artwork that will follow in Chapters IV and V supports Jung's theory that the creative process is a development and shaping of an unconscious archetypal image.

The next chapter will focus on the development of meaning within the art experience.

### CHAPTER III

Two avenues to meaning arise out of the process of art and symbol formation. The first grows out of the process of creative activity itself; the second grows out of the amplification of the symbols within the images of the artwork.

The art process has its own language. Through the act of creation, the individual artist achieves a certain form of knowledge. The "knowledge" is experiential, not verbal. It comes from the direct experience through the body of the materials, the body's movement and the reciprocal movement between created form and the response of the artist to that form. Amplification, on the other hand, is a more intellectual process of arriving at "knowing."

Amplification is a method of synthetic analysis that permits a fluid interpretation of archetypal forms, not by explaining the symbol away in a reductive or limiting sense, but through successive analogies so that possibilities for meaning are arrived at.

Mary Watkins (1976) has described the effect of amplification on the imaginal:

Amplification can teach us how to imagine from the specific to the general and back again. By leading us among the members of a family of images we gain familiarity with their ways and importance.

Amplification, by using images to learn about images, allows us to draw closer to the imaginal without leaving it (p. 138).

It is important to remember that we can never arrive at what the symbol is. All we can do is begin a "journey from the symbol to the thing

symbolized... The image is a vehicle in that we can move in it, but its space has no terminus... only unending depth" (Watkins, 1976, p. 13).

And Phillipson (1963) in quoting Jung, states that by amplification that which begins as "pure phenomena (i.e. art) becomes something that in association with other phenomena has meaning" (p. 101). In the work presented, the symbols gather meaning as they become associated intuitively to symbols belonging to larger systems of thought and image. If the intuitive association feels right, the symbol is carried forward, intensifies and becomes a part of inner experience.

By the method of amplification, the original symbol becomes enriched by being associated with symbols of other symbolic systems. This process leads to the individual feeling connected to the wider heritage of man and to experiencing more meaning in his life. Although there is no rational way to prove the validity of these interpretations and associations, the increased intensity of life they effect in the individual becomes the gage by which the interpretation is accepted.

Jung states that the uninterpreted symbol remains an uncomprehended event. This statement I believe is only partially true. The non-verbal experience of the symbol through the art process remains a reality that is genuine and imparts a knowledge at a non-verbal feeling level activating its influence within the individual. If the symbol should later be experienced through amplification, it will amount to an increase in the meaningfulness of that symbol for the individual - but the meaning will be of a different nature than that first experienced. The meaning will be more intellectual unlike the first experiencing of the symbol through the body.

I will approach meaning in the art process by comparing the different approaches taken towards the etchings and the pastels presented in Chapters IV and V of this thesis. Throughout the etchings, the focus remained on product while in the execution of the pastels process was felt to be most important. By process, I mean that I was most concerned with allowing for freedom and spontaneity of expression unhampered by aesthetic concerns. However, it must be understood that the line between concern over product or process cannot be drawn absolutely. The emphasis was different in each case. The difference between these two approaches was in the immediacy and intensity of meaning engendered by each. The making of the etchings did not share the sense of the visionary that was the lived sensation of the pastels.

The approach to the etchings may be compared to Jung's psychological mode where the artist's view of his material is that it is "only material and entirely subject to his artistic purpose." While with the pastels, the feeling is not one of control over the work as much as one of being moved by a creative process that is felt as an autonomous force imposing its forms upon the artist. Like the work in Jung's visionary category, the pastels were felt to be at once true expressions of the self, and also greater than the self. Although the symbols in both cases were arrived at intuitively, the etchings unlike the pastels were thought out and planned before execution.

The pastels grew out of several avenues. To begin with, feelings inspired and became translated into lines and colors. At the same time, the physical sensation of making a line created new feelings and awakened thoughts which fed back into the creative process enlarging it. Thus the pastels grew out of dialectical process between the effect of

drawn line and bodily response. Here I mean the body incorporating the physical as well as the emotional and the intuitive in their capacity to be felt as sensations in the body.

To ensure spontaneity and to minimize the importance of product, the least precious quality paper was chosen for the first drawings. As the capacity to let go and plunge into the work grew, the choice of better papers became possible without being hampered by the feeling of not being "good enough" or by the fear that the paper would be wasted. Music was used in many of the pastels to bypass thought and facilitate immediate felt expression.

Unlike the etchings which were developed as separate individual works, the 14 pastels grew one from the other to form an organic whole. Each completed drawing stirred new feelings which became the starting point for the next. The 14 pastels are an indivisible whole that has remained unique in my art experience. While the etchings acquired most meaning with the later act of amplification, the experience of meaning with the pastels was immediate, linked to the act of drawing. Meaning in drawing was experienced as a flow connecting the body, emotions and intuitions. There was at the same time the feeling of connection to a force outside of and bigger than the self which may be likened to a sense of being guided.

The resulting differences are not so much in the symbol content but more in the way I allowed myself to be involved with the process of making these images. Mary Watkins differentiates between different ways of ego involvement that in turn constitute different kinds of imagining. In the case of the etchings, the ego is the ego of every day consciousness.

It remains outside the imaginal scene, judging, measuring, controlling. The ego believes it is merely creating the images itself. The ego believes itself to be in charge of the entire creative process and thus meaning is limited by this belief. In the case of the pastels, the ego is in the imaginal scene as a participating awareness, actively remaining open and receptive to all sensations. Thus the ego is responsible for noting and for allowing the movements that come into the body. It is not as in the etchings, a self-aware controlling agency hindering the free movement of the imagination by its critical judgements.

Knowing through the art experience therefore is different in each case. The experiential knowing through the body was blocked in the process of making the etchings because the kind of ego involved was different from that active in the pastels.

This experience may be compared to that of a waking dream. A waking dream is described as "not just an experience of a dream-like character received while awake, but an experience of the imagination undertaken with a certain quality or attitude of awareness" (Watkins, 1976, p. 31).

In a waking dream the imaginal is entered into and the symbol is allowed to develop, grow and change without attempting to peg it through analysis into preconceived categories of meaning. It is a form of "disciplined-dreaming" in which a certain sense of control by the ego is sacrificed, i.e. what seems to be a sense of control.

In a sense we gain actual control through the crystallization of our awareness, and yet it is not control in the sense of authority to be exercised over anything. If we try to use it in that way, in



that moment the ego reverts to its initial state, becoming absorbed in the effort of control (Watkins, 1976, p. 21).

These words suitably describe the difference over the type of control exerted by the ego in the cases of etchings and pastels. A self-absorbed form of control by the ego was suspended with the pastels and replaced by an open, receptive attitude to the flux of sensations in the moment. It is a process by which the conscious awareness turns "willingly to the unconscious while awake." Jung has called it active imagination. Through this method one allows oneself to participate with the images of the unconscious and to allow the unconscious to reveal itself.

In my own experience I travelled in the imaginal by remaining open to the stirrings each drawing created within me. The drawings in response to felt sensations and urges change in form from linear to large flat color areas, and to vibrating fields of color. They also change from abstract to representational. Symbols become more apparent and recognizable as the series progresses. For instance, the lines I call psychic tree in the first drawings, take on volume and shape, and by the last drawing are recognizable as a tree trunk. It is as if the image developed itself as it passed through the series. The symbols that arise are not chosen arbitrarily. They are all a response to a felt need, mostly they are a response to a movement within the gut. This relationship, between gut feeling and objectified form is seen in pastel Figure 17, which feels very much like an X ray of a gut and again in Figure 18, where the rose motif also suggests the inner workings of the heart. In this series, the imaginal may be said to arise out of the

body. The body is the center which receives and transmits the multitude of sensations, feelings and intuitions from the outside and from the unconscious and the ego is the conscious awareness participating and collaborating with this center. For example, Figure 19 and Figure 20 were drawn in response to a need for expressing the sensation of vibrations. The subject of vibrations was discussed in relation to Tantric art in Chapter I.

When the etchings were produced, I was not in touch with my body in this way. I was often too critical and at odds with myself to remain in tune with the creative process with the intensity experienced in the drawing series. Nevertheless, the etchings are a reflection of an ongoing psychic process I was not yet conscious of. Yet it seems that I arrived at these symbols through a completely different avenue than with the pastels.

It was not a question of an immediate communion between felt sensation in the body and the act of expressing these through drawing. Decisions with the etchings occurred mainly it seems, in the head.

I would decide on an image, not knowing what led me to that image and then I set out to plan what I considered to be an aesthetically pleasing combination of formal elements. I was not usually satisfied or accepting of the results. This is the paradox - although I invested myself in creating a product, I usually rejected that product and it lost its meaning once the work was completed.

The rejected product is a reflection of the rejected self, controlled and judged by the negative animus. With the pastels, the opposite is true. The product was not approached from the perspective

of making art and therefore the critical, judgemental faculty was suspended and a new experience was permitted. In drawing the pastels, I was not invested in creating a work of art.

I was involved, rather, in the process not the product; driven by a feeling more than anything rational or cognitive. The work from this episode became very meaningful on more than one level: the immediate emotional response; the mystical sense of connection that characterized this creative experience; the visual and artistic document of an internal process that is embodied in this series; and the later experience of meaningful connection to a universal symbolic dimension growing out of the amplification of the symbols.

In conclusion, I have discussed two avenues concerning knowing and meaning. The first is the direct experience that may arise out of the immediacy of the act of drawing. This experience seems to be linked to a more spontaneous, interior listening and receptive attitude in drawing, than to one in which a self-absorbed, ego control over the work exists. It is a poetic joining up of feeling and knowing.

The second is knowing and meaning that grows out of the more intellectual act of amplification. This kind of intellectual understanding is grounded in the intuitive image which as Milner (1979) has stated is "the bridge between lived experience and logical thought" (p. 124). Amplification of a symbol is an intuitive connection of inner events; the beginning of understanding of one's psychic reality. Understanding of psychic life as Wilhelm Dilthey observed and as discussed in the introduction to this thesis, begins with an intuitive grasp of the psychic nexus. Understanding is deepened by an analysis of psychic events ef-

fectured through an examination of one's expressions and objectifications.

Amplification of the symbols deepened their meaning and broadened their scope, so that the earlier experience of meaning that occurred during the act of drawing the pastels was enriched.

These thoughts lead me to consider that the creative art experience (especially when the ego is non-controlling) and the act of amplification are complementary avenues to knowing. They build one on the other in the development of understanding. In the first, there is an intuitive and experiential non-verbal understanding through the sensations of the body. In the second, there is intuition joined by the intellect which makes connections and examines the knowledge acquired, adding a verbal element to the original non-verbal experience. This secondary elaboration of meaning permits knowledge to be communicated to others.

I now proceed with an examination of the symbols in the artwork and the amplification of their meaning through comparison with symbols arising in those symbolic systems I have described in Chapter I. -

## CHAPTER IV

A personal process of individuation as reflected in a series of images that were produced over a time span of approximately seven years, is documented in this chapter. The symbols that chart the course of individuation appear to be of a timeless nature. In Jung's terminology they are archetypal symbols and are born out of the collective unconscious. They unite man in a common psychic heritage, a shared spiritual reality. Awareness of one's individual symbolic process and the wealth of meaning contained therein is a way of arriving at a wider understanding of man's shared psychic reality.

I became aware of the phenomenon of individuation and of the collective unconscious several years ago through my readings of Jung and related authors. Jung, on describing this process, writes that "Individuation means becoming a single, homogeneous being, and, insofar as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's self. We could therefore translate individuation as ... 'self-realization'" (Singer, 1973, p. 159). It means the integration of the unrealized aspects of the personality into the unifying center, the 'self'. This process implies that

Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too - as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be. It is the old game of hammer and anvil: between them the patient iron is forged into an undestructible whole, an "individual" (Jung, 1980, p. 288).

The personal transformation process I compare to Jung's concept of individuation will be charted through the symbols arising in artwork over a period of seven years. Descriptions of dreams and visions will be included, where necessary, to understand the gestalt of the symbol pattern.

The artwork considered may be analyzed to some extent according to Jung's classifications of psychological and visionary art. The distinctions, however, are not absolute. The distinctions occur foremost in the subjective experience of the process involved in creating these works.

The work is divided into three groups. In each there is a different degree of manipulation of material and techniques. The symbolic content, however, is spontaneous, not contrived or understood prior to the act of creation.

The work of the first group comprises etchings and photoetchings. There is a high degree of control of material and technique in order to achieve a desired aesthetic effect.

In the second group I include five watercolors and four doodle drawings. The second group I consider to be intermediary between the control required in the etchings and the spontaneity achieved in the pastels of the last group. Material and technique are more direct than that of the etchings.

The third group is made up of a series of 14 pastel drawings. During the execution of these drawings, the primary objective was to suspend any concern over product. The intent was to remain as spontaneous as possible. Material and technique permit the highest degree of immediacy between feeling and expression. The experience that arose out of these drawings was as Jung describes as if the work had a life force

of its own over and above personal will. At the same time the work was felt to be highly connected to me in a way that had not occurred with the more controlled work of the first group.

While all three groups have symbolic value, the intent at the outset was different. The etchings and watercolors were created with the focus on achieving an acceptable aesthetic product. The unconscious expressed itself in symbols in spite of what I actually thought the work represented at the time. The doodles were just doodles. There was no intent behind them. They simply emerged. The pastels were executed with the focus on process. The intent was to allow unpremeditated free expression to happen thus permitting the free expression of the unconscious.

In the artwork that will be described, a purely reductive interpretation of the imagery to the personal unconscious is possible. By reductive I mean that the artwork is interpreted to mean nothing but an expression of the personal unconscious or of the individual's particular neurosis. The reductive technique of analyzing a work of art reduces the total meaning of the work to the individual artist's psychology.

However, in limiting the symbols to a reductive analysis, the larger part of the meaning of the symbols and the potential for growth and development they intimate would be lost. Finding the universal component in this artwork is possible by looking at the symbol through the method of amplification. In this way the symbols not only point backwards to personal history, they also point towards the future to potential transformations of the personality.

I think of the symbolic journey within this process of individu-

ation as occurring in two stages. The first stage is a time of dawning awareness of the opposites that underlie all material manifestations as well as of an emerging awareness of the phenomenon of the unconscious and its power over conscious life. The second stage is a time of awakening energy and the beginning of a reconciliation of the dualities as symbolized by male and female.

The first etchings and watercolors reflect through their symbols the passage from a state of sleep or incubation to one of awakening, that suggests the development of an awareness of the unconscious as it becomes integrated into consciousness. The pastels reflect an intensification of this process through the increased energy evident in the work and through the symbols that suggest a unification of the opposites.

I mark the beginning of this journey as occurring 10 years ago. I was involved in printmaking then, and at this time I experienced a void in my work which I felt stemmed from not having a personal symbol.

I felt that the work I produced did not have any particular significance or connection to me. The void I felt within me was projected into my perception of the work. This was a vague feeling. I did not understand what prompted the need for a symbol, yet the symbol was already in the work, unrecognized.

The true symbol has been described as a conveyor of meaning, as the expression of an intuitive idea that cannot yet be formulated in any other or better way... With the birth of the symbol, the regression of the libido into the unconscious ceases. Regression changes into progression, blockage gives way to flowing and the pull of the primordial abyss is broken (Jacobi, 1974, pp. 89, 99).



These quotes from Jung seem to be especially suitable to describe the onset of this process.

The artwork I first associate with this process consists of three etchings. In all three, the subject is that of a woman within a containing form. In the first etching (Figure 21), the woman is asleep in a cave. The cave is like a womb, a protection for the germ seed of the personality that is to develop.

In the second etching (Figure 22), the woman is contained within a transparent glass bubble. She is awake and sitting in a lotus position while water is rising all around her. This second image unites several feeling experiences within itself and suggests both positive and negative aspects of the personality. The rising water was drawn with the intent of expressing the frightening nightmares of being drowned that had recurred for years. Water is the commonest symbol for the unconscious. These dreams may be understood as a symbol of the need for the conscious personality to heed the prompting of the unconscious. The dreams suggest an imbalance that threatened to engulf and destroy personal well being. The figure is in a sitting position while her life is being threatened by the rising waters. This situation suggests a morbid, passive attitude to life, the inability to act.

The glass bubble enclosing the figure was characteristic of a very real, almost tactile impression I experienced for several months before the onset of crisis. The feeling of being enclosed in a glass bubble had felt idyllic, a feeling of being afloat, encapsulated and detached from the world, a self chosen prison that was not yet uncomfortable. These are the elements that constituted my reality before the outbreak

of crisis: deeply felt anxiety, extreme passivity, and detachment from life.

In the third etching (Figure 23), the image once again is of a woman asleep. In this image she is no longer in a cave, but in an egg form. The egg is a universal symbol for the beginning of life. Within it germination occurs.

These three etchings may be seen as mirrors of the psyche's actual condition but they are also more than this. Through analogy with other symbolic systems, the symbols presented in these etchings yield other meanings and suggest future possibilities.

The cave that enfold~~s~~ the woman in the first etching is a variant of the central symbolism of the archetypal feminine. "... in returning to the Mother vessel... rebirth can occur through sleep in the nocturnal cave" (Neumann, 1974, p. 292). This image is not only a view of the present situation, through the combination of symbols and forms, the teleological direction is suggested.

In the second etching, the form of the drawing is basically a circle within a square. This is the traditional form of the mandala, defined as a protective circle within which transformation occurs. As I mentioned earlier, the figure sits in a lotus or Buddha position on the bed. Jung cites mandalas as being "birth-places, vessels of birth in the most literal sense, lotus-flowers in which a Buddha comes to life" (Jung, 1980, p. 130). Within these two configurations, the mandala and the lotus position, lies the key to future possibilities.

The egg in mythologies is the archetypal symbol of world creation. It contains the opposites within itself. It is thus a symbol of whole-

ness and potential. The opposites are contained in the egg in their uncombined form. Their interaction is the beginning of all things. The egg is the symbol of the goal of the process of individuation, "the archetype of emergence" (Pollack, 1980, p. 125). These three etchings represent containing vessels of different sorts. The work that follows is about the process of emergence from the vessel.

In alchemy, the sealed vessel contains the spirit that must undergo transformation (Figure 24). The glass vessel containing Mercurius is a symbol of spirit imprisoned in matter. The significance of the sealed vessel "is comparable psychologically to a basic attitude of introversion which acts as a container for the transformation of attitudes and emotions" (Von Franz, 1980, p. 86).

The symbol of the sealed vessel recurs in a later etching called Fat Man in a Bottle (Figure 25). I associate this image with the alchemical concept of Mercurius (the fat man) as spirit, entrapped in matter, the vessel. In Jungian terms, the Fat man is the animus, a projection of the imprisoned spirit. The animus is at once imprisoned and imprisoning, awaiting the development of consciousness to gradually bring liberation. The animus represents the archetypal image of the masculine in its most general form as it exists in women. Woman's unconscious therefore has a masculine imprint. In its negative character the animus has a rigid, controlling, demanding influence over the woman. As long as the animus is not integrated into the personality, projections distorting the view of other's reality occur. Through integration, projection stops and "the animus gives to woman's consciousness a capacity for reflection, deliberation and self-knowledge" (Whitmont, 1978, p. 206).

The need for transformation of the animus was intimated as well through dreams. I will report only one, the very first. This dream was one of many forms undergoing multiple transformations. The last of these, was the flowing sensuous image of a Geisha girl. I awoke with the impression that the Geisha was my husband. Because of other dreams in which my husband appears, I understand that in these cases he becomes a symbol for the animus. The Geisha represents a way of being, radically opposite to the routinized, mechanical, almost strangled person I had become. The dream language seems to say that the inner masculine partner may be transformed. The sensuous dream image I believe compensated for a too pragmatic, overly rational outlook to living. This rigid stance was an acquired playing out of expectations of what one should be like in the world rather than an attitude to living that was natural to me. I will return to the Geisha in the next chapter when I discuss the feminine principle at greater length.

Projections of ones "dark" or "shadow" side, to use Jung's terminology for rejected negative elements, can be a long and difficult process. In alchemy it is described as "the torture of fire, because when the flow of intensity of the psychological processes becomes concentrated [projection having been stopped] one is roasted, roasted in what one is" (Von Franz, 1980, p. 87).

