Guided Imagery and Music in Process: 
The Interweaving of the Archetype 
of the Mother, Mandala, and Music

MADELAINE VENTRE
DIRECTOR, CREATIVE THERAPIES INSTITUTE, 
NEW YORK CITY, NEW YORK

In the course of Guided Imagery and Music (GIM) therapy, many people encounter both personal and universal themes that may be represented by myths, archetypes, and mandalas. The GIM process is the context in which the five clients described in this article explored the archetypal world of "The Mother." The role of the music, the archetype, and the MARI® mandala schema in their journeys toward integration and individuation are explored.

The goals for many people entering into a therapeutic process are to explore, discover, and integrate the multiple levels and facets of their inner and outer lives. People have a curiosity and often a deep need to learn more about themselves and what drives them to live as they do. They want to get in touch with and learn how to draw on inner resources and strengths so that they can lead more creative, focused, and rewarding lives.

As people get in touch with their inner resources, they can tap into universal resources as well. As they go beyond personal knowledge, they frequently encounter and find themselves exploring a world that is universal as well as personal (see “collective unconscious” and “personal unconscious” in the glossary). They often express their situations, needs, and strengths in a symbolic language. Critical issues can be explored through relationships to archetypal images as found in myths, fairy tales, mandalas, and music, as evidenced by the cases presented in this article.
These explorations can be demanding but most rewarding journeys. They can involve a difficult task to be completed, a challenge to be faced, or the meeting and formulation of a new relationship with a powerful opponent who may be a real person or an overwhelming symbol.

This article is concerned with one particular archetype, that of the mother; the MARI® mandala process; and the music essential to the living of this journey in the Guided Imagery and Music (GIM) processes of five women. The interweaving of these elements and the ways in which they intertwine with people's lives and facilitate their growth will be explored.

The Archetype of the Mother

An archetype embodies the essence of a universal symbol (see “archetype” and “symbol” in the glossary). The archetype may present itself in different forms but the essence remains. The archetype explored in this article, that of the mother, appears symbolized in numerous forms and personalities.

In classical myths and fairy tales (see “myth” and “fairy tales” in the glossary), “mother” may appear in many forms other than the traditional image: e.g., stepmother, wicked queen, wolf, hag, crone, or wicked witch. In her negative aspects, “mother” may be voracious and devouring, as is the witch in “Hansel and Gretel.” She may also be the smothering mother who engulfs her children or others, symbolized in such threatening images as the Vagina Dentata, “... that toothy female genital mouth said to swallow a man and reduce him to nothing” (Walker, 1988, p. 17). She can control with guilt or threats of revenge or withholding, thus causing a failure to thrive. In this destructive form she may be known as the Terrible Mother, the Bad Breast, or even Demeter (Bolen, 1985). She may deceive and change appearance, as does the stepmother in “Snow White.” As the Gorgon monster Medusa, she can petrify or drain energy, sexuality, and life (Bolen, 1985). As witch or hag, “She is ugly, unmotherly and sexually unemployed” (Ulanov, 1987, p. 73).
The positive qualities associated with the mother archetype...

...are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants are presided over by the Mother. (Jung, 1982, p. 110)

This archetypal mother, symbolized in the positive qualities of the witch, can spark vitality, power, and primordial intellect. She can assist in rites of passage and marks the boundaries between the known and unknown, the conscious and unconscious. She can guide a person through the underworld. She combines power, feeling, intellect, spirit, and instinct to integrate the masculine and the feminine (Ulanov, 1987). She shows a great sense of self-preservation, knowing when to feed or nourish and when to withhold her bounty from others. She imparts wisdom and holds the secrets of healing. If one can meet her and learn her secrets, these gifts become available. Because mothers have a central role in all of our lives, and in many people’s therapeutic journeys in particular, many people have a strong interest in exploring the mother archetype.

Whether we choose to explore “mother” as a way of working through literal mother-child relationships; intrapersonal issues of nurturance, and femininity; or our relationship with the cosmic feminine forces, the fact remains clear. We all (men and women) came from “the mother,” have aspects of the feminine within us, and will live our lives in internal and external relationships with “mother.”

The women whose cases are discussed in this article all heard the call of the mother and heeded that call.

The Mandala

The mandala (see glossary) is a cryptogram, a circular form, that symbolizes the unity of the world, universe and/or psyche. In drawing a mandala, a person can crystallize in color and form...
an aspect of the self (Jung, 1973). While there are many philosophies of color and mandala, art therapist Joan Kellogg (1987) suggests that in working with a client, we set aside specific philosophies of color and learn from the particular individual.