Several years after Fat Man in a Bottle was created, when psychological processes were most intense and painful, I painted an image of a head on fire, with naked bodies rising out of the flames. It was the objectification of a frightening dream. The feeling of extreme ugliness personified as creatures leaving my body through my head was one of

defilement and horror verging on madness. The alchemical image (Figure 26) of this process both visual and verbal, is very similar to the painting of the dream (please refer to Figure 40). In both, naked bodies are depicted among flames. The alchemical significance of the image is: "Releasing the spiritus from the heated prima materia: a projected image of what happens psychologically in the unconscious assimilation of activated unconscious contents" (Von Franz, 1980, p. 37). Jung speaks of the confrontation with the shadow as a necessary step towards individuation. The confrontation with the shadow is a "test of courage" because it means that projection of unpleasant things must be stopped and these darker and rejected aspects of the personality must be looked at, recognized as one's own. Sometimes aspects of the shadow that have been rejected may actually be positive sources towards wholeness and then it is necessary "to live out something that seems dark but actually may not be."

The watercolor may also be compared to the Tarot symbol of the Tower (Figure 3) in its imagery. The rocky base of the tower corresponds in form to the head in the watercolor, while the perpendicular lines of the tower are similar to the upward rising lines of the flames within the paintings. The tower is shown aflame and in both images there are bodies within the flames.

Pollack's interpretation of the tower is of a time in a person's life when the pressure builds up inside the mind as the unconscious strains at its bonds. Dreams become disturbed, arguments and depression more common, and if a person represses these manifestations as well, the unconscious will often find some way to explode... (This is a way)

to finally go beyond the barrier of consciousness, or to break free from that which separates life into opposites and which cuts us off from the pure energy contained within ourselves (1980, pp. 106-107).

The tower is a symbol of release of repressed material.

Another event which has come to symbolize the shadow and contains perhaps the central meaning of this individuation process occurred by chance. It is an example of projection which had the quality of a vision. I was driving behind a bus, when I caught sight of a face smiling at me from the back window. I knew positively at that moment that I was seeing the devil. I accepted this as truth, in spite of the fact that I had never before entertained any occult or supernatural beliefs. This vision, however, did not frighten me, nor did it feel negative. On the contrary, it made me feel very powerful and very female. It may be thought of as an awakening to the instincts which, because of enculturation "may seem dark", but actually is a necessary step in the process of individuation.

In the Tarot, the Devil, a card in the Major Arcana, "symbolizes the life energy locked up in the dark hidden areas of the self, which cannot be entered by ordinary means" (Pollack, 1980, p. 104).

The Devil in the Tarot may signify release of repressed energy, the sexual energy which may lead to enlightenment "through the dark world of the devil" (Pollack, 1980, p. 101). The Tarot considers sexuality to be a force towards enlightenment and the emerging inner passions to be a first step in going beyond the ego.

The Dancer or Eve in the Garden, Figure 27, an etching completed

before this particular vision occurred, expresses a sexuality and passion for living which were as yet only potentials still submerged. The dancing female figure is repeated three times on the paper. She is naked, with arms flung behind her, in a position suggesting freedom and openness towards life. The central theme is no longer containment but rather the emergence of a nascent sexuality. Marion Woodman's words on the feminine psyche, recall both the Devil card of the Tarot as well as suggest the spirit that enfuses this etching.

In this paradoxical situation, Eve as "temptress" and Eve as the container of the redemptive seed of consciousness, resides the true meaning of the feminine psyche in which the instinctual feminine (the dark, unconscious snake which is at once Satan and man's vegetative nature) and the transcendent feminine (Satan as Lucifer, psychopomp, light-bringer) are one (1980, p. 122).

The etching *Dancer* may be further understood by comparison with the last card in the Major Arcana called the World-Dancer (Figure 4). Like the figures of the etching, the World-Dancer is naked, female and dancing. She is said to represent freedom,

the unconscious known consciously, the outer self unified with the forces of life... (The dancer in this card) has not lost her physical being, her root in material sexual reality. Instead the energy is constantly flowing, transformed and renewed. (She represents the dance of life), a unification of the person's inner sense of being with his or her outer activities (Pollack, 1980, p. 124, 125, 127).

Although this etching was completed just at the outbreak of crisis, it does not reflect the actual psychic upheaval but rather through its

forms it intimates the future. Thus, the shadow as the devil or emergent sexuality must be given recognition and allowed a space for continued inner growth. Acceptance of the dark aspects of our natures is of primary importance. We cannot keep repressed what we consider the unacceptable parts of ourselves but rather we must learn to balance the dualities in our natures.

I will now turn to an image that evolved out of a doodle (Figure 28) and captivated my attention from its inception. I named this image the High Priestess or Veiled Isis after becoming acquainted with the images and text of the Tarot. Of the four "doodles" included, Figure 28 was the first to emerge and therefore it is the most spontaneous. The others are variations of this first image. At this juncture, I will only discuss the subject of dualities as they appear in this drawing. I reserve a longer discussion of the High Priestess symbolism when I turn to the subject of the feminine principle in the next chapter.

Although my image shares similarities in symbolism with the image of the Tarot, it is different in its total configuration. The Tarot image (Figure 1) shows one female figure sitting on a throne flanked by two pillars, one white and the other black. In my drawing the figure is drawn in double, so that two female figures extend along a vertical axis and mirror each other. One may be said to reach towards the heavens and the other towards the underworld. Again the correspondence is in the suggested meaning, for the black and white pillars in the Tarot represent the dualities that make up our human natures. The dark pillar stands for "passivity and mystery" while the white one stands for "action and consciousness." The concept of dualities is intimated in



the configuration of the drawing with the top half being the light heavenly side and the bottom, the dark underworld.

In Jungian terms, the dark underworld is the shadow aspect of our personality which is usually denied but must be integrated with our ego ideal, the heavenly part, in order for full human functioning. This division also denotes the worlds of the conscious and the unconscious which must come into harmony within the individual.

In a Tarot reading, the meaning of this card also has a dual significance.

In its most positive aspect, the High Priestess signifies the potential in our lives - very strong possibilities we have not yet realized, though we can sense them as possible... Negatively (this card) indicates passiveness at the wrong time or for too long, leading to weakness, fear of life and other people" (Pollack, 1980, p. 39).

Negative and positive passivity were already discussed in connection with etching (Figure 22).

One other side of the significance of the card that is of interest in this context is its' meaning when it is found in a reversed position during a Tarot reading. [The reversed position would correspond to the flip mirror image in my drawing.] "The card reversed signifies a turn towards passion, towards a deep involvement with life and other people, in all ways, emotionally, sexually and competitively" (Pollack, 1980, p. 39). The intense need to become more open, to experience passion, to flow, is foreshadowed in the configuration of this doodle whose meaning is elucidated through analogy.

I consider the figure of the High Priestess to be a pivotal image in this individuation process. After the emergence of this figure, the approach to art changes. A spontaneous, non-judgemental approach to drawing replaces a more self-conscious attitude. Freedom and fluidity replace more constricted expression. A series of 14 spontaneous pastel drawings follows soon after the emergence of the doodles. As I said earlier in this chapter, I consider this series to mark the beginning of a second stage in the individuation process. Within this work are found symbols that by symbolic anticipation suggest a synthesis of the dualities. One of these is the tree symbol that is repeated and developed throughout most of the 14 pastel drawings. It makes its appearance first in drawings as a line rising upwards on the page. I call these Psychic Tree drawings. They are associated with the vitality I actually felt rising in the trunks of trees at this time and to me they were representative of my own life force rising upwards on the page.

The snake-like undulating form that I call "Psychic Tree" may also be compared to the rise of the Kundalini in Tantrism. This phenomenon is related to "becoming conscious of one's instinctual nature" (Jung, 1980, p. 369). The tree symbol is later joined by the symbol of the moon and in the very last pastel, the trunk of a tree holds the rose symbol within it.

A dual nature is also found in the symbol of the tree. It is both masculine and feminine. As an emblem of the Great Mother, it is feminine, "it bears, transforms, nourishes... But the tree is also the earth phallus, the male principle jutting out of the earth in which the procreative character outweighs that of sheltering and containing..."


(Neumann, 1974, p. 49). This applies particularly to such trees as are phallic in the accentuation of their trunks (Figure 29). A strong accented trunk is a main feature of the 14th pastel (Figure 30). Here the tree may be thought of as the male principle containing within itself the transformative energy currents of the feminine principle symbolized in this drawing as a rose.

The plant stands for growth and development, like the green shoot in the diaphragm chakra of the kundalini yoga system. The shoot symbolizes shiva and represents the centre and the male, whereas the calyx represents the female, the place of germination and birth (Jung, 1980, p. 366).

The symbol of the rose is the western equivalent of the lotus in eastern religious philosophies. The lotus in Tantra is a symbol of the womb.

It corresponds to the 'Golden Flower' of Chinese alchemy, the rose of the Rosicrucians, and the mystic rose in Dante's Paradiso. Rose and lotus are usually arranged in groups of 4 petals, indicating the squaring of the circle or the united opposites (Jung, 1980, p. 363).

The last three pastels of this series integrate within themselves three fundamental aspects of the inner journey. The pulsating rose of the 12th pastel (Figure 31) represents passion and sexuality, an awakening to the body and the instincts; the rose and moon combination (Figure 18) joins the principle of transformation to the former, suggesting the evolution of primitive desire, the joining of body and spirit; while the unifying of the rose and the tree (Figure 30) suggests an integration of the masculine and feminine principles.



The development of the symbols within the drawings presented in this chapter reflects the journey from a state of sleep to one of awakening of the personality.

The symbols thus far have been discussed for their correspondence with Jung's symbolic framework for transformation, most notably the encounter with the Shadow and the relationship to the animus. The quality of futurity that characterizes the symbols in these drawings was presented as an important factor in understanding the totality of the symbolic meaning. I examine symbolic meaning from the context of its relationship to the feminine principle in the following chapter.

## CHAPTER V

A primary aspect of the individuation process is that of coming to terms with the dualities in our natures of which the male-female polarity is the most fundamental experience of the universal conflict of opposites. Maleness and femaleness or the masculine and feminine principle are archetypal forces which have been expressed by various terms such as the ancient Chinese concepts of Ying and Yang and the later Jungian concepts of Logos and Eros.

These are to be thought of as conceptual aids in the understanding of the male-female archetypes. They are not absolutes. These archetypal forces can never be defined because they cannot be "known," they can only be described. Their essence may be arrived at by turning our attention to the symbols produced by the unconscious from which may be gleaned "the best possible description or formula of a relatively unknown fact; a fact, however, which is nonetheless recognized or postulated as existing" (Whitmont, 1978, p. 171).

The symbol used to refer to the archetypes of maleness and femaleness do not refer to masculinity or femininity as directly characterizing men and women for men and women partake of the energies of both Yang and Yin, Logos and Eros. "The concept of Eros could be expressed in modern terms as psychic relatedness and that of Logos as objective interest" (Whitmont, 1978, p. 170). The differences are relative. Man's conscious orientation manifests out of the Yang or masculine principle, while his unconscious or anima is oriented in the Yin or feminine principle. The reverse is true for woman, so that for woman her conscious

position is predominantly determined by the functioning of Yin and her anima by a predominance of Yang. Animus and anima are terms originated by Jung to describe maleness in the woman and femaleness in the man respectively.

In Chinese philosophy the Yang principle is represented as the encompassing archetype of the creative or generating element, the initiating energy; it symbolizes the experience of energy in its driving, moving aspects of strength, impulsation, aggressiveness and arousal. It represents the characteristics of heat, stimulation, light (sun, ray); it is divisive and phallic as sword, spear or penetrating power, and even shattering; it is in motion from a center outward; it is represented as heaven and spirit; it is manifested in discipline and separation, hence individuation. It arouses, fights, creates and destroys; it is positive and enthusiastic but also restrictive and ascetic (another separative tendency).

The Yin principle on the other hand, is represented as receptive, yielding, withdrawing, cool, wet, dark, concrete, enclosing, containing (cave and hollow), form-giving, and gestating, centripetal, in-going; it is not spirit but nature, the world of formation, the dark womb of nature that gives birth to drives, to urgings, and instincts and sexuality it is seen in the symbolism of earth and moon, darkness and space... (Whitmont, 1978, p. 171).

In our society a greater emphasis is placed on the rational and intellectual, masculine values at the expense of emotional development and the forces latent in the unconscious, aspects of the feminine

principle. The animus, to the extent that it exclusively identifies with these values, will be inimical to the feminine aspects and qualities, leaving the woman devoid of her full essence. Esther Harding (1976) makes this point:

In her Eros attitude to the world - in her social and domestic relations, that is - the woman's way has become completely organized and conventionalized, with the result that, ... the woman herself suffers from being cut off from the springs of life in the depths of her own being... Insofar as her own subjective life is disregarded, this natural effect of her being, is nullified and she is left with no resource but a mechanical technique... The problems of adaptation, arising from woman's newly acquired consciousness of duality, have necessarily to be dealt with in their modern aspect... it is... a matter of how she may adapt to the masculine and feminine principles which rule her being from within (pp. 36, 10, 12).

And she continues:

in their endeavour to escape from the dominance of the male, inherent in our patriarchal civilization, women themselves disregarded the effects of their own rhythm and tried to resemble men as closely as possible. Thus they fell once more under the dominance of the male. This time it was not under the male without, that is under men, but under the male within. They lost touch with their own feminine instinct and began to function consciously, through the masculine qualities of the animus (p. 69).

The animus, when it is negative and undeveloped, describes aspects of a woman that forms judgements and opinions not from individual experience and testing but from a priori standards of shoulds and should nots, that bar the way to relatedness. The repressed animus may become hostile to femininity, yet the animus when it is accepted, developed, becomes helpful, supporting and strength-giving. It is the function in woman that helps her to realize her positive "masculine" qualities of decisiveness, logic, strength and determination.

I think of the inception of the inner journey that I embarked upon as being most intensely symbolized by the crescent moon and the morning star. This symbol when first experienced felt like a vision. I refer to it as a vision because of the tremendous impact it had on me. It was experienced as something totally out of the ordinary, something numinous. This single event in some mysterious way changed me. I was at once transfixed and transported to another dimension of reality, reconnected to the mystery and magic of living. It was only later that I learned the moon has stood throughout the ages for the feminine essence, the principle of transformation "through the things which are lowest." In mythology, the crescent moon is an "emblem of the almost non-human desirousness of instinct, hardly emerged as yet from the flood waters of the unconscious" (Harding, 1976, p. 50). The road of the crescent moon is said to lead downward to the instincts "yet it also may lead to the transformation of the personality, to a real rebirth of the individual" (Harding, 1976, p. 151). In my own experience, the vision of the crescent moon and star came at the beginning of the journey, just after recurrent dreams of drowning had stopped and just before the uprush of



instinct as symbolized by the vision of the devil. Figure 32 is an alchemical image of the coniunctio that takes place in the new moon.

The crescent moon refers to the rising power of what may be intimated as the world of the feminine... the virginal, as yet unopened mystery of emotion, of love, generativeness, renewal and change; the mystery of the womb, the feminine as yet unrevealed (Whitmont, 1978, p. 22).

Here I recall the first three etchings, in which the figure of a woman is contained within three kinds of vessels. The first etching Woman Asleep in a Cave (Figure 17) reveals what Erich Neumann calls the elementary character of the feminine as opposed to the transformative character.

In the mysteries of preservation this symbol is projected upon the cave. In psychological terms, "the elementary character of the feminine becomes evident wherever the ego and consciousness are still small and undeveloped and the unconscious is dominant" (1974, p. 25). This level of meaning describes the immediate psychic situation. However, there is another level of meaning held within the etching, for the cave, as "Mother Vessel," "the womb of night" or the unconscious also holds the possibility of rebirth. - "Rebirth can occur through sleep in the nocturnal cave... renewal is possible only through the death of the old personality" (1974, p. 292). This sleep or death in the Mother Vessel is also the beginning of transformation, for "such transformation is possible only when what is to be transformed enters wholly into the Feminine Principle; that is to say, dies in returning to the Mother Vessel, whether this be earth, water, underworld, urn, coffin, cave..." (1974, p. 291-292).

With etching Figure 22, the process of transformation has moved a little further. The woman is contained but awake. She sits like a Buddha in a mandala awaiting liberation. She exhibits two forms of passivity, her sitting position while water rises may indicate a morbid fear of action, but the passivity may also be the passivity of the Buddha or the High Priestess, a meditative passivity which indicates action within non-action. This passivity is one of receptive listening to the urgings of the unconscious. It may be thought of as the receptivity of Yin energy.

Etching Figure 23, the Woman in the Egg is perhaps a symbol indicating the beginning of the transformative process for the egg is the "vessel from which, at the end of the opus alchymicum, the homunculus emerges, that is, the Anthropos, the spiritual, inner and complete man" (Jung, 1980, p. 293).

I now return to the dream of the Geisha which I interpreted as a compensation for the rigidity of the animus. By means of amplification, this image evolved in its symbolic meaning and became identified with the tarot symbol of the High Priestess or Veiled Isis. Isis is an Egyptian moon goddess and a symbol for the archetypal feminine. She is also a goddess of nature and is described as being robed in many colored veils that represent the forms of nature in which the spirit is clothed.

In Egyptian mythology she is a goddess of healing, and, Harding quotes Budge, she "interests herself in healing men's bodies and to all who need her help, she appears in dreams and gives relief" (1976, p. 188).

The dream Geisha in her veils of color became merged with Isis both

for the similarity of imaginal form (the colored veils) as well as for her healing function. This symbol, the colored veils, may also be compared to a phase in the alchemical process known as the Peacock's Tail. The black phase of the alchemical process ends when a multitude of colors is released from the alchemical vessel. In psychological terms, it is a sign that the black phase of depression is ending and a new stage of increased emotional intensity leading to wholeness has begun.

I will return to this symbol in Chapter VI when I discuss the formal elements of the drawings.

In the dream, the geisha image was both elating and mystifying and most certainly left a positive effect on waking. The geisha therefore has many levels of meaning; she represents the immediate psychic reality, i.e. the need for transformation of the animus: she awakens the potential for experiencing the inner partner in a fluid, positive sense; through analogy her meaning is enlarged to become a symbol for the feminine principle which if integrated, would become a source of healing.

Several years after this dream, a figure similar to the Geisha emerges spontaneously through a series of doodles. The drawn female images, like the dream figure, are also veiled. Both are now associated with the High Priestess card of the Tarot. The High Priestess trump is the objectified image for the feminine archetype.

The symbolic meaning of the High Priestess may be approached through several avenues. I will begin with the similarities to the Tarot from which the High Priestess doodle acquires its name and discuss the symbols as they relate to the feminine principle. In this context, the doodle shares three motifs with the Tarot image: the moon, the veil

and the crown on the head of the female figures. "Darkness, mystery, psychic forces, the power of the moon to stir the subconscious" (Pollack, 1980, p. 36) are traits ascribed to the feminine archetype. When this force is active within, one is likely to be more attuned to the stirrings of the unconscious and therefore to experience the effect of the symbols through visions, dreams and art. The veil motif also has a connection to the unconscious, "to enter behind the veil would be to know consciously the irrational wisdom of the unconscious," (Pollack, 1980, p. 37) i.e. to enter behind the veil implies arriving at an equilibrium between conscious and unconscious powers, so that knowledge grows out of the interaction of both forces. Entering behind the veil means travelling "through the trumps until we reach the star and the moon, where we can finally stir up the waters of the unconscious and return with the wisdom of the conscious light of the sun" (Pollack, 1980, p. 37). Entering behind the veil is a symbol for the process of individuation and echoes the symbols encountered in my own journey.

The crown that sits on the head of the tarot figure represents the three phases of the moon. In my drawing, (Figure 33), the crown suggests the wings of a bird. In the ancient moon religions, the wings of a bird sometimes replace the horns of the crescent moon. The bird in the moon religions accompanies the moon goddess as a symbol of enlightenment and wisdom. This is the wisdom of the unconscious that gives shape to our consciousness. Figure 10 is the alchemical image of Wisdom represented as a Virgin.

The series of High Priestess doodles may also be discussed in terms of Tantric art. Circular motifs, like wheels, are present within the

forms of the female figures. They recall the lotuses or Chakras depicted within the etheric body diagrams of Tantra (Figure 13). The diagrams illustrate the structure of the inner human body showing the location of the Chakras, psychic energy centres in the etheric body represented as lotuses or wheels. The Kundalini-Sakti is an energy current which lies dormant and coiled at the base of the spinal column. The Kundalini-Sakti is a feminine energy; when this energy is awakened, it spirals upwards and breaks open the energy centres, Chakras or lotuses that lie along the spinal tube.

The spiraling energy current first suggested in doodle #2 (Figure 34) becomes a more prominent motif in the upward rising lines of the Psychic tree drawings. In these the line appears more active, breaking out at the top of the page in dancing, swirling lines of energy.

The Lotus in Tantra is a symbol of the unfolding self and of expanding consciousness. Lotus forms are mostly represented in the subtle or etheric body accompanied by the symbol of a spiral signifying the flow of energy (Figure 13). The spiral in Tantra represents growth or spiritual ascent in the act of becoming. The image of the rising current breaking into the rose (lotus) or chakra is most fully expressed in the last of the 14 pastel drawings (Figure 30). Here a strong phallic tree trunk stands for the body of a man (when I began the drawing I wanted to incorporate the rose in the gut of a man but as I began to draw the image changed to the trunk of a tree). The tree trunk rises centrally on the page. Within it is a current of primary colors that breaks open at the mid-section of the tree into a multi-colored vibrating rose or chakra.

The tree is also a prominent symbol in the ancient moon religions where it is found as the sacred emblem of the moon (Figure 16).

In the 9th pastel (Figure 35) the tree and moon symbols are integrated for the first time. Although the decision to integrate the tree and moon was conscious, I was unaware as to why I wanted to do so. In this drawing, the spiraling current of the tree rises through the center of the moon symbol. Additional lines suggest roots and branches. I first became aware of the ancient symbol of the moon tree through Women's Mysteries (Harding, 1976). I was struck by the pictorial similarities between ancient representations of the moon and tree in visual images as well as in poetic metaphor to my own drawings. For instance, an ancient hymn commemorates the moon tree as the "house of the mighty mother who passes across the sky... its roots stretched towards the deep" (p. 48). The 9th pastel, with the tree passing over the image of the moon could very well be an illustration for this poetic image of the moon and tree.

It is said that from the fruit of the moon tree comes the intoxicating soma drink of the gods which is responsible for divine inspiration.

The inspiration of the moon comes, the myths relate from the dark moon and from the soma drink brewed from the moon tree... through this ritual (it was believed) there develops within the worshiper a self which is not his personal ego, but is nonpersonal, partaking of the qualities of the divine Self or Atman... Jung has called this nonpersonal, nonego, self the individual (Harding, 1976, p. 230-231).

"In psychological terms" this self develops in that individual "who has

related himself to the feminine principle." Psychologically to drink the soma is to "allow the inner voice of the daemon to speak within and take over the control of a space" (Harding, 1976, p. 232). It means to relinquish personal conscious control and allow for whatever strange thoughts, inexplicable feelings and impulses and inspirations to come from the unknown. These words seem to describe the uniqueness of the experience lived through this series. Involvement in this process imparted a sense of wholeness, increased energy and a feeling of expansion and connection with a reality beyond the ego. The tree in relationship to the moon in this series becomes a symbol for the process: growth and change, vitality and ecstasy. Expanding consciousness, birth of the individuality appear to be the themes carried by the synthesizing symbols of the 14 pastels.

The significance of the feminine principle within a process of individuation suggests that the feminine is associated with the unconscious, its' mystery and its' creative power. The feminine is the principle of transformation and rebirth of the personality.

The exploration of meaning in the following chapter will examine the interrelationships between material, technique and formal elements.

## CHAPTER VI

"Symbolic transformation and expressive transformation are closely related for they spring from a common soil - from the subjective life of man in the broad range of his thinking and feeling" (Collier, 1972, p. 105).

In this chapter I examine the links between form and symbol in the created art object and discuss the symbolic meanings that are inherent in the choice of technique and material as well as in the formal aspects of the artwork.

I divide my image-making process into three stages: the first stage includes the etchings and photoetchings; the second, the watercolors and doodles; and the third, the pastels. Each stage is characterized by different techniques and materials which reflect progressive stages in the individuation process.

My involvement with image making began with the decision to learn etching. Before this I had worked with clay and pottery thrown on the wheel. A growing need to express myself in images impelled me to leave clay work and turn to etching. I had not had any formal art training at this time. My decision to start with this complicated printmaking technique seems quite arbitrary. Looking back however, I realize that these choices were governed by specific if unconscious needs.

The processes of etching as well as photography may be thought of in alchemical terms. They are techniques that require several stages to bring the image to fruition, and the process demands the use of chemicals and acids to develop the image. This is analogous to the alchemical



opus of transforming base metals into gold or matter into spirit by means of complex chemical procedures.

The etched images reflect the inception and development of the transformative process. The choice of techniques at this time are those in which "masculine" qualities predominate over "féminine" ones. The steps needed in etching, scratching into metal plates, biting the plates in acid, transferring the image unto paper through the pressure of heavy rollers, are actions that are masculine in their nature. They require control and precision. They are intrusive and fragmenting in comparison to the free-flowing expression that is possible with more "feminine" techniques, such as pastel drawing. I call these "feminine" because spontaneity and body involvement is facilitated. The movements are smooth and flowing in comparison to those described for etching. The technique of pastel drawing joins the artist to the image with an immediacy that is not possible in etching.

The symbols of containment and emergence discussed earlier in reference to the images are also present in the formal elements and materials of the artwork.

To compare again with Alchemy and the symbol of Mercurius, spirit trapped in matter, the etched image is "sealed" into the surface of the paper by the nature of the materials. In the composition of printmaking inks there is a binder that seals the inked images into the paper. The image is then further sealed in by the pressure of heavy rollers which indent the image into the paper. By comparison, the pastel drawn image floats freely on the surface of the paper.

Likewise in photography, the image is first contained within the

camera vessel and only becomes visible after it has undergone a series of chemical processes. Like the alchemical vessel, the photograph carries the spirit of reality contained within its materials. The photograph is a shadow of reality, once removed from the world, and the artist behind the camera lens is also separated from the world and from the direct experience of it.

The need for more immediate involvement with the world and the need to become more present, more in touch with reality, was a factor in my relinquishing etching and photography in favor of more direct forms of expression.

The second stage of the art process is represented by five watercolors and a series of four doodles. These mark a transition from the containment implied by the technique of etching and the later spontaneous outbursts of line and color within the pastels.

Compared to the laborious techniques of etching, watercolor is direct and immediate. The paint is applied by brush unto paper. There are no intermediate steps required in the generation of the image. Because the paint dries and is absorbed immediately, the image is at once sealed into the paper not permitting the freedom of change that is possible with pastel technique. There is therefore less freedom for the artist when working in watercolor than with pastels which are not absorbed and may be rubbed off.

The doodles, like the watercolors, are a transitional point in technique and material. Although freely executed, the ink pens and colored pencils do not permit the same range of body involvement as with the pastels. Unlike the pastels which are soft and are totally made of

compressed pigment, pens and pencils are hard and have only small pointy tips for drawing, limiting large, spontaneous body movements.

The material and technique of pastel drawing permits a less controlled approach to image formation than the techniques of the two previous stages of the art process.

To pursue the metaphor of containment, the pastel material which is clay based and not bound by an adhesive, floats on the surface of the paper. It is not "sealed" in, in the same way as are printing inks and watercolor paints. The range of movement with pastel is large. The pastel may be easily manipulated over the surface of the paper. The pastel stick may be used on all its sides. It may be smeared, layered, or left vivid and pure. Because the technique is so direct [the stick which is the pigment is held in the hand unlike the earlier techniques where the pigment is further removed from the hand], the possibility of free body movement is facilitated. This in turn permits one to translate immediately the sensations and feelings the body is receiving. The ease of the material permits a moment by moment transfer of these feelings unto paper and by the same token, an immediate response to the drawn line is also facilitated. The pastel technique makes possible an intensified dialogue between psyche/soma and the created art object without interference from the complexities of technique. In my personal transformative process it permitted the continued emergence of symbolic material in a way that involved body and mind, spirit and soul. The art process unconsciously chosen at this point was the most appropriate to permit full emergence through art expression.

To conclude this section, I have traced the transformation of

technique and materials chosen and shown how these are also symbolic of the psychological processes that evolve from containment to emergence which is the process of individuation.

I now turn to an analysis of the formal aspects within the images and consider the frame, color and line movement as indicators of psychological significance.

I begin with a discussion of the double frame found specifically around the etchings. I refer to the frame created by the boundary of the etching plate within the frame of the paper. Although it is in the nature of the plate to create a frame around the image, there is nevertheless an evolution of the framed effect which corresponds with the evolution of other formal elements such as color and line as well as with the evolution of the theme of containment.

In psychological terms, the frame around an image acts as a protective boundary for feelings and processes not ready for emergence. The frame is most definite in the first two etchings when the transformative process is yet to begin and containment is still a very real need. The frame dissolves with Figure 23, Woman Asleep in an Egg, where germination in the symbol of the egg begins. In Figure 25 the frame, like the glass boundary of the alchemical vessel, is almost invisible. In Figure 27, the frame exists only at the top and bottom of the image, not at the left and right extremities. The frame at the left and right of the image is nullified by the frieze effect of the repeated image. The effect of the frame is further subdued by the movements of color and line. The alternating bands of contrasting colors create an undulating, up and down movement, while the play of line within the forms create a

contrasting push and pull movement. These opposing movements create tension and a feeling of energy circulating and vibrating and expanding beyond the containing boundaries of the frame.

An analysis of line movement and color in the etchings corresponds with observations made on the frame, i.e. there is an evolution that occurs between the first and last pastels, the frame becomes less visible, less binding, line becomes more active and color intensifies.

Movement is most static and color most subdued in Figure 21. Line movement within this etching is horizontal, the figure is centrally located in the picture space and the image is up front. Black is the only color. In psychological terms, the static, central, straight on configuration is said to indicate "no movement as yet, but there is building of initiative and will" (Epstein, 1981, p. 56). This corresponds to the gathering of forces necessary for transformation to be set in motion in the individuation process.

Line movement builds along the circular lines of Figures 22 and 23. More colors are added but they are still dark and subdued. In the etchings, the interaction of dark colors and minimal line movements contribute to the visual effect of low energy especially noticeable when compared to the last etching where energy appears to vibrate within the picture space.

The color evolution of the etchings may be compared to the color transformations in alchemy which move from a "black" phase to a hotter, red phase as the process of transformation in the alchemical vessel is intensified. "While this is happening, a great number of beautiful colors appear, corresponding to a stage known as the Peacock's Tail"

(Klossowski de Rola, 1973, p. 11) already mentioned in connection to the Geisha symbol in Chapter IV.<sup>1</sup> I will discuss the phenomenon of the Peacock's Tail further when I analyze color evolution in the pastel series.

In etching Figure 25, colors are brighter and hotter than previously, reds, yellows and oranges replace dark or neutral hues so that the almost static line movement is countered by the increased energy of color. The last etching (Figure 27), is the most intense in both line movement and color. Line moves in several directions at once; there is a push and pull effect created by the line of bodies meeting and separating, and undulating rising and falling motion created by the alternating bands of contrasting colors, as well as a continuous movement of the eye back and forth along the horizontal line of the frieze. Tension is maintained by these contrasting movements and colors, creating an effect of circulating energy that complements the symbol of the Dancer.

All five watercolors of the intermediate stage are characterized by a semi-circular line that divides the picture space into two areas (Figure 36-40). The first four watercolors form a unit, the fifth is separate in time and subject, but shares some similarities in its formal elements.

The semi-circular line separates the picture space into an upper and lower region. In the four watercolor series, a corresponding evolution of form and light occurs in these two areas. In the upper area of the four watercolors an evolution occurs in the form of a point of light that grows larger and becomes the sun while in the lower area, an egg shape swells and changes into the body of a woman. In both the

upper and lower segments, the evolution is towards more light, suggesting a movement towards consciousness.

Line movement is most active in watercolor Figure 38, just before the egg metamorphoses into the female form. The female figure appears static and lifeless in comparison to the egg with its' concentric circles surrounding it. The difference in line activity suggests that total release of the woman from the germ plasm is not yet achieved.

The color evolution and line movement within the series of four watercolors recalls the first stage within the alchemical process of transformation. At this stage the opposites are dissolved in the liquid nigredo (blackness). This stage is described as a form of death or a separation and it ends with the appearance of a starry aspect. The second phase is the appearance of "the mercury of the wise". Mercury is the feminine principle which in the third phase is joined to Sulphur, the masculine principle in a "royal wedding". The alchemical equivalent of the second and third phase becomes more evident in the pastel series with the rise of the moon and tree symbols.

Although watercolor Figure 40, a visualized dream discussed in Chapter IV occurred later in time, it appears to be an evolution of the previous watercolors in its organization of space and use of line. It forms a connecting link between the watercolors and pastels that follow. The line of the image is one that rises upward from the containing semi-circle area formed by the head. In this image, the area of the lower segment of the picture space has diminished, focus is on the upper segment and the fiery activity within it. The upper and lower areas are not so separate as in the preceding watercolors yet not as interrelated

as the spaces and lines of pastel Figure P1). These changing relationships between spaces suggest the tension of the opposites with a movement towards their integration.

The watercolors may be seen as an enlarged version of the separation of opposites that occurs during germination of the egg. The separation is evident in the formal elements, the division of the picture space into two distinct areas. The opposites are suggested by the imagery in the form of the sun and the water. Traditionally the sun in the upper segment is a symbol of conscious life, of breakthrough and of strength; water in the lower segment is a symbol of the unconscious, of germination and of birth. These four watercolors intimate a possibility of movement along an upper and lower axis, a movement that becomes more pronounced in the fifth watercolor and in the doodles and pastels that follow.

In this later work, movement along an upward/downward axis becomes more visible. The focus is in the center within circular movements of wheel-like motifs. In psychological terms, movement upward in the artwork has been associated with "ascension, which is related to breakthrough or overcoming or transcending. It is a sign of strength. Movement downwards is a sign of what is dark and hidden now, and the need to move to the depths or center of oneself" (Epstein, 1981, p. 127).

This psychological interpretation of line movement corresponds to the Tantric idea of Kundalini-Sakti, the energy current which lies dormant and coiled at the base of the spinal column. Movement of the Kundalini is along a central axis from the lower to the higher regions



of the etheric body. Along its way, the awakening energy current breaks open energy centers or chakras that lie along the spinal tube. Movement downwards to the center of oneself is necessary for the development of the upward movement, or fuller consciousness to occur.

The third and final stage of this art process is represented by 14 pastel drawings. The very first drawing of the series was begun as an attempt to release a tight knot in my throat. I decided to do art therapy on myself, i.e. to give myself permission to draw freely and spontaneously accepting my drawings without criticism. At the same time I wanted to explore a discovery I had recently made. Several times while making Free Drawings or unconscious drawings as exercises in art therapy seminars, I was surprised to see a similar sequence of lines emerging. My hand would follow the same path, drawing a current rising from the bottom of the page to the top, and then breaking into swirling lines on either side of the current. Free Drawings or unconscious drawings, are, in Esther Harding's words,

images which arise from the unconscious much as the images of dreams do. To occupy oneself with these images through the actual work involved in painting the picture has a curious effect. In the first place the image itself becomes clearer and more definite, it frequently seems to come to life and may begin to move and change its character during the actual process of painting, so that it may be necessary to paint a second picture or even a series, showing how it evolves. At the same time the mood or emotional conflict becomes clarified. It also changes and develops with the change in the unconscious image. Consequently when a woman in an

emotional crisis or conflict has painted a picture ... she usually finds herself greatly released, even if she does not understand what it is she has drawn. If she can come to understand the significance of her drawing she will naturally be still further relieved, for the painting is like an oracle, which has come from the depths of her own being, and contains a wisdom which is beyond her present conscious attainment (1977, pp. 147-148).

This quote from Harding's Women's Mysteries explains my experience of the process of drawing the 14 pastels. The first drawing was begun in a state of emotional conflict felt physically as a knot in my throat. The intention at the outset was to release this knot. The creative process swept me onto a different plateau. The knot was forgotten as I came into contact with other feelings through the act of drawing.

Themes first suggested by the etching Dancer (Figure 27), become expressed once again more forcefully in the series of 14 pastels. These are the awakening of the physical body and the experience of the instincts joined with an intensification of energy that begins in the physical but transcends it. These themes first discussed in the examination of the images are reiterated by the symbols inherent in the formal aspects of the pastel drawings. I will analyze the changes in color, line movement and form as they evolve throughout the series.

In the pastel series, the colors are generally bright, intense and primary, so that the colors most often used in this series are reds, yellows, greens and blues. Jung (1980) has remarked that "vivid colors seem to attract the unconscious" (p. 294).

Color in this series changes from the use of a wide range of hues

primarily in open line form to a narrower range in more saturated areas of color.

Line movement in the pastels evolves from an upward rising line, to a line that dissolves and vibrates and expands to fill a space, and then coalesces once more to form a sphere or mandala. It ends as it begins with an upward thrust but with more volume than at its beginning.

Line direction throughout the pastels is either central and upwards or moving upwards and towards the right, as well as around a circle in a clockwise direction.

Epstein (1981) has interpreted "the changing of colors (as indicating) movement of the personality" while line movement to the right he interprets as "movement towards the future or freeing up of one's existence" (p. 128). Movement upwards, as I already mentioned, is related to ascension or a breakthrough for the individual.

The individual pastels may be grouped by the lines and colors that characterize them. The first three pastels have in common an upward rising central axis of various colors that starts at the bottom of the page and rises towards the top where it breaks open into lines that swirl into space to the left and right of this central axis.

In the first pastel (Figure 41), a semi-circle similar in form to those present in the watercolors denotes the lower half of the picture space. Unlike the watercolors however, a central current breaks out through the circumference of the semi-circle. In the second pastel (Figure 42), the semi-circular boundary line begins to dissolve. It is no longer as defined as in Figure 41. The semi-circular area disappears completely by the third pastel (Figure 43).

In the first two pastels, the color field is not saturated. Colors are expressed mainly as lines that move freely in the picture space. Line movement is more prominent than form. The opposite is true in Figure 43. Here color is denser. Large flat areas of bright colors fill the upper part of the picture space. Red, gold, pink; blue and green appear to fan out of a rising current of color that bisects the picture space.

The symbols that arise in the alchemical process of transformation are useful in understanding the changes in color, line and form in these first three drawings. The Peacock's Tail (Figure 44) is a stage in alchemy from which a great number of bright colors emerge. This is an intermediate stage that occurs before the end of the process. It occurs after the "black" phase, into which all the pairs of opposites have been dissolved, when the transformative vessel has reached a hotter phase and "purification" has begun. The Peacock's eggs are said to contain the "fullness of colors". The appearance of these colors signifies "the unfolding and realization of wholeness, once the dark dividing wall has broken down" (Jung, 1980, p. 375). A similar evolution may be traced in these three pastels. The egg is evident in Figure 42 drawn just above the area of the semi-circle. It holds within it the opposites symbolized by its blue and red colors. Also in this pastel, the circumference line of the semi-circle has dissolved. In the drawing that follows, Figure 43, the semi-circle is no longer present, and color becomes a more prominent element. A fan of bright colors opens from an upward rising central current. Its configuration resembles the alchemical image of a peacock's tail, Figure 44.

The upward movement of the first three pastels becomes more "vibrational" in the pastels that follow (Figure 45, 17, 19, 20). Line and color become more active and rhythmic. Multi-colored cross-hatched lines in Figure 45 create a feeling of buoyancy and suggest a bird in flight. The bird in the alchemical process is a transformation that follows the "serpens mercurialis" (the snake or dragon). The snake may also be compared to the rising Kundalini, which in my drawings has been named the Psychic Tree line. The bird that emerges in alchemy is the "eagle, the peacock, the goose of Hermes, or the Phoenix, (these birds are) emblems of rebirth and resurrection" (Jung, 1980, pp. 375-376).