The MARI® (Mandala Assessment Research Instrument) Card Test is a system of mandala interpretation devised by Kellogg. The MARI® Card Test schema was used in connection with the five cases presented in this article. It served as a means by which clients could express, in color and form, their feelings during their processes. It was also used to assess the process itself. The schema is based on relationships found retrospectively in mandalas drawn in many settings and with many populations. While the MARI® Card Test is not standardized and is still in the exploratory stages, the “archetypal stages of the great round of mandala” (Kellogg & DiLeo, 1982, p. 38) is a sensitive way of relating archetypal forms, symbols, and colors from selected pre-produced cards, or from mandalas drawn by clients, to various stages in the life processes of an individual.

The MARI® Card Test consists of 26 clear plastic design cards (two for each stage, as shown in Figure 1) and 38 paper color cards. A person chooses 5 design cards that appeal and 1 that does not. A color is then selected for each card chosen by superimposing the design card over a color card. In addition, drawn mandalas are interpreted using the Card Test designs and colors as a base.

The 13 stages as represented by the 26 designs or forms may be experienced literally or metaphorically, and one may cycle through these stages many times throughout life. Space does not permit a full description of all of the stages of the “Great Round,” but the archetypal forms that seem to show up consistently in the therapeutic processes to be discussed in this article relate to stages 1, 3, 4, 5, 6, 10, 11 and 12. These stages will be discussed further as the cases are presented.

The use or choice of color in mandala is as crucial a factor as the choice of form, in that “... color may qualify and/or modify form as adjectives and adverbs modify nouns or verbs” (Kellogg, 1986, p. 4). Hue, intensity, and saturation help to clarify further the possible meaning of that color. The colors most associated with the malevolent witch mother are dark blue, dark green, and black. Dark blue often “... represents the negative aspects of mother...
Figure 1: MARI® Card Test—Stages of the Great Round of Mandala.

It speaks to the womb-tomb nature of Mother Earth ... [and may] retain a certain witch-like aspect” (Kellogg, 1987, p. 78). Dark green may relate to the aspects of forest, often the home of the witch. This mother/witch controls, engulfs, smothers, or burns up as in “Hansel and Gretel” (Kellogg, 1987). Black may relate to the aspects of feminine darkness, the shadow side, or the “to be or not to be” stage of life’s process (Kellogg, 1987).

The Music

The music used for the work with the five women whose journeys are presented in this article came from the repertoire of the Bonny Method of Guided Imagery and Music (GIM) programs. Developed by Dr. Helen Bonny, the GIM process “is a music-centered, transformational therapy, which uses specifically programmed classical music to stimulate and support a dynamic unfolding of inner experiences in service of physical, psychological, and spiritual wholeness” (Association for Music and Imagery, 1990). A GIM session is approximately two hours long and usually contains four sections that naturally flow one into the other. A prelude begins the session. This is a period of focusing on what will be the work of the session. It is usually verbal and may include a sharing of events since the previous session, dreams, mandalas, insights and questions. The induction that follows is a fine tuning of this focusing so that the client is more internally focused and the issues can more completely form his/her center of concentration. It is during the music segment of the session that in-depth work with the issues occurs. The music in the GIM session is experienced in an alternate state of consciousness (see glossary), and this factor has great impact on how the music is heard and perceived. This state—receptive and open, yet focused on issues of personal importance to the client—enhances the innate tendency of the music to produce imagery of various kinds. A postlude, in which creative processing of the issues takes place and a re-focusing on the external environment is effected, concludes the session.

While individual pieces or excerpts may be used in many ways and produce varying effects, it became apparent as I reviewed
these five cases that the clients’ responses to the music consistently fell into four categories relating to the following four phases of their journeys with the archetypal mother:

- Phase One: The encounter with the terrible mother or witch
- Phase Two: Interaction or getting acquainted with the mother
- Phase Three: Discovering what the mother wants or needs
- Phase Four: Healing and/or integration

The music for each phase seemed to be discrete and overlapped with the next phase until that phase affirmed itself. It is to be noted that, although the pieces corresponded with the various phases and work done in each phase, they were all chosen from the existing GIM repertoire by the same therapist. Therefore, it must be stated that other pieces may be equally or more viable. It is the contention here only that these pieces consistently enabled the clients discussed in this article to work through the corresponding phase.