Out of this drawing there grew an intensified desire to express the feeling of vibrations through color and line. Reds, blues, yellows and greens ignite the organic shapes of Figure 17 which appear to vibrate with an inner movement of line. The colors suggest the interplay of fire and water. The forms of the image resemble the alchemical conception of the union of fire and water (Figure 46), two elements that come into play in the transformative process.

In the two pastels that follow, the containing outline of forms is dispensed with. The feeling that powered the drawings was the desire to express line as freely as possible and to capture the feeling of a vibrational field. The free movement of line becomes the subject of the drawings. The freedom of the vibrating line is strongest in Figure 20 in which all suggestion of form has disappeared. Short, fast, multi-colored lines traverse the picture space moving from left to right over an expanse of blue background that changes in tone from deep blue on the left to pale blue on the right. This change in tonality suggests a

movement towards consciousness.

The feelings that shaped these drawings find a significant parallel in the meaning given to the abstract forms of Tantric art. Mookerjee and Khanna (1977), state that:

Tantric imagery reaches its highest level of abstraction in the expression of Pure Consciousness pervading the noumenal universe. These paintings depict the absolute by a total absence of form, whose spiritual presence is indicated by a saturated colored field which induces a resonance of the infinite... All forms, shapes, structures have dissolved; only the primordial essence of the exhilarating presence of energy as a reference of the absolute remains (p. 69).

These drawings appear to be intuitive expressions of universal energy rhythms such as described by Tantric philosophy and expressed through the ritualized forms of Tantric art. These may be more easily intuited at times of heightened sensitivity when the very structure of the personality is undergoing change.

Pastels (Figure 47, 35, 48, 49, 31, 18) represent a third evolution. The free-floating vibrational lines of (Figure 20) coalesce once again and become the spherical forms of mandalas. The mandala is defined by Jung (1980) as a spherical or quadrangular motif that "serves to restore a previously existing order but also serves the creative purpose of giving expression and form to something that does not yet exist - something new and unique" and he continues, "when they appear in a series, they often follow chaotic, disordered states marked by conflict and anxiety. They express the idea of a safe refuge, of inner reconcili-

liation and wholeness (pp. 225, 384).

The mandala-like drawings of this series are spherical in their form but are contained in a square format - the shape of the paper. The paper was cut square, in response to a need for this kind of shape in making these drawings. M.L. Von Franz has this to say on quadrangular and circular forms: "Usually quadrangular forms symbolize conscious realization of inner wholeness; the wholeness itself is usually represented in circular forms..." (Jung, ed., 1979, p. 215). In alchemy, the symbol of the squared circle is a "symbol of wholeness and of the union of opposites" (Jung, ed., 1979, p. 246), the union of the psyche or spirit (circle) with body or matter (square).

The mandala form appears we may say at the conclusion of the alchemical phase symbolized by the appearance of the Peacock's colors which marks an evolution from the "black" phase of conflict and depression towards a hotter phase that intensifies the psychological processes. The intensity of the process is expressed and symbolized by the vibrational drawings that precede the mandalas.

The mandala motif is formed by the spherical lines of the moon and those of the rose. The moon symbol is not new to these pastels. It had first appeared in my artwork several years earlier when I used this symbol to create a personal logo. In this sense, the moon symbol belongs to a previously existing order. It's reappearance at this time within the mandala format suggests a form of stability to compensate for the intensification of inner activity and dissolution of existing forms suggested in pastel Figure 20. However, the moon symbol in its square format (Figures 35, 47, 48) and in combination with the tree and rose

symbols in Figure 30 is also an expression that points to something new. The tree is a symbol of psychic growth; and the rose, "usually arranged in groups of four petals, (indicates) the squaring of the circle or the united opposites" (Jung, 1980, p. 363).

The following three mandala-like moon drawings (Figure 35, 47, 48) are characterized by the intensity of their blue color. This color compliments the intuitive, dream-like sensations that gave rise to these drawings.

In Figure 35, a rising undulating linear form in pale yellow that resembles the line within the Psychic Tree drawings, traverses the moon symbol through its center. The moon and the tree symbols are united in this drawing. The movement of the tree is snake-like. It resembles the rising Kundalini line in Tantra which is a symbol of awakening instinctual nature. Its pale yellow color suggests its numinous quality. Gold has been associated with "sunlight, value, divinity" (Jung, 1980, p. 35).

The third moon drawing (Figure 48), seems hotter. Reds appear. The decision to add red was deliberate. I wanted to join the color of "Apple" to this drawing, "Apple" as associated with Eve in the Garden of Eden. Jung (1980) has described the color red as "blood, and affectivity, the physiological reaction that joins spirit to body and blue means the spiritual process (mind or nous). This duality reminds one of the alchemical duality corpus and spiritus" (p. 313). The drawing gives a feeling of two orbs, the sun and the moon, superimposed



and catapulting through space. The red and blue colors of this drawing suggest an intuitive joining of the opposites, symbolized by red and blue, and by the sun and the moon.

Jung (1980) has suggested that in a mandala, the addition of a red color to blue may indicate a "new state characterized by red (feeling) ... a shifting of the centre of the personality into the warmer region of heart and feeling (p. 379). In Figure 48, red also suggests the sun which usually denotes consciousness and illumination. This mandala may be interpreted as a waking out of a formerly unconscious state and a movement towards greater affectivity.

Red becomes progressively more intense in the pastels that follow (Figure 49, 31, 18).

The birth of a new image integration emerges out of an exploration exercise in an art therapy seminar (Figure 49). The image integrates the moon and the rose and becomes the impetus for the rise of the next three drawings. Figure 31, a pulsating red and purple rose was begun with closed eyes. I allowed the image that I had carried within me ever since completing the previous one to flow out spontaneously, unhampered by any preexisting ideas of what a rose should look like. The swirling gold lines over the main shape are a response to a feeling of movement and dance. The feeling of dance as an experience uniting the physical and emotional was an influence in the creation of these drawings and accounts for the swirling lines.

This pastel may be compared to the Tantric Muladhara Chakra which is described as a red lotus of four petals. This Chakra represents the "mother's womb... or base center", the center of physical experience.

Located at the base of the spine, it is the repository of the coiled Kundalini, the "force which has the power to awaken an undeniable psychic power in all of us" it is also described as a "highly potential ultra-subtle vibration... its efficacy can be judged only by experiencing it and the effect its arousal produces in the human body" (Mookerjee & Khanna, 1977, p. 152).

The 13th pastel (Figure 18), is a more complex gut-like combination of the rose and moon intricately joined together through vibrating blue, red and yellow lines. The drawing also suggests an open view of a pulsating heart, the organ associated with feelings. In its formal composition, it reminds one of the Tantric yantra seen in Figure 11. Both of these have a circular form set within a square format. The rose in Figure 18, forming the nucleus of the drawing is almost triangular in its form, resembling the triangle in the nucleus of Figure 11. Semi-circular rings enfold the rose triangle in Figure 18 just as petals surround the triangle within the Tantric yantra. Mookerjee and Khanna (1977) quoting from Heinrich Zimmer, describe the yantra as

a model for the worship of a divinity immediately within the heart ... a kind of chart or schedule for the gradual evolution of a vision while identifying the Self with its slowly varying contents, that is to say, with the divinity in all its phases of transformation ... (the yantra) may develop a series of visualizations growing and unfolding from each other as the links or steps of a process (p. 50).

The comparison of Figure 18 to the yantra gives an indication of the nature and levels of feeling that this drawing embodies. In this

sense, not only does Figure 18 resemble the yantra, but the entire process of evolution of the pastel drawings suggests the process of visualization and meditation that comprises the yantra.

Immediately after the completion of Figure 18 I wanted to incorporate the rose into the gut of a man. The man however, became a tree trunk with the rose in its center. A current of color runs through the center and from the bottom of the tree trunk upwards into the rose. The colors of the background and tree trunk are dark, formed by a conjunction of "vibrating" lines of blue, brown, black and purple. The brightest colors are in the current which is red and in the rose, made up of the four typical mandala colors, red, blue, green and yellow. The impression is of light radiating from the center.

In its formal composition, this drawing may be compared to the Tantric image of the Cosmic Man yantra (Figure 14) which depicts "the immense potentiality, no less than the size of the cosmos, contained within the body of man" (Mookerjee & Khanna, 1977, p. 71). In Figure 30 the tree stands for the man. The tree like the cosmic man yantra, dominates the picture space and within the tree as within the man a central axis runs upwards like a spiral column. Both tree and man contain a circular form in the center of the "body". The phallic trunk may be seen as the masculine joined to the feminine in the rose.

The rose at first extended outside of the tree trunk but this did not feel right. I drew over the background so that the lines and colors of the rose were no longer apparent on the outside of the trunk and became localized on the inside only. Perhaps I was not yet ready to express the expansiveness that these outflowing lines suggested. The

series ended with this pastel and with the feeling that I had overworked the final drawing and lost a sense of spontaneity and breathing space. Looking back on it however, the density of line and color which had felt too heavy and overworked, is no longer disturbing. Now I see these characteristics as enhancing the brightness and light emanating from the rose element within the tree. Also the feeling of movement and color spilling forth from the rose has not been completely obliterated so that there is an impression of energy radiating from the rose out and back into the tree.

Background and foreground, rose and tree, inside and outside are integrated, united within the configuration of this drawing.

The explorations of this chapter suggest that the process of transformation, dissolution and unification that characterizes the individuation process is reflected in the formal aspects of the drawings and the choice of material and techniques. Likewise, the dualities within the formal elements, red vs blue, phallic vs circular, framed vs open, anticipate a joining of the opposites, that is the goal of the process of individuation.

The material presented in the preceding chapters gives rise to therapeutic considerations which will now be examined.

## CHAPTER VII

A number of therapeutic implications grow out of the material presented in this thesis. To begin with, the symbolic journey traced in the preceding chapters of this thesis calls to attention once again the tremendous power of unconscious processes. As an art therapist, recognition of this force and its ability to express itself through symbols whether they be in the form of dreams, visions or artwork is essential. Of importance also is the understanding that symbols may never be given any single interpretation. Their meaning cannot be arrived at through direct means. There are no simple equations. Rather symbols must be considered through many angles, like multi-faceted gems, to arrive at the essence of their meaning.

One point that needs to be repeated is that the symbols within the artwork in their prospective nature are not necessarily tantamount to the immediate reality of the individual creating the symbol. They point to possible future developments which may need many years to become fully realized.

A reductive interpretation of the symbols contained in the etchings and pastels would have severely limited the flow towards wholeness. The enlargement of personal symbols through analogy to collective symbols, created a feeling of connection to an inner dimension of reality best described as a sense of the spiritual which in turn enhanced the feeling of life. This experience of reconnection needs to be recognized as an essential part of what constitutes the feeling of wholeness and well-being.

Symbolic systems of religious, mystical, and esoteric nature that may be shunned in our society need to be given due recognition as viable sources for deepening our understanding of psychological processes. Processes that find a form through the symbols of these systems.

Throughout the analysis of the artwork, connecting the symbols contained in the art to symbols found universally helped to deepen understanding of the psychological reality reflected in them.

In effect (Phillipson (1963) tells us), the archetypes are posited as possibilities, on the basis of precisely such finished or shaped material as one finds in works of visionary experience, (and he quotes Jung), "the shaping of the primordial image is, as it were, a translation into the language of the present which makes it possible for every man to find again the deepest springs of life which would otherwise be closed to him (p. 125).

Meaning in the art experience during therapy arises out of two separate avenues: the meaning that grows out of the actual art-making and the meaning that comes with the shared verbal communication and amplification of the artwork that may occur between client and art therapist. The art therapist needs to be aware of the experiential form of knowing that the art-making experience makes possible so as to respect and nurture this possibility in her client. This means that the therapist encourages the free-flow of images through her attitude to the client's creative process. Self-initiative and spontaneity are encouraged.

I was not engaged in any form of therapy or psychoanalysis during the interval of time that comprises the process of art expression and amplification of symbols presented in this thesis.

Meanings seemed to arise out of chance encounters with appropriate sources at the most opportune times. The resulting feeling was one of being guided by an outside force and meaning was heightened because of this sense of connection to powers outside the self. This process suggests to me that as an art therapist I need to have faith in the client's own individual processes and that as guide in the therapeutic situation I need to engender a similar faith in the client himself.

The experience that the 14 pastel drawings has been for me is in part one of learning to trust one's own unconscious processes. It was a question of giving oneself permission to be free, i.e. non-judgemental and accepting of the moment to moment feelings that became objectified in the drawings. It was an experience of self-validation through the creative process. This is the learning that the art-therapy framework can make possible. Through her understanding of this process, the art therapist may foster a similar self-acceptance in her clients through their creative experience.

Second, my own experience suggests to me that amplification of client's material in therapy must occur naturally and spontaneously, preferably growing out of the artwork in an organic manner rather than being forced prematurely by the therapist. It is possible that a time interval between created work and amplification of the symbol content is an important factor. Perhaps the objectified symbol needs first to be lived with and carried within before any attempt to elucidate its meaning is made.

The images of the etchings and pastels also suggest the possibility

of seeing the healthy part of the individual within the symbol. The symbol carries within itself the seeds of future development. The symbol is not merely what it appears to be. It is not only a reflection of the individual's past and present but it holds within itself the germ of future transformation as well. In art, the symbol has meaning within a total configuration of lines, forms and colors. The configuration itself may offer references that will enrich the meaning of the symbol. A broad understanding of the nature of symbols in different symbolic systems, as well as the symbolic meaning of the formal elements in the artwork, allows the therapist to remain open and attentive to the many-sided analogies that evolve out of any one image.

Being able to see the healthy part of the individual suggests that the art therapist must not concentrate only on past and present difficulties lest she lose sight of the whole part of the individual that is seeking to emerge. The therapist's positive expectations for her client are an important factor in the therapeutic process.

The material of this thesis also supports the importance to the art therapist to familiarize herself with and to investigate the broad spectrum of human culture that has embodied through artistic, religious and mythical symbols the archetypes of the collective unconscious. Such knowledge broadens our understanding of the deeper recesses of the human psyche, those very real yet less easily accessible areas that make up our inner reality. These do come to light when the unconscious is given room for expression. Recognition of the nature of this material makes possible the continued dialectic between the conscious and unconscious in the course of therapy.



Another suggestion that occurs is the possibility for art therapists to collect data on symbols that arise in specific populations and do comparative studies to see whether a relationship may be discerned more broadly between the occurrence of certain symbols and the psychological processes that accompany them. A passage from Phillipson (1963) quoting Jung makes this point:

These mythological forms... are in themselves themes of creative phantasy that still await their translation into conceptual language, of which there exists as yet only laborious beginnings. These concepts, for the most part still to be created, could provide us with an abstract scientific understanding of the unconscious processes that are the roots of the primordial images... (p. 125).

In the process of researching my own symbolism I have become aware that the symbols of the crescent moon and the moon goddesses does appear in the artwork of other women. It would be interesting to learn what significance these symbols have for other women.

The moon is the symbol for the goddess, the feminine archetype. Jung has suggested that the true symbol has prospective significance both for the individual and for society as a whole. The symbol compensates for an imbalance both on a personal and collective basis.

The symbol of the goddess therefore may indicate new developments in the way women are experiencing themselves and may signify as well an evolution in the spiritual and psychic life of our society as a whole.

Although I have felt changes take place within me that have resulted in new ways of being in the outside world, an examination of the

7

symbols as encountered in dreams, visions and artwork and their unfolding patterns has allowed me to become more conscious of the psychological processes that underlie these changes, and their connection to what historically has come to be regarded as the feminine.

## CONCLUSION

The subject of this thesis has been an account of a personal experience of suffusing an image with meaning through the process of amplification, thus creating a symbol. The thesis gives intimations of psychic processes that are universal in mankind by relating the personal symbol to symbols of a universal order. These are the experience of a psychic death, rebirth and transformation as well as the confrontation with the Shadow and the relationship to the Animus as part of an individuation process. However, as I have discussed in Chapter II, p. 27, no symbol can ever be fully interpreted. Gordon (1978) puts it this way: "because a symbol interlinks different psychic functions and different levels of experiencing, it has innumerable meanings and can never be totally reduced or translated" (p. 110).

In Jungian theory, the symbol is a bridge between the known and the unknown, the conscious and the unconscious, the inner reality and the outer reality. The function of bridging is to express "facts, relationships and sensuous and emotional experiences that are too complex to be conveyed by mere intellectual formulations" (Gordon, 1978, p. 107) and in fact, Gordon continues, both Jung and Louis Arnaud Reid believed "that the meaning carried by a symbol cannot be expressed in any other way; and both suggest that the symbol potentially mediates the discovery of some new dimensions of being" (p. 109).

This factor needs to be remembered when working with clients in an art therapy situation, so that the validity and breadth of the client's symbolic content is not reduced by the therapist's formulations about

the work.

One of the major difficulties I encountered in writing this thesis is in having had to relate in a logical, organized manner experiences that are not bounded by logic and rational equations. Although I have wanted to be as inclusive as possible in writing this thesis, there is an element that escapes a verbal component, that does not quite fit the confines of a rational, intellectual approach. In attempting to give a concrete form to the original symbolic experience, what is not easily communicated in words are the original feelings of expansiveness and the sense of the poetic, the feeling of the unity of all things that suffused a great part of the experience of making symbolic connections. Yet I do not want to overlook the importance of these feelings because they create the essential and lasting meaning of this personal symbolic journey.

This experience suggests to me the importance for the art therapist to be open and sensitive to the poetic order of the unconscious, so as to be able to recognize and accept the validity of this kind of experience in her client.

A second difficulty in writing was having to sacrifice a large segment of symbolic material that arose in dreams, visions as well as artwork for the sake of clarity and manageability. At first I could not do so. The feeling of loss was too great. I therefore had to write a preliminary version that was more descriptive and inclusive of the total symbolic journey. I subsequently chose to focus on the artwork. My reasons were first, that the thesis was for an art therapy masters degree and therefore artwork was the more natural choice for analysis.

Second, the artwork provides a visual external record that gives a concrete and more objective base than a dream or vision can. Through the images and formal elements of the artwork I was able to trace correspondences to imagery arising in universal symbolic systems that may be examined by others.

The artwork presented in this thesis may be divided into two stages. The etchings and the series of four watercolors occurred prior to my entering an art therapy program, while the fifth watercolor, the doodles and the pastels were produced concurrently with my involvement in the study of art therapy. The watercolor and the pastels were developed and presented as part of the course work that was required, while the doodles were spontaneous scribbles that emerged while attending lectures. The etchings were produced several years prior to and up to the time of crisis, i.e. I was in a very nervous and emotional state where daily functioning was increasingly more painful and difficult. When the pastels were produced several years later, I was feeling more in control of my emotional life.

The ideas and philosophy within the discipline of art therapy influenced the process of making images at this time. As a result of the training I received, I became more trusting of the process of self expression, allowing myself more freedom and spontaneity in creating an image.

When I began making images, i.e., the etchings, I had no awareness as yet that these images might have a symbolic meaning. The understanding I acquired through the study of art therapy catalyzed the process of discovering the symbolic element in my own work and to led to my

reflecting on the meaning of these symbols.

The meaning became amplified as I made connections between my readings and what I was seeing and experiencing through my life and art.

I gravitated to Jungian thought because I was drawn to Jung's affirmation of the creative and spiritual side of man; his belief that the unconscious is the healthy part of our psyche, which may, if we allow our conscious selves to attend to its messages, be a positive force in redressing our psychic equilibrium.

In the process of amplifying the symbols I did not make a conscious decision to study a particular symbolic system, rather the experience felt more like one of being led by a force outside of myself to different sources. The right books seemed to come into my possession at the right time without my actively seeking them. One of the common threads in the "choice" of symbolic systems is in the fact that these are areas of knowledge that have been researched by Jung and Jungian analysts and through which Jung found evidence for his theory of the existence of a collective unconscious in mankind.

I did not engage in an in-depth study of the symbolic systems I have used in this thesis. Rather, I referred to the systems only insofar as they were useful to me at this point of personal development, concentrating only on the correspondences I could make with my own symbolism and life experience.

I already mentioned on page 89 that I was not undergoing any form of therapy during the interval of time this thesis is concerned with. The amplification of the symbols occurred outside of therapy. I have not therefore used amplification in its' classical sense. Jung devised

this technique to be used in the latter stages of analysis with clients engaged in active imagination.

A self-analysis such as this thesis embodies is subject to limitations which must be mentioned. In discussing the dangers of self-analysis as conducted through active imagination, Gordon (1978) explains that,

When, however, one discusses 'active imagination', one needs to keep firmly in mind two kinds of reservations: for such a do-it-yourself analysis can provoke a lot of rash and over-optimistic enthusiasm. In fact real and serious active imagination is an arduous, slow and at times painful process, which has many pitfalls. Jung himself has warned against two of them. One is the danger of the aesthetic tendency [the tendency to over-value the formal worth of the phantasy products of the unconscious which then diverts the libido from the real goal of the transcendent function (p. 116)] ... The other is the opposite danger, the danger of being in a hurry to 'understand'; to make sense of, to push the emergent contents from the unconscious into a 'form'. Jung thought this latter danger to be due to an over-valuation of content as opposed to experience (p. 122).

I cannot overlook the possibility that I may be subject to both these reservations. I wanted nonetheless to present the understanding that grew out of my experience with art and symbol formation, as well as through the subsequent amplification of the symbols. Although the symbols in the drawings may have acquired other meanings had I also been undergoing a formal analysis, I believe that this personal search has had its own validity.

Foremost, it has been a recognition that the unconscious force within has its own inherent order. The experience of becoming conscious of this force is akin to feeling reconnected to the center of one's being and this feeling of connection in itself has a healing effect.

Two other important insights grew out of the writing of this thesis. The first is a consideration of what psychological differences entered into the process of producing the etchings as compared to the pastels. As I have discussed in Chapter III, p. 62-64, the ego may be said to approach the imaginal experience in different ways, i.e. different degrees of rational control may be exerted over the imaginal process which affect the quality and meaning of the experience an individual will have in relation to the creative process.

It may also be looked at in terms of the animus in woman suspending a rigid and controlling, judgemental attitude towards the process of creation thus freeing the individual for more free-flowing images and action.

The second insight which follows from the first is the understanding that grew in writing Chapter VI and having to think about how choice of technique and material complemented the symbolic content within the images. I was then able to see that my choices although unconscious had an inherent order and reflected the psychological reality from which they sprang. I turned from the technical demands of the etching process to the freedom of pastel drawing at a time when spontaneous expression and uncritical acceptance of the process and the product had become necessary for experiencing a unity and flow between the physical and the emotional and the act of expressing these. This, says Gordon (1978)



explaining Reid's concept of "aesthetic embodiment" implies that sounds, shapes, rhythms, etc. are not only instrumental in conveying aesthetic meaning, but that they themselves help to make and to create the meaning. In other words what is expressed cannot be grasped apart from the sensuous form that expresses it. Content and medium are indivisible and uniquely united, and the psycho-physical embodiment that is art is a good analogue of our essentially psycho-physical existence (Gordon, 1978, p. 109).

Furthermore, my personal experience suggests to me that this concept may be extended to include not only the formal elements that make up the artwork but also the actual medium and technique employed, i.e. the difference between making an image that is etched or one that is drawn with pastels. These choices may themselves be indicative of the psycho-physical reality when looked at in the total context of the symbolic content.

The issue of ego control over the creative process has implications for art therapy. This issue suggests that the art therapist must create an atmosphere that is non-judgemental and conducive to the production of spontaneous free-flowing images. The art therapist, furthermore, must be aware of her own possible unexpressed needs of ego control, so that she does not unconsciously impose these needs onto the client/therapist relationship. Awareness of these possibilities safeguards the therapist from over-determining the kind of material coming from the client and from forcing the client into modes of expression that are not appropriate to that client's needs.

The question of the unity between medium and content is also

relevant for art therapy. As an art therapist one must understand that the meaning is carried as much by the imagery as by the kinetic and visual mode the image has been created and by the materials and methods that were used to create it. With this understanding the art therapist will take note of all aspects of the creative process considering each in the amplification of meaning of her client's work.

In writing this thesis I became aware that the researching, organizing and setting down of ideas that had thus far been experienced only intuitively and non-verbally constituted a secondary form of amplification of the material.

The process of making connections continued to evolve as I wrote about the original experience, only this time I was more actively researching my subject rather than being involved in a process that seemed to be happening to me and not initiated by me. This situation suggests the difference in attitude between the receptive Yin or Feminine principle discussed in Chapter V, p. 48 which characterized the subjective experience of this symbolic journey and the more active, initiating energy of the Yang or Masculine principle that may be said to underlie the act of writing a formal analysis of the original content.

Although writing, because it necessarily must be linear and temporal and concrete, cannot encompass the totality of the non-verbal, non-linear, non-material experience, it nevertheless permits certain aspects of the experience to be given a form by which it may be communicated to others. This new form by being exterior is open to criticism, challenge and an exchange of ideas that may generate new insights.

The experience of writing about this special time in my life has been therapeutic in itself. By exteriorizing this material, I am now able to put closure on it, leave it behind so to speak and move on. Although often painful and overwhelming, this period of time was also characterized by a magical, intense and mystical quality from which I benefited. It demanded an active listening, receptive attention to the symbolic language of the unconscious. The tasks required for further growth are now of a different nature, I believe, and necessitate more active, exteriorized ways of being in the world. Writing this thesis had to await a time when the need for receptive listening was no longer as prominent a factor and became balanced with the need to take action and externalize what had been understood.

I have discussed the symbols in the artwork through Jung's framework for individuation. The process of individuation however is never final. I have described only a phase that I became aware of as I took distance from it. I focused on the symbols in terms of the activation of the Feminine principle within the personality. I have paused only briefly on the Masculine as represented by the animus within woman. The positive integration of the masculine, the animus, represents another aspect of the ongoing individuation process described by Gordon (1978) as a "readiness for ever greater awareness of one's own nature, with its positive and negative sides, and an ever sharper definition of who and what one is" (p. 149).

The Feminine principle in this thesis, is a term used to refer to an awakening to the reality of the unconscious in the personality. The Feminine is the primary mover in the process of transformation.

The process of awakening is reflected in the images of the artwork and in the evolution of the creative process.

Becoming conscious that reality is not encompassed by the rational and practical requires that the individual recognize and allow a place for the intuitions, feelings and urgings arising from the unconscious. Thus a dialogue between conscious and unconscious is begun.

The model for writing an autobiographical thesis was provided by Jung's Memories Dreams Reflections and by Milner's On Not Being Able to Paint referred to on p. 11 of the introduction. In Memories Dreams Reflections, Jung sets down the inner experiences that shaped his later scientific thought. He did not consider these memoirs as a scientific work and requested this document not be included in his collected works. The autobiographical story however is intimately linked with Jung's scientific writings, "both are one", he states. The understanding of his inner experience grew out of his scientific knowledge, just as his scientific knowledge took its direction from his inner experience.

Similarly Milner's document On Not Being Able to Paint, and the ideas and theories that grew out of her personal search into her creative process are justified and supported by her long clinical experience.

In a similar way, my inner experience and the understanding that has grown out of writing this thesis will influence and shape my approach to clinical work and possibly lead me to further insights in the client/art therapist relationship.

## REFERENCES

Case, P.F. (1975) A key to the wisdom of the ages Richmond, VA: Macoy

Collier, G. (1972) Art and the creative consciousness Englewood Cliffs, NJ: Prentice Hall

Coudert, A. (1980) Alchemy: The philosopher's stone. Boulder, CO: Shambala

Dilthey, W. (1977) Descriptive psychology & historical understanding (R.M. Zaner & K.I. Heiges trans.).

The Hague: Nijhoff (Original work published in 1924/1927)

Franz, M.L. von (1980) Alchemy: An introduction to the symbolism and the psychology. Toronto: Inner City Books

Freud, S. (1954) The interpretation of dreams (J. Strachey trans.). London: Allen & Unwin (Original work published in 1953)

Gordon, R. (1978) Dying and Creating: A search for meaning. London, England: The Society of Analytical Psychology

Harding, E. (1976) Women's mysteries ancient and modern; A psychological interpretation of the feminine principle as portrayed in myths, story and dreams. New York: Harper/Row

Jacobi, J. (1974) Complex, archetype, symbol in the psychology of C.G.

Jung (R. Manheim trans.). Princeton, NJ: Princeton University Press

(Original work published in 1957)

Jung, C.G. (1980) The archetype and the collective unconscious (2nd ed.)

(R.F.C. Hull trans.). Princeton, NJ: Princeton University Press

Jung, C.G. (ed.), Franz, M.L. von, Henderson, J.L., Jacobi, J., & Jaffé,

A. (1979) Man and his symbols London, England: Aldus Books

Jung, C.G. (1965) Memories, Dreams, Reflections (R. & C. Winston

trans.). New York: Vintage Books

Khanna, M., & Mookerjee, A. (1977) The Tantric way: Art, science,

ritual. London, England: Thames/Hudson

Klossowski, de Rola, S. (1973) Alchemy the secret art London, England:

Thames/Hudson

Milner, M. (1979) On not being able to paint (2nd ed.). New York:

International Universities Press

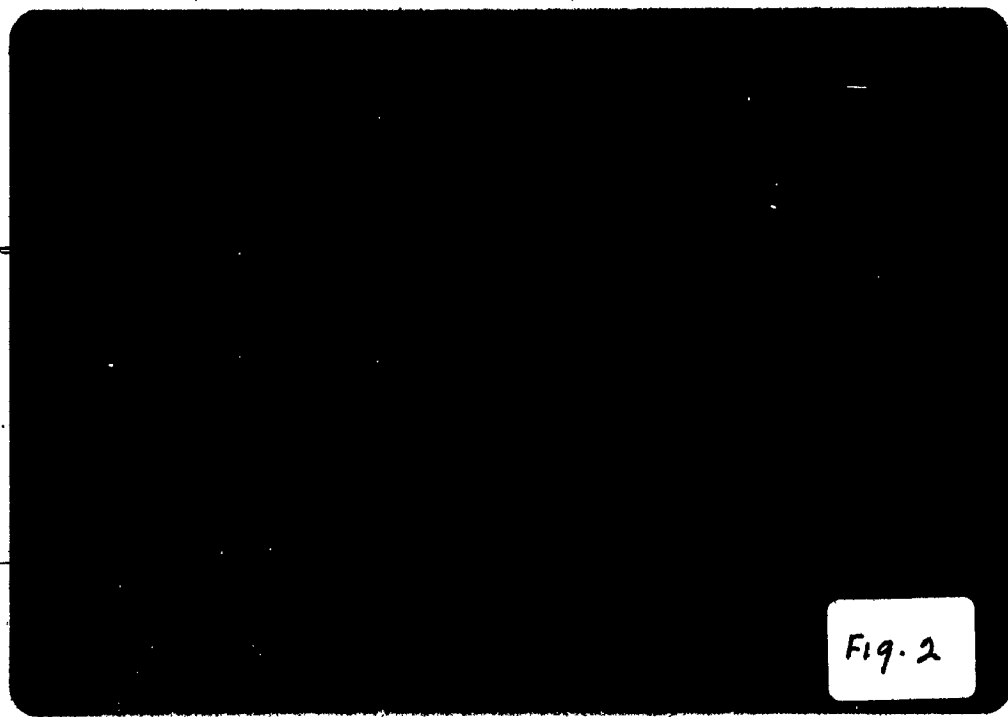
Neumann, E. (1974) The great mother: An analysis of the archetype.

(R. Manheim trans.). Princeton, NJ: Princeton University Press

Phillipson, M. (1963) Outline of a Jungian aesthetics Evanston, IL:

Northwestern University Press

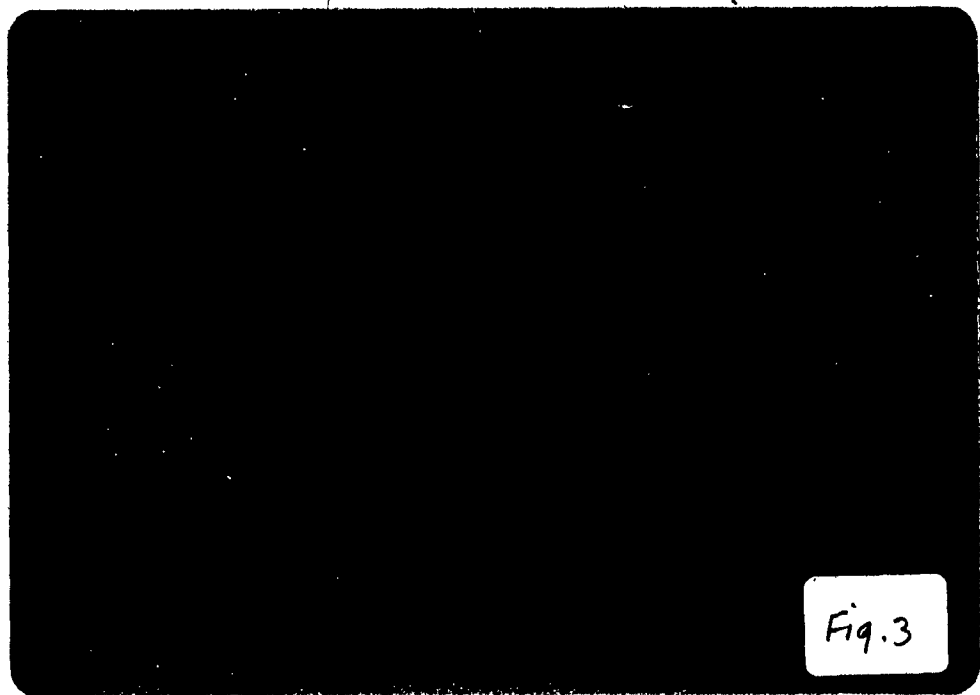
- Pollack, R. (1980) Seventy-eight degrees of wisdom: A book of Tarot, Part I. The major arcana. Wellingborough, Northamptonshire: The Aquarian Press
- Singer, J. (1973) Boundaries of the soul: The practice of Jung's psychology. Garden City, NY: Anchor Books
- Watkins, M. (1984) Waking dreams (3rd ed.) Dallas: Spring
- Whitmont, E.C. (1978) The symbolic quest: Basic concepts of analytical psychology. Princeton, NJ: Princeton University Press
- Woodman, M. (1980) The owl was a baker's daughter: Obesity, anorexia nervosa and the repressed feminine. Toronto: Inner City Books





COLOUR PHOTOGRAPHS SHOULD NOT BE USED. THEY WILL APPEAR AS GREY OR BLACK. WE RECOMMEND THAT THE COPY OF THE THESIS SUBMITTED FOR MICROFILMING INCLUDE BLACK AND WHITE PHOTOGRAPHS REPRINTED FROM THE COLOUR PHOTOGRAPHS BY A PHOTOGRAPHER IF NECESSARY.

LORSQUE MICROFILMEES, LES PHOTOGRAPHIES EN COULEUR PARAISSENT GRISSES OU NOIRES. NOUS RECOMMANDONS QUE L'EXEMPLAIRE DE LA THESE A MICROFILMER SOIT ACCOMPAGNE PLUTOT DE PHOTOGRAPHIES EN NOIR ET BLANC PRODUITES A PARTIR DES PHOTOGRAPHIES EN COULEURS PAR UN PHOTOGRAPHE, SI NECESSAIRE.



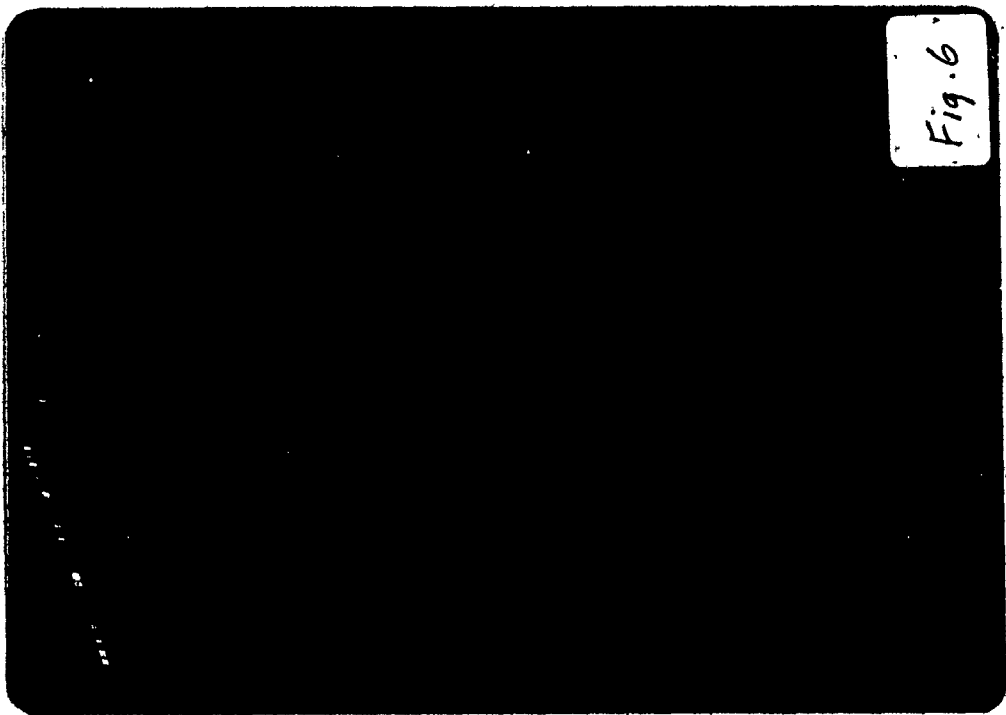
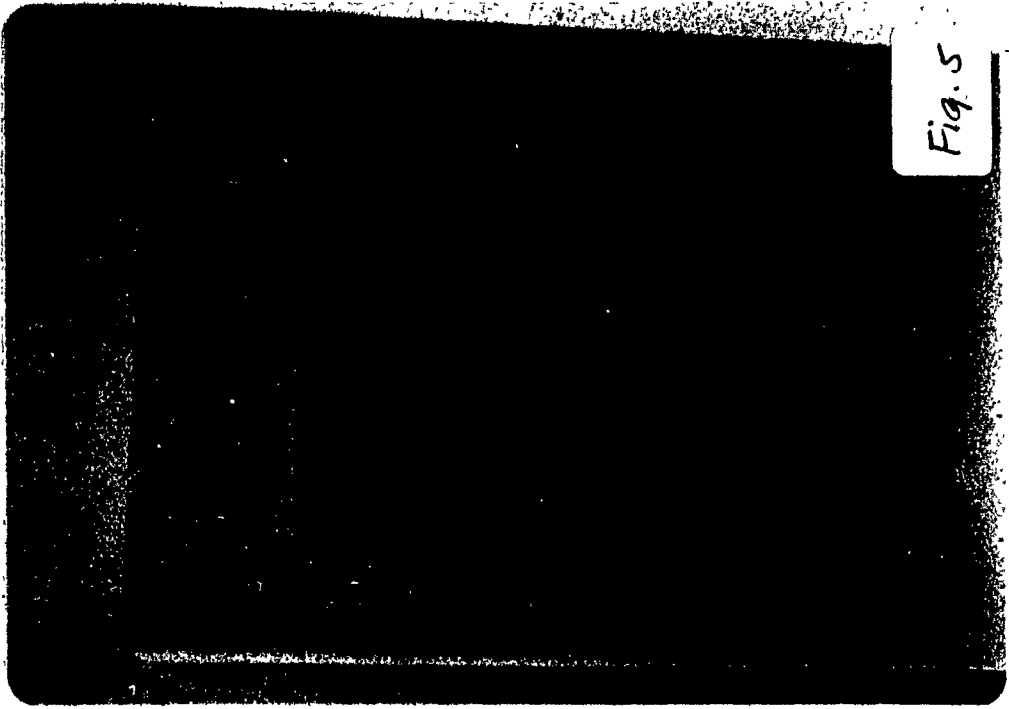