Case Examples

The following spoken excerpts were taken from the descriptions of the imagery experienced by five different women. These case examples were chosen because all of these clients were dealing with the archetype of the mother. The words were spoken by the clients as they were experiencing the music and their own inner processes. The music used is noted and discussed, and samples and descriptions of mandalas and the corresponding MARI® mandala stages are included.

Phase One: The Encounter

The encounter with the “terrible mother” very often happens as the imaging client spontaneously takes the first tentative steps into the witch’s dwelling place. My role as therapist in this initial phase is to be verbally supportive and non-directive. There is usually some intuitive knowing on the part of the client that these
places may be scary, and I feel it is important to allow the clients a great deal of freedom to decide how and whether they will enter the home of the witch.

As is true in most GIM work, clients choose to meet this new place/situation/person as they often meet new situations in their lives. Favored sense modalities as ways to integrate new material are used. Thus, someone who learns by “seeing from afar” or “getting a closer look” will either back away or move in to the image. Those that need to touch or smell or “get a sense of” will do this with their images. Another key feature is how clients approach new and potentially fearful situations—do they dive in head first, test the waters, or sit on the sidelines and observe?

My role as therapist is also to help create an atmosphere, if needed therapeutically, in which the archetype of the witch might appear. This may be done in the induction through verbally suggesting a dwelling place or a literal or metaphoric form of the witch. This can also be accomplished effectively through the choice of music. As demonstrated in the following excerpts, the clients met the witch in the forest, the desert, or the night.

The music selections that corresponded to Phase One for these clients were:

- Boccherini: Cello Concerto in B flat major: Adagio non troppo
- Villa-Lobos: Bachianas Brasileiras No. 5

Both of these pieces are notable for their use of strings, and in the Boccherini, the cello in particular. The Bachianas Brasileiras No. 5 is a three-part song for soprano and cello choir, but was performed, in this arrangement, for soprano and guitar. These works can be experienced as nurturing or terrifyingly lonely. Both the cello and the soprano voice may spark associations and feelings with female figures and primary bonding. Depending on the relationship of the client to a primary nurturing figure (external or internal), this relationship may be nurturing or point out the lack of nurturing. The poignance of the nurturing theme may be summed up in this translation of a line from the text by Ruth V. Correa, used in the Bachianas Brasileiras No. 5, “. . . Without knowing why people sadden, without wanting, eyes, begin to weep” (Cross & Ewen, 1962, p. 845). In another translation, this poem
contains this line, "... Moonlight softly waking the soul and constraining hearts to cruel tears and bitter dejection" (Villa-Lobos, 1947, p. 9).

The mandala stages represented in these clients' imagery during the music and mandalas created during and after these two musical selections are stages 1, 3, and 6.

Stage 1 is known as "The Void," or in the alternate card, the "Web." This is the stage in which issues relating to initial bonding typically appear. If clients' experience of bonding was a negative one, they might feel cold, abandoned, alone, and hopeless (Kellogg, 1987). This stage is about the "womb to tomb" aspects of life; "to be or not to be." Color representing the negative expression of bonding might be dark green, dark blue, or black. Some of the negative images and symbols that may appear with this stage are Medusa, Kali, the Spider Woman, caves, and demons (Bush & Cox, 1990).

Stage 3 is called The "Labyrinth" or the "Spiral" and marks the beginning or the prototype for separation and individuation. There is a mobilization of energy and a pull toward exploration or self-exploration along a path that may yet be undefined. Trust is a crucial issue (Bush & Cox, 1990). If trust is present, blue or yellow (either clear or light) might be present. If trust is not present, some of the colors represented might be white, black, green, dark red, dark yellow, dark green, or purple.

"The Dragon Fight," or alternately "Split," is stage 6. It is the battle for individuation and establishing boundaries. It is often the battle between the Self and the Shadow. Common colors associated with this stage are red and blue (Kellogg, 1987).

These stages of the Phase One encounter were evidenced in the experiences of the women in these case studies. Client A reported the following as she imaged to Villa-Lobos' Bachianas Brasileiras No. 5:

I follow the voice. I'm tied down in the desert; bugs crawling over me. The woman is not doing a hell of a lot about it. It's desolate, dry, hot, and thirsty. I'll die here if she doesn't come get me. [In the music there is now a change of register.] She leaves me alone.

And later in the same session, during the Boccherini Cello Concerto:
It’s cold, night; have to worry about snakes. They’re all over me. They’re in the trees, in the water.

Three weeks after this session, the client drew a mandala that she named “In the Woods” (see Photo 1). This is an example of stage 1, “The Void.” In the music of soprano and cello, in the client’s verbal images, and in her drawn images, we are introduced to the dwelling place and nature of this client’s mother. She is as withholding as Demeter and awful as Medusa. One can almost see her lurking in the trees and dark holes of a forest whose colors are dark green, dark blue, and black and whose tree branches are as enmeshed as a web.