Fig. 7



Fig. 8

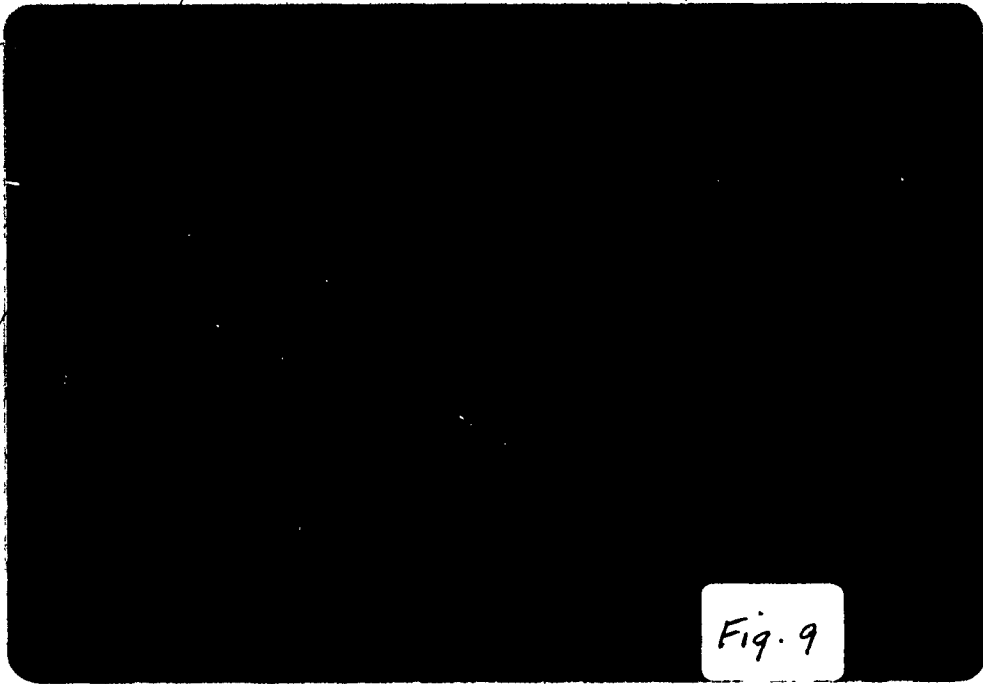


Fig. 9

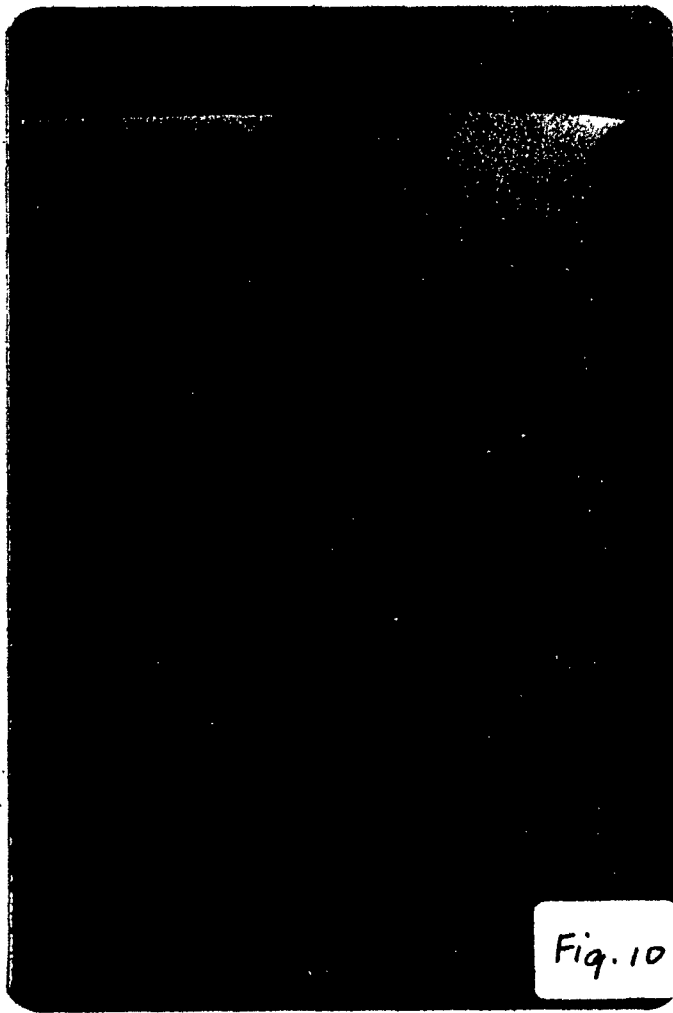


Fig. 10

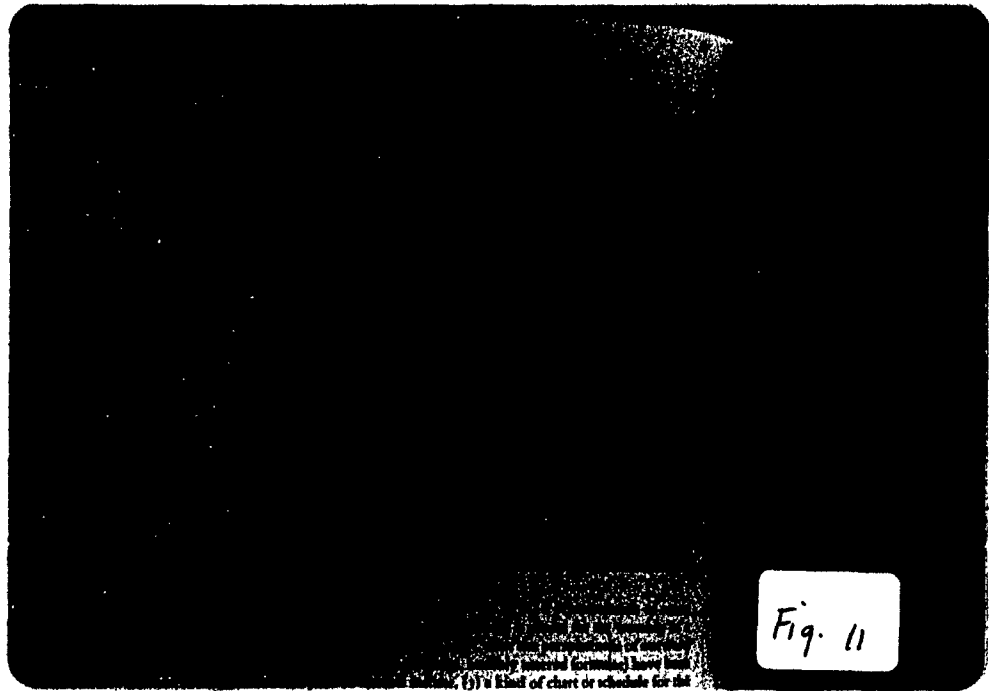


Fig. 11

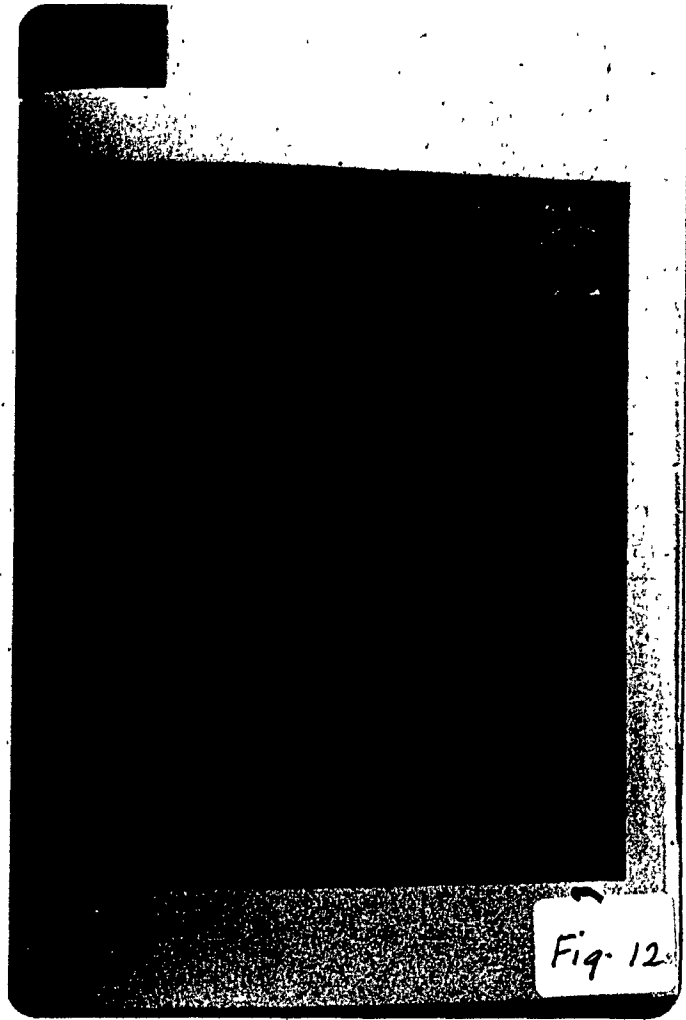
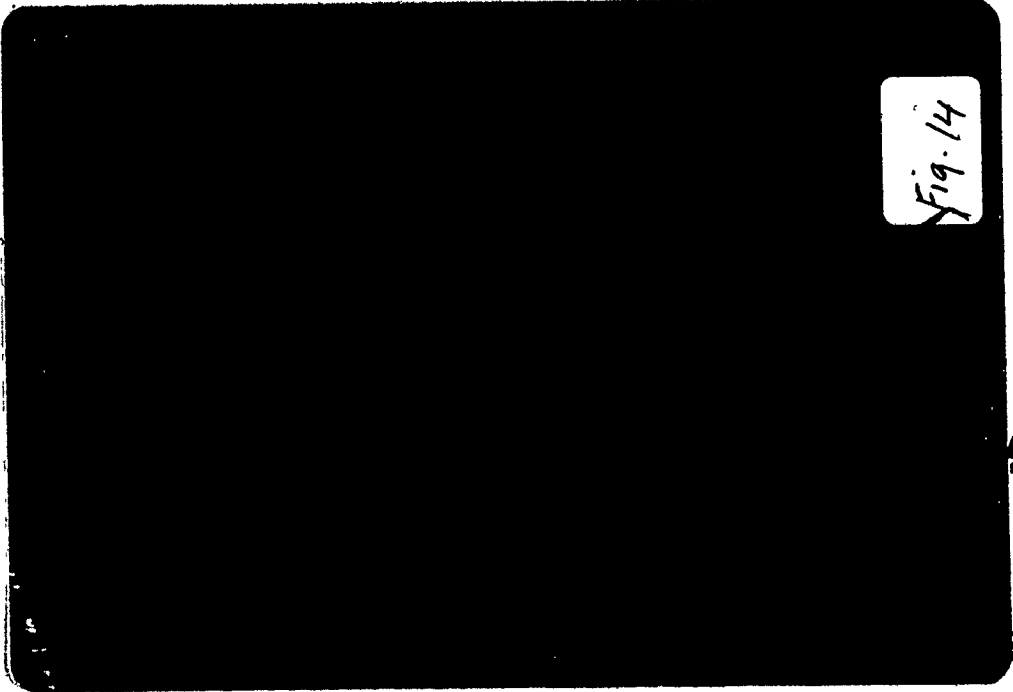
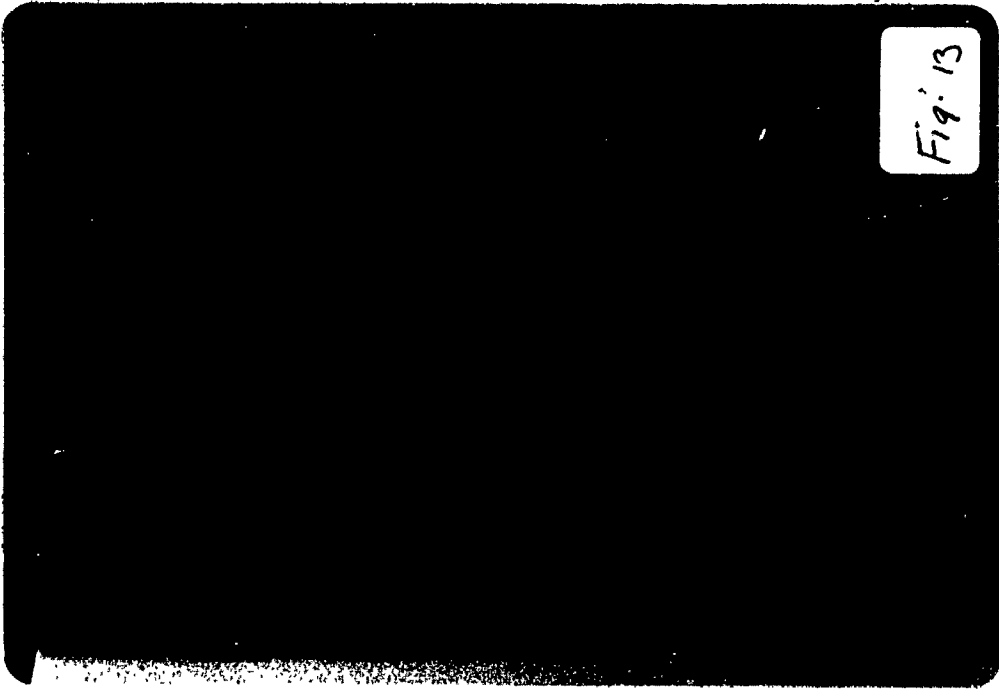
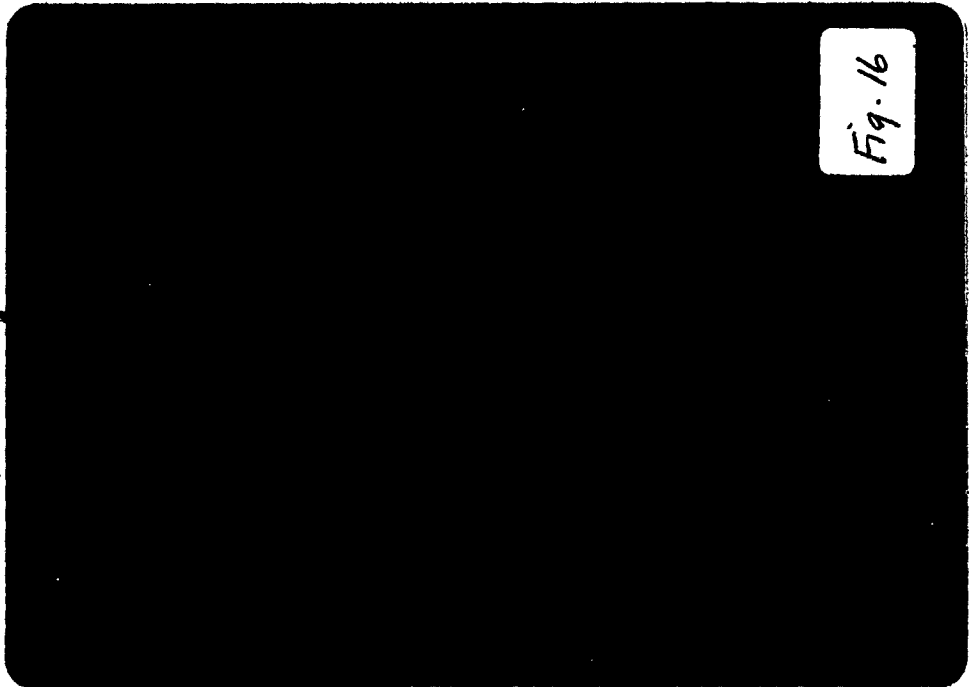
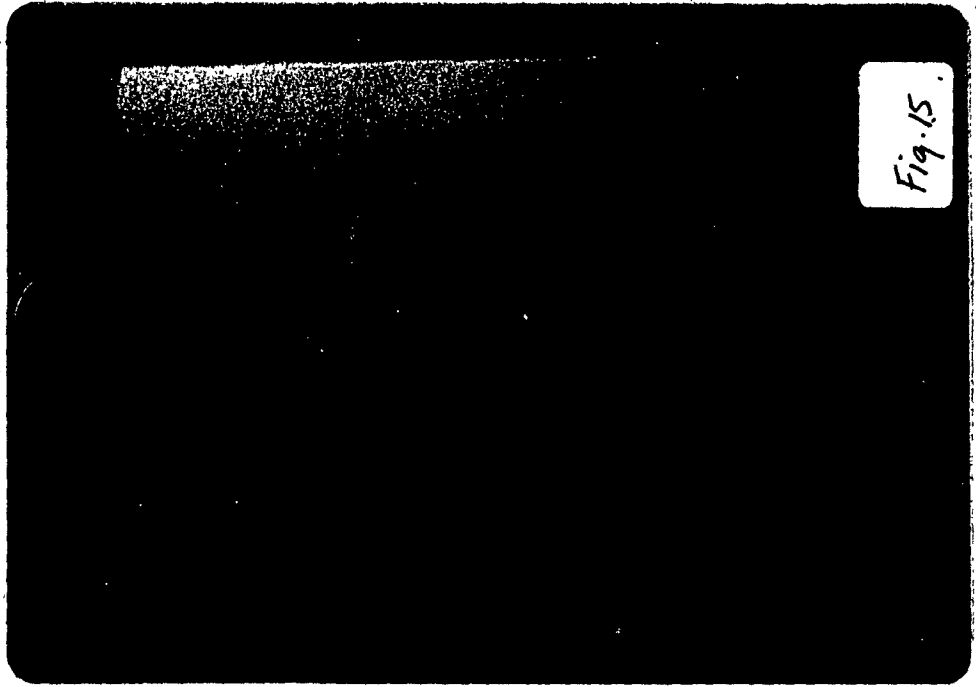