Another example of the first tentative meetings with the witch followed a verbal session with client B. She stated:

There’s black in the center and a fear of the witch. . . . In my dreams I confront the fear, and I’m overwhelmed and lose the battle, becoming possessed. . . . My dad called me “Witchy Poo” . . . I’m afraid if I look in the mirror, I’ll see the witch.

In the mandala drawn the day of this session (see Photo 2), we again see the dark green forest of the witch. The path splits the mandala, (stage 6, “Dragon Fight” or “Split”), and one gets the feeling of being led or swallowed into the very depths of the forest (stage 3, “Labyrinth”).

Phase Two: Interaction or Getting Acquainted

In Phase Two clients begin to get more factual and/or emotional information about the mother, and some preliminary interaction with the archetypal mother takes place. To support this phase, I choose to encourage the clients in their interactions and facilitate their gathering more information about this feminine figure.

The music evoking the imagery in Phase Two for these clients included:

Strauss: A Hero’s Life (excerpt)
Brahms: Symphony No. 4: Andante Moderato
Brahms: Violin Concerto in D Major: Adagio
Marcello: Oboe Concerto in c minor: Adagio
Rodrigo: Concerto de Aranjuez: Adagio
Of the Strauss, Cross and Ewen (1962) observe, "The composer intended here the portrait of a hero, beset by adversaries and surrounded by intrigues" (p. 770). About the Brahms Symphony No. 4, Cross and Ewen (1962) write, "... it also has epic character. This combination of the epic and the melancholy gives credence to the belief that the symphony was inspired by a reading of Sophocles' Oedipus" (p. 128). In addition, the three concertos introduce and explore the relationship between a solo instrument and full orchestra, which certainly may facilitate conversations and interactions between the hero/client and the witch/mother. All of these pieces are marked by fuller, multi-layered, more harmonically complex orchestrations than the pieces in Phase One, providing the opportunity for a deepening of the relationship between the hero(ine) and the (m)other.

In addition to images of stage 1 ("The Void"), Phase Two images are related to mandala stages 4, 5, and 11.

**Stage 4** is known as "Beginning." It can be the stage of creative force, Brahman, or the screaming baby who screams to live or to be. It is the baby at the breast. The natural color found in stage 4 images would be red, a color of great energy and survival. If this beginning was not experienced as supportive, dark blue, dark green, or brown might appear in the mandalas.

The archetype for stage 5, "The Target," is the witch, the magician, or the "awful other." Defenses and power struggles are in full play if the individual is trying to deal with a world that is perceived as untrustworthy and dangerous (Kellogg, 1987). Some colors that represent this dangerous, painful, constricted struggle with the awful other might be black, dark red, dark blue, or dark green.

**Stage 11**, "Fragmentation," is the stage of the Vagina Dentata; the place of engulfment, destruction, and death (Kellogg, 1987). One may feel pressure from all sides; a feeling of being crushed. But this may be the place of the darkness just before transformation and light (Bush, 1991). The combination of red, pink, white, and black at this stage might represent great emotional pain and anger, physical breakdown, blocking and surrender to this pain.

Images of Phase Two interaction appeared vividly in the five cases presented. While imaging the witch during Brahms' Symphony No. 4, Client A recognized her as the witch in "Hansel and Gretel":

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*The above text is a学术 article discussing the use of guided imagery and music in the process of therapy.*
She's a very old lady, wrinkled face, eyes shrunken in her head, white hair, baggy face, walking with a cane. She's taking me to her house like in "Hansel and Gretel."

Three sessions later, she continued the story (during the Brahms Violin Concerto):

She tells me a story about a big old wrinkled witch who really loved children; but she knew if they saw her, they'd be afraid, so she disguised herself. I said, "Are you a witch? You look so lonely." As I say that she transforms to ugly . . . those eyes—harsh but sad. Like she had no choice but to be in that body.

Two days later, the client drew a mandala that she named "The Lonely Witch" (see Photo 3). Again we see the dark green and black colors of the witch. This represents stage 1, "The Void" (Cox, 1991).

Client C, during the Marcello Oboe Concerto, said:

There's a silent scream. . . . I'm nursing at the breast and it's cold and sour; hard and cold.