Fig. 12



9







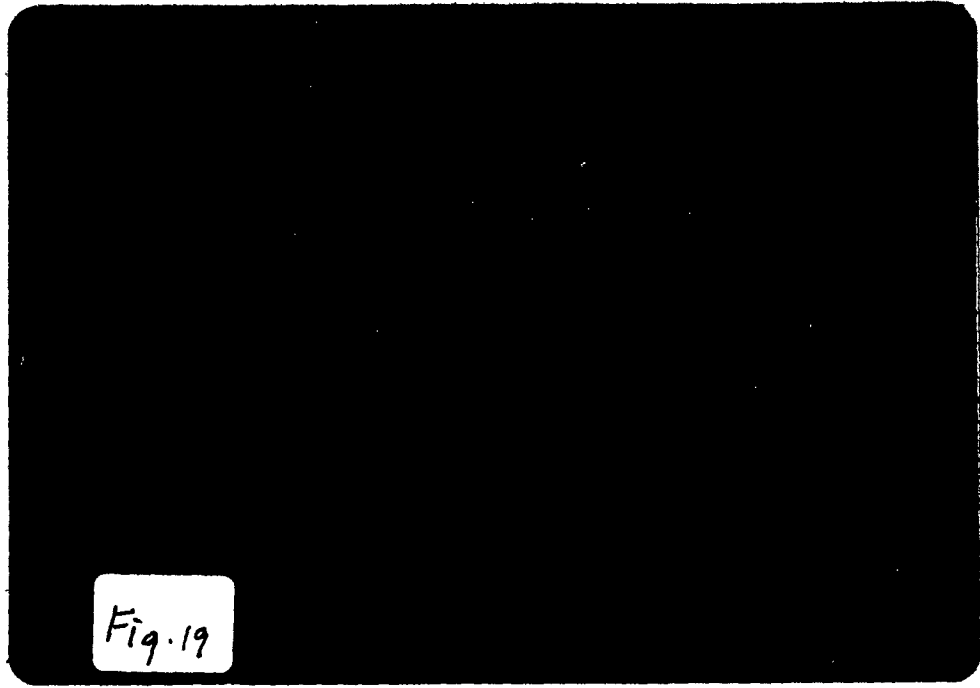


Fig. 19



Fig. 20



Fig. 21

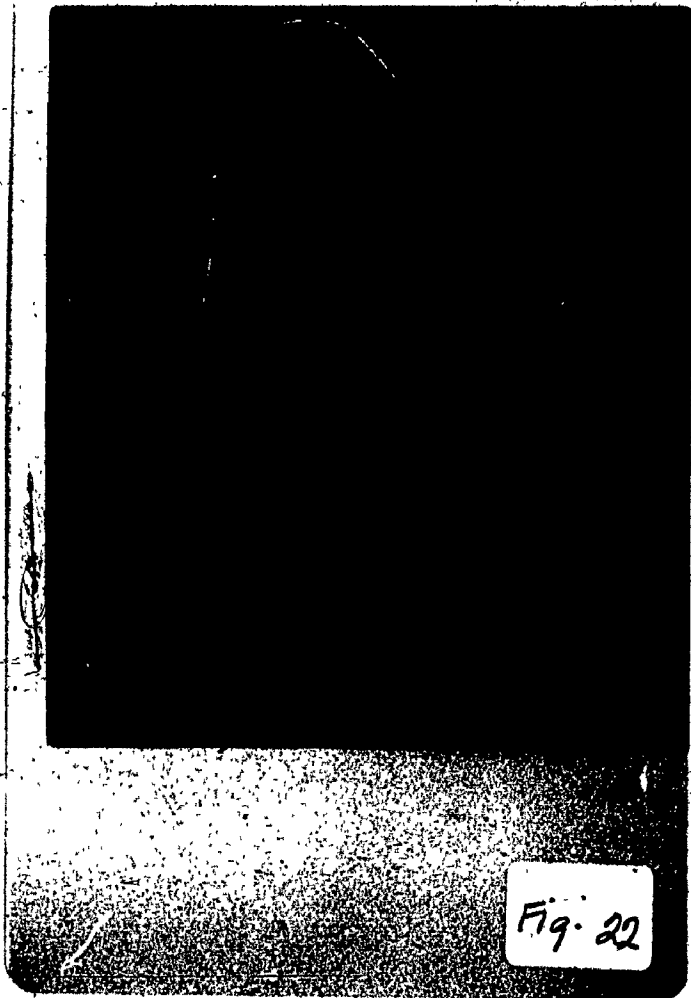
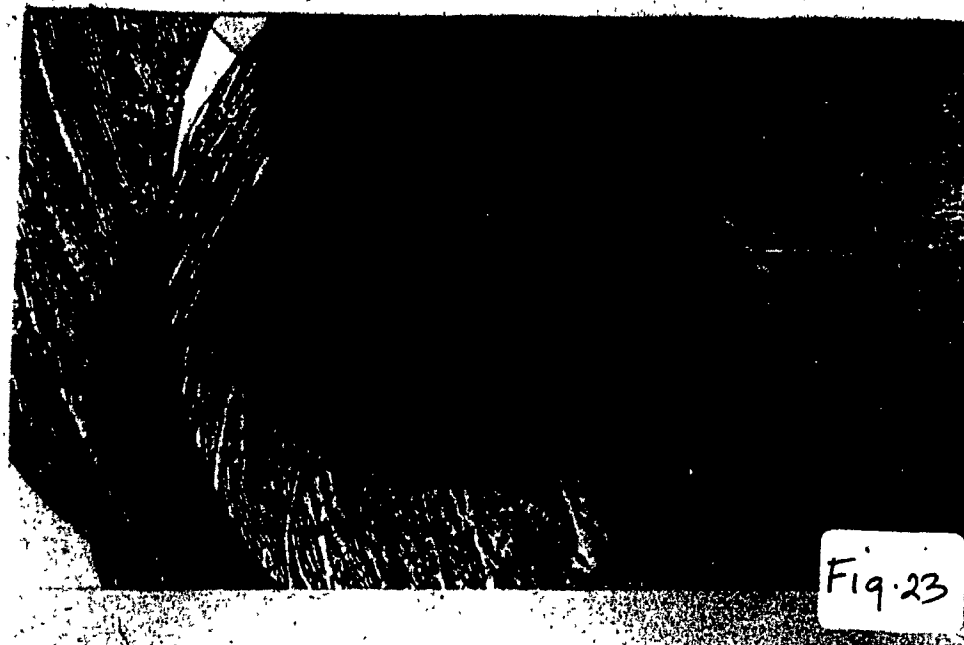
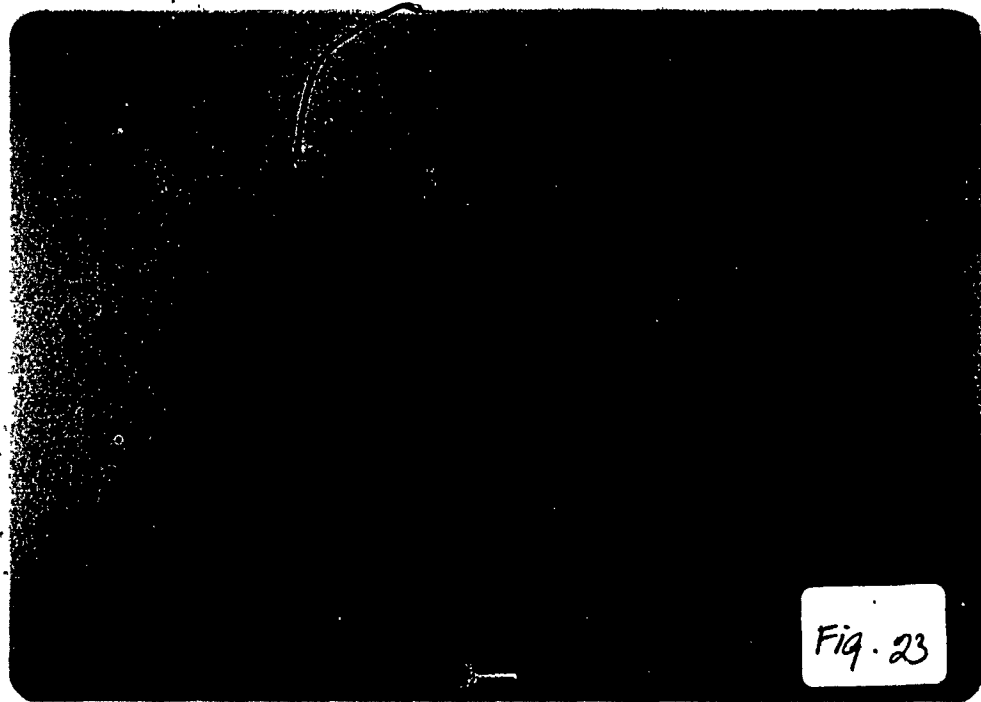


Fig. 22



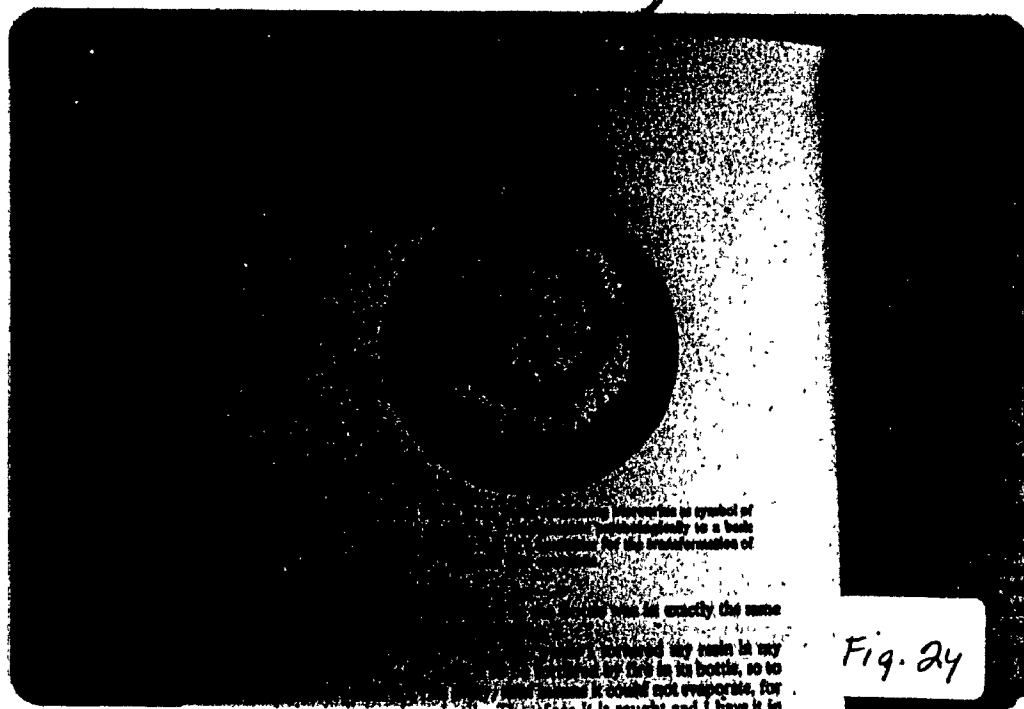


Fig. 24

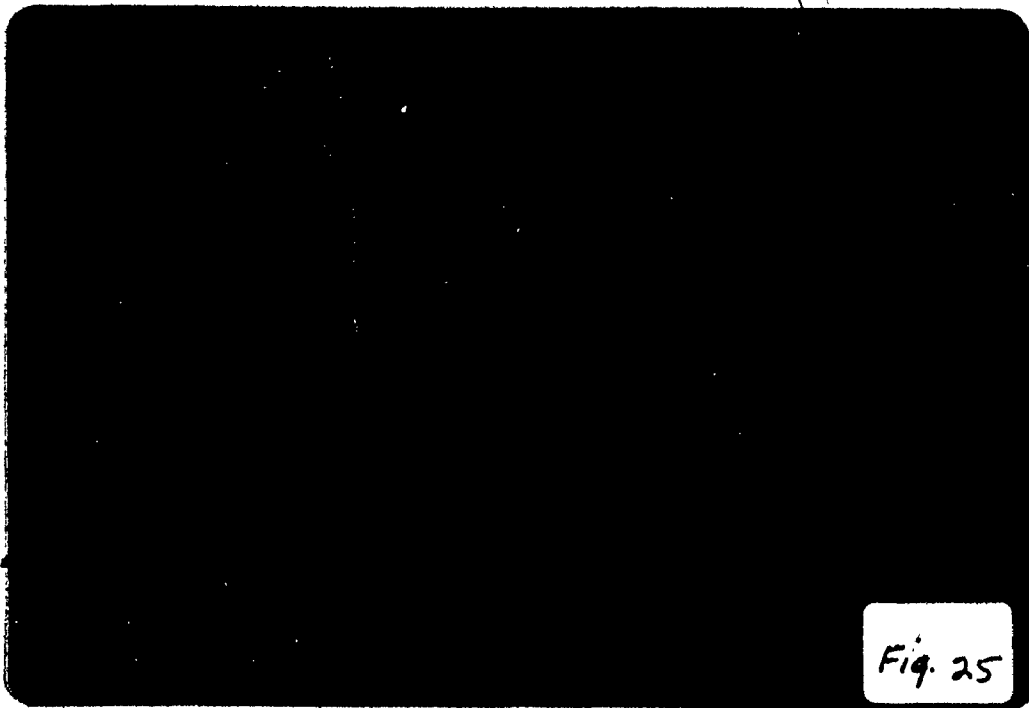


Fig. 25

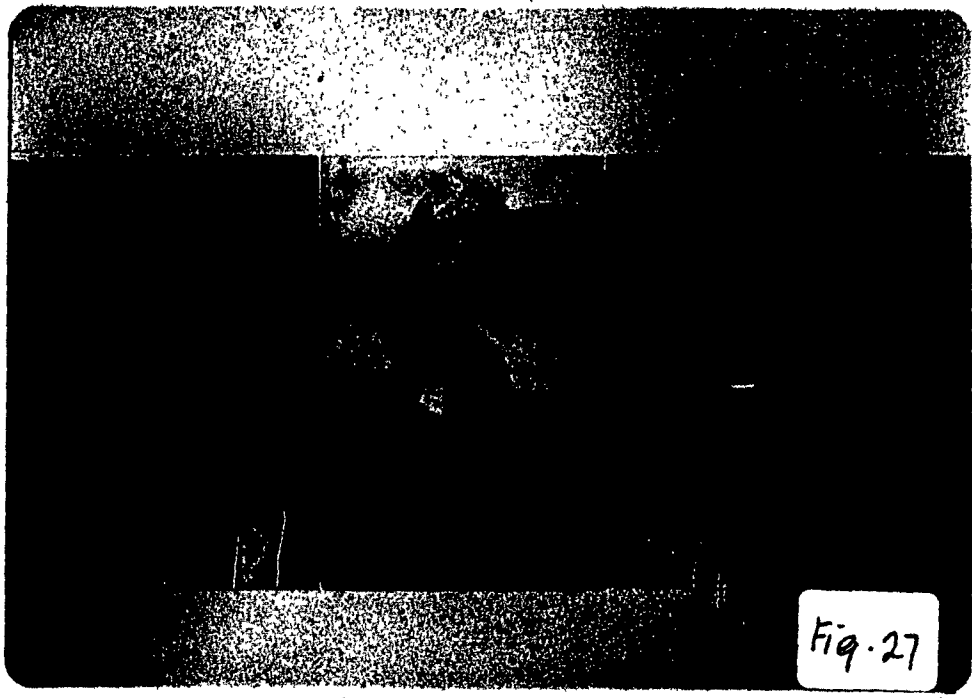
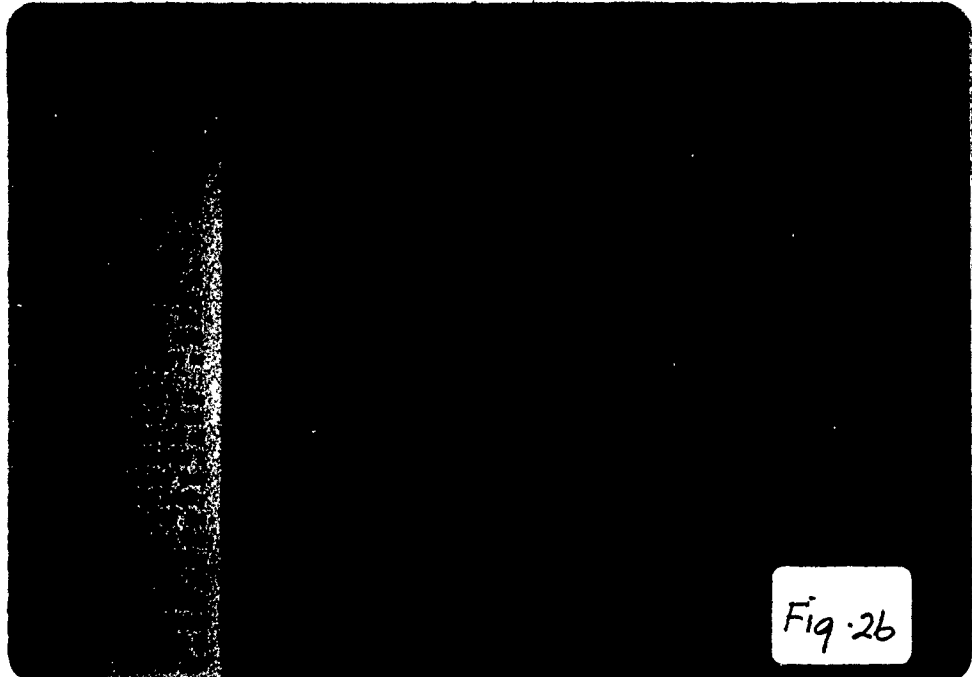
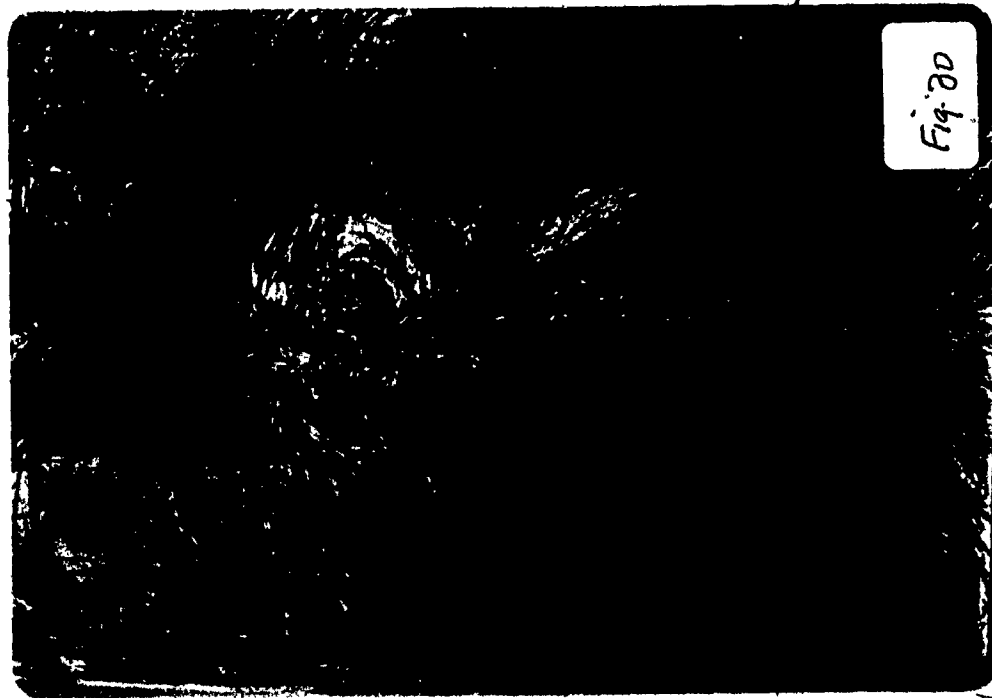
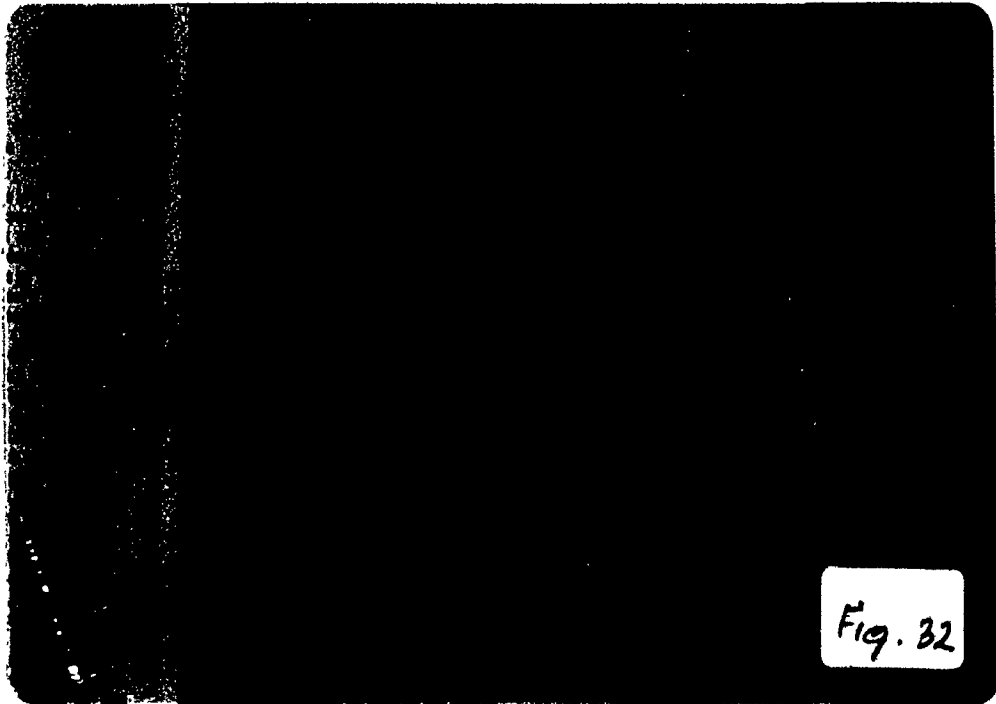
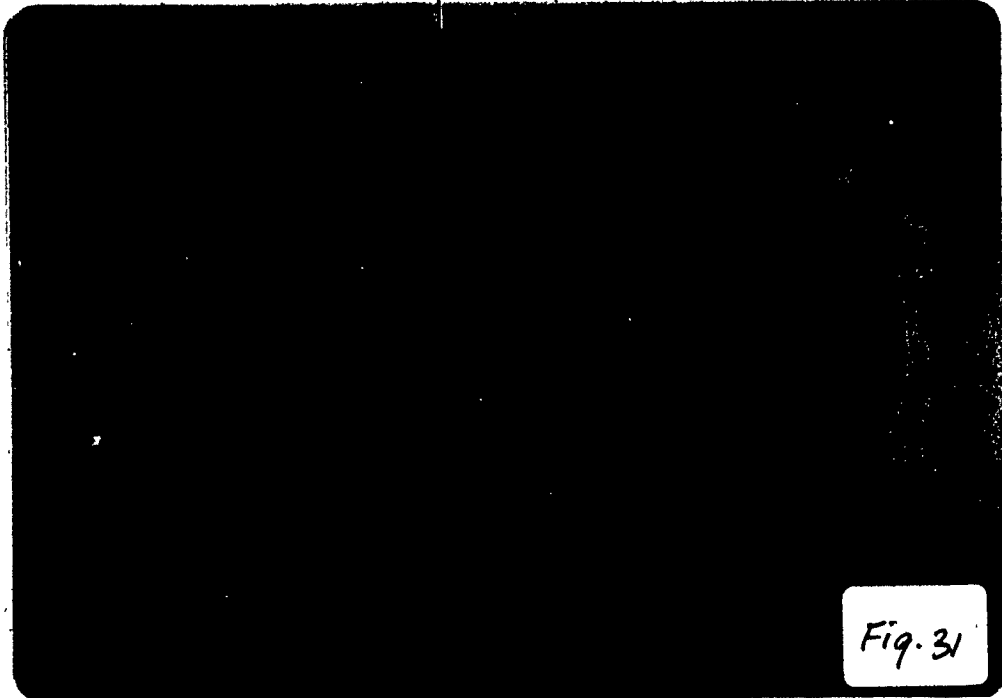


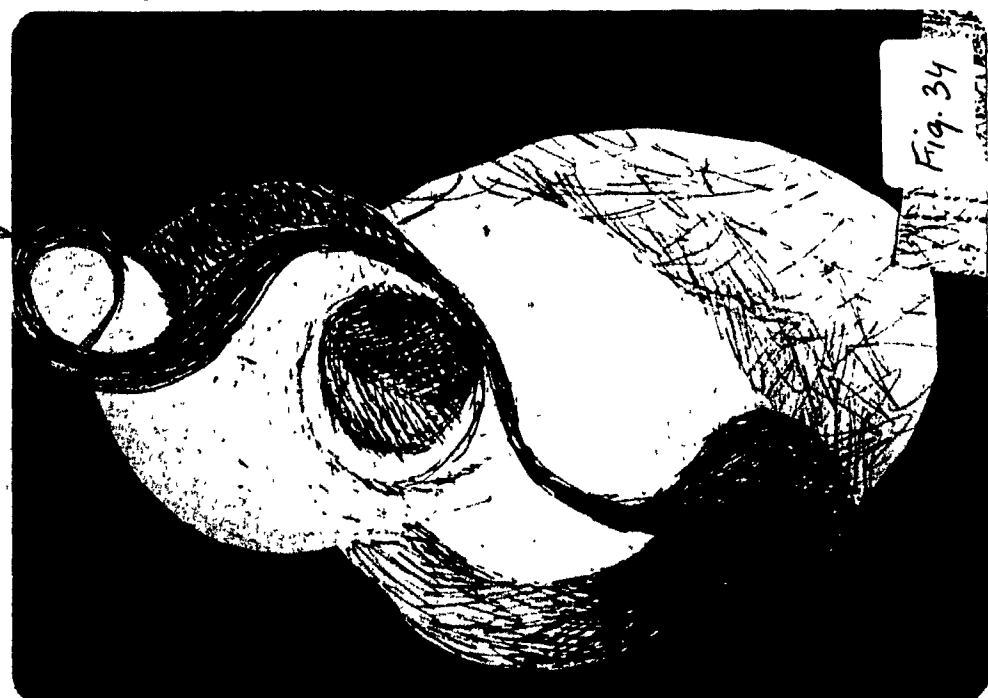
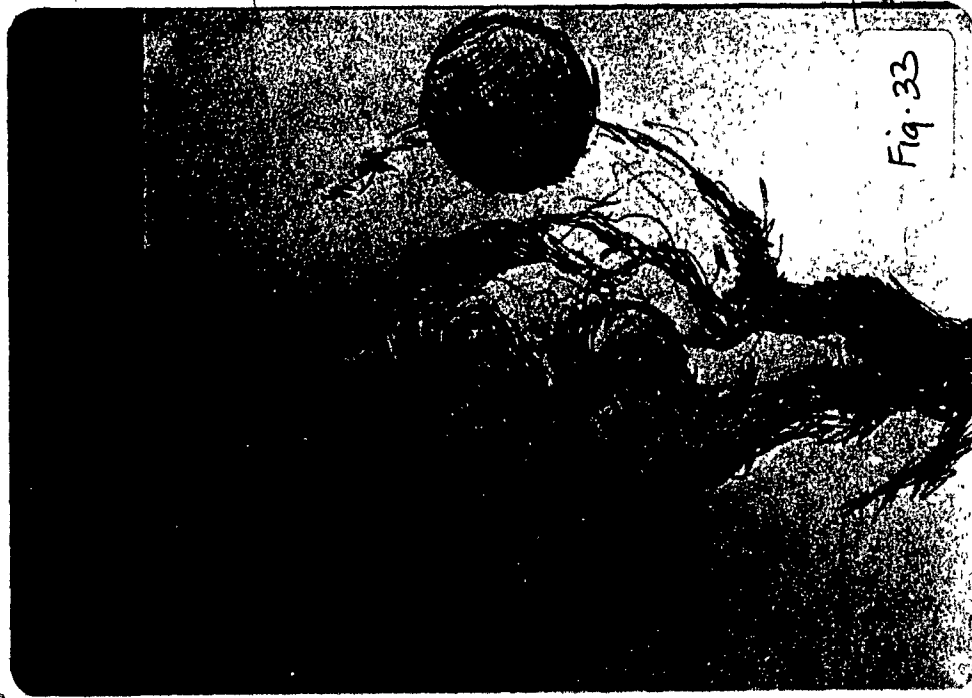


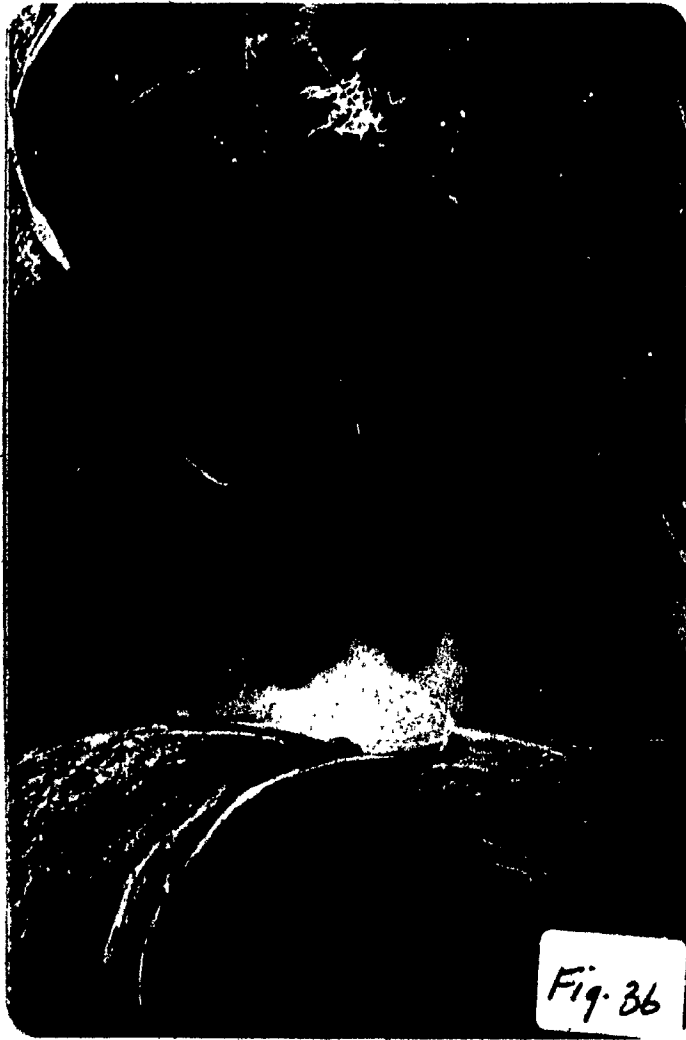
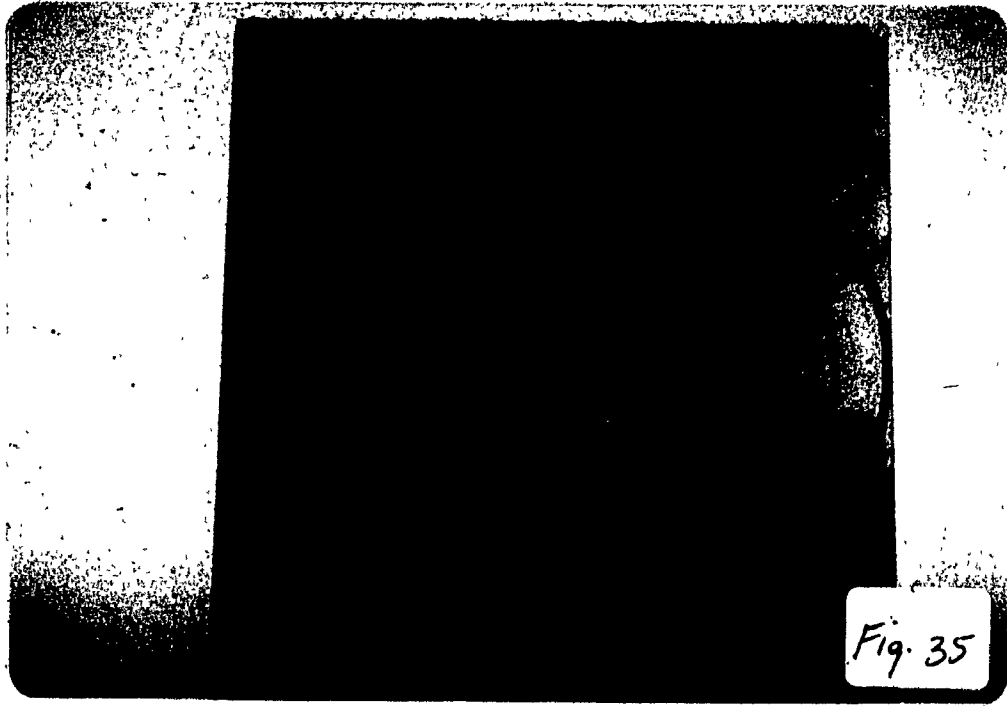
Fig. 28













2

Fig. 39

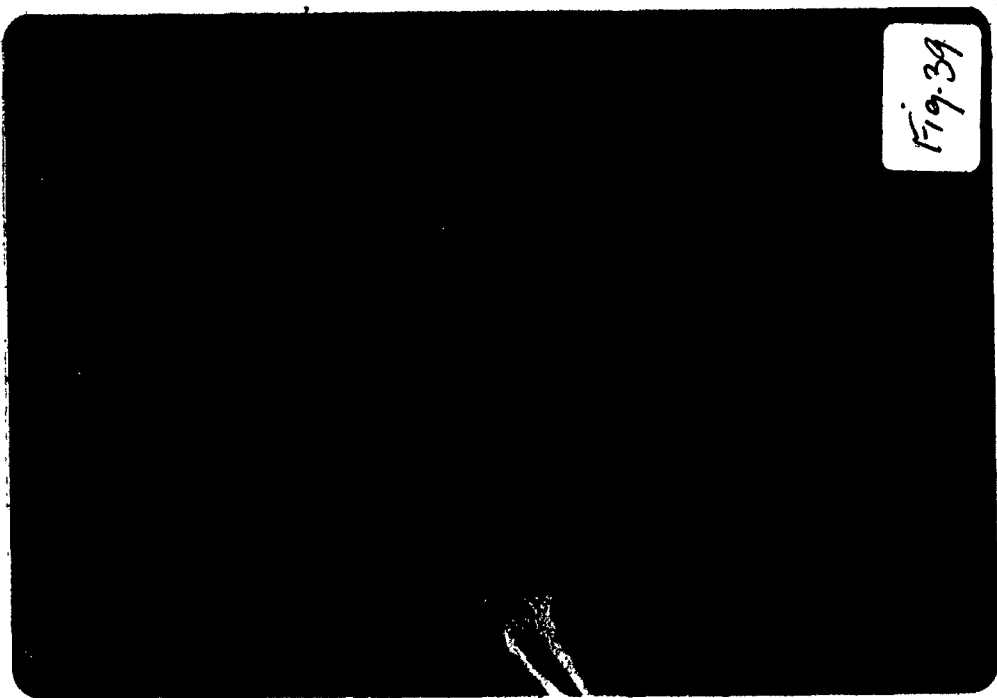
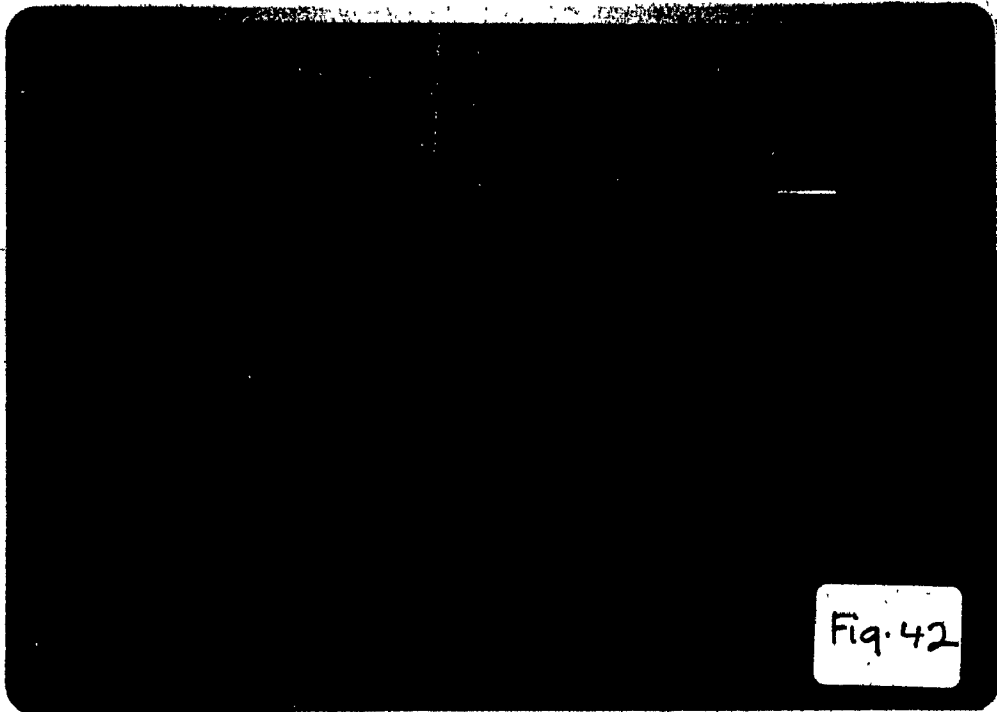


Fig. 40



W



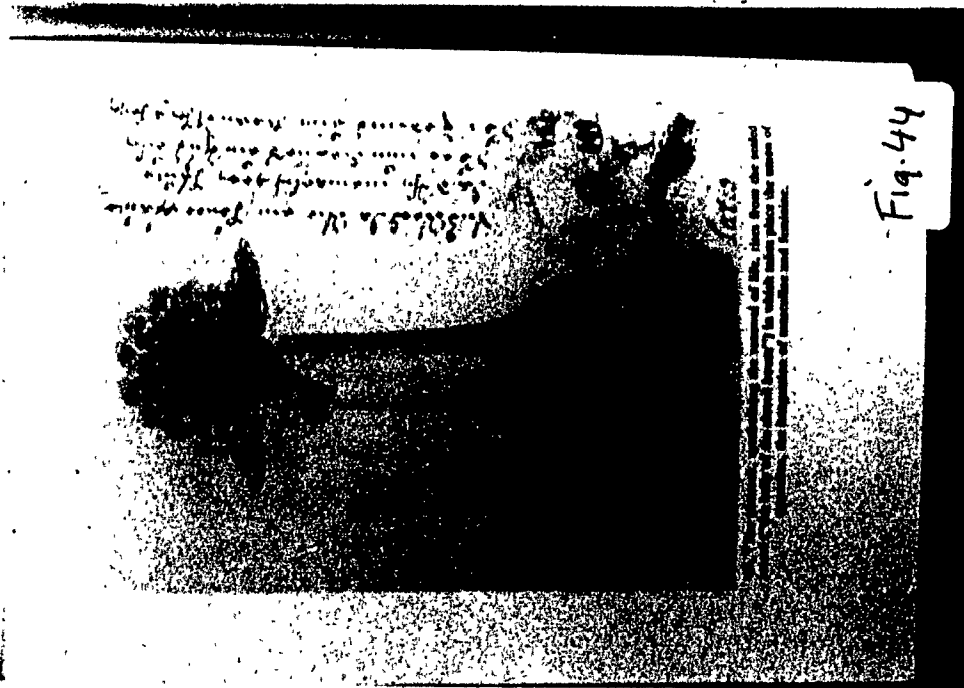




Fig. 45

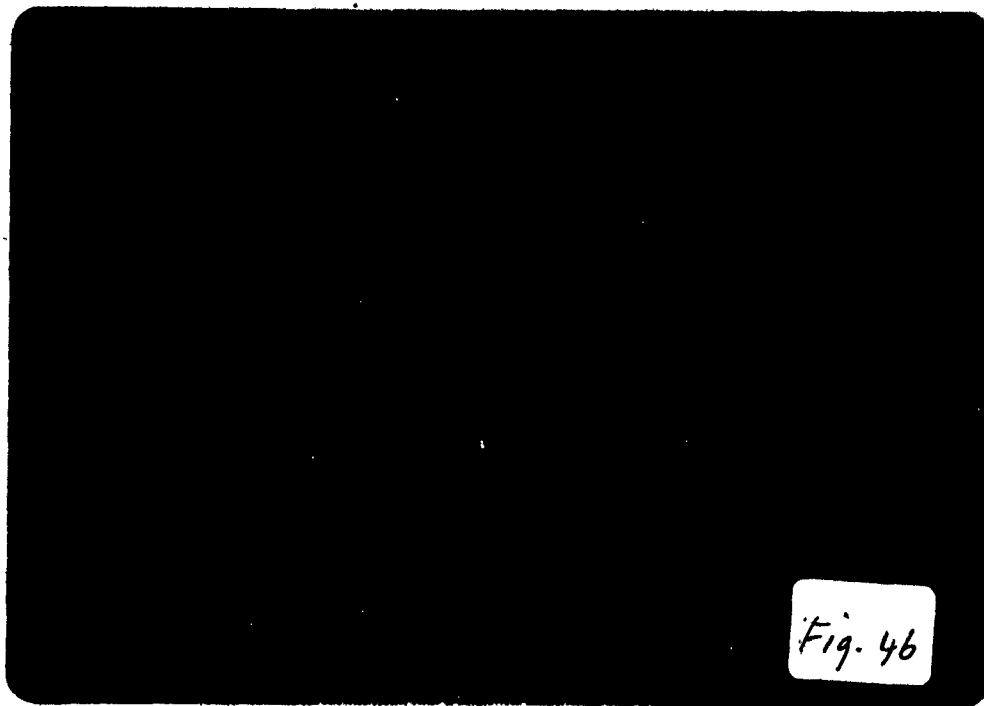


Fig. 46