Then during the Rodrigo Concerto de Aranjuez, she described her mother as being

. . . like a serpent that eats out your heart: coiled like intestines with gnawing teeth

These are vivid descriptions of the "Bad Breast," or Demeter in her withholding guise (stage 4, "Beginning"), and the Vagina Dentata or engulfing mother (stage 11, "Fragmentation").

Client D, while imaging to Strauss' A Hero's Journey, acquainted herself with the witch (stage 5, "The Target") within the framework of Snow White. As Snow White, the client reported:

. . . feels like a witch. She looks all pretty, glamorous, but she's a witch too. She says, "I know I'm funny looking and ugly and you think I'm stupid. But that's not really who I am. You should give yourself a chance to see through it."
Phase Three: Discovering What the Mother Wants or Needs

During Phase Three, therapeutic interventions include those that support information-gathering about the mother, as well as support for emotions and emotional reactions on the part of the client and the "m-other."

The music selections used in Phase Three for these clients were:

- Brahms: *Symphony No. 3*: Poco allegretto
- Brahms: *Violin Concerto in D Major*: Adagio
- Nielsen: *Symphony No. 5*: Adagio non troppo

As with the music for the earlier phases, these musical pieces allow for individual statements to be made by solo instruments in the context of a larger work. Even in the Brahms *Symphony No. 3*, there is a long contemplative melody that moves between the cellos and the violins, thus allowing for dialogue (Cross & Ewen, 1962). About Nielsen's *Symphony No. 5*, Eric Tuxen (cited in Ewen, 1968) writes, "One perceives a gigantic fight between the principle of good and evil" (p. 533). These pieces overlap with some of the music in Phase Two, which makes sense in that as one gets to know someone, the opportunity presents itself for a fuller sharing of that person's characteristics, needs, and wants.

The mandala stages represented in Phase Three are stage 4, "Beginning" and stage 6, "The Dragon Fight" or "Split".

The women experienced these stages in several ways. Client A expressed the following during the Brahms *Violin Concerto*:

> The mother is looking for her child. She's angry I left her but happy I'm safe. She rocks me—a little rough at times. She wants me to stay with her. She needs me. "How could you do this to me?" I'm afraid if I go too far away I'll get in trouble. She squeezes me so hard. I can't breathe. I'll never leave her again.

This session took place on Mother's Day. The client's mandala (see Photo 4) was done in red and blue, the colors of the stage 6 dragon fight. Certainly this client was engaged in the fight for individuation from an overcontrolling, engulfing mother. There is an upward thrust of energy, but the life force of the red is squeezed and caught in conflict with the blue (Cox, 1991).
Client D, during Brahms’ Symphony No. 3, continued her story of Snow White:

Her heart feels very cold. Heart is like a book; old, expensive bound book. It’s closed, heavy. It’s got gold around the edges. She wants to open it, read it, sing it to them (the dwarfs). It’s like the music. It sounds like the way her heart feels; heavy but moving. I think they can understand it through the music. My heart is really like a bird that can fly.

Phase Four: Healing and Integration

This last phase can be the moment of truth for both the client and the therapist. As I support and encourage the client into deeper relationship with the mother, I witness moments of intense agony and ecstasy. In each case, the client is in a deeply altered state and in touch with both the most fearsome and dark parts of herself, as well as the most transcendent and healing. Sometimes, as expressed in Client B’s session, a recapitulation of all the phases occurs at this time. It is important for me to be very well grounded and secure in the knowledge that, at this moment in her process, the client can and will own and integrate these deep, dark/light parts of herself. I rely on both my knowledge of the client’s process and the power of the music chosen to facilitate this phase of healing and integration.

In this last phase, the following music was used in the work with these five clients:

Bach: Prelude in e flat minor
Dvorak: Czech Suite: Romanze
Dvorak: Four Romantic Pieces: Larghetto
Shostakovich: Symphony No. 5: Largo

Shostakovich (cited in Machlis, 1961) said about this symphony, “The theme of my symphony is the stabilization of a personality” (p. 289). Pravda (cited in Machlis, 1961) described the work as “...tragically tense and philosophically seeking” (p. 286). And in the Largo, which is in f# minor, Shostakovich pits a solo woodwind against the strings, then effects a climax without brass, and it all ends serenely on a F# major chord (Machlis, 1961). Curiously, this may also be an apt description of this phase.
In addition to mandala images of stage 11, “Fragmentation,” the images in Phase Four work include stage 10, “Gates of Death” and stage 12, “Transcendent Ecstasy.”

**Stage 10,** the “Gates of Death,” is the final crossroads; the time of letting go; entropy; the place of the vampire or the wise woman who will lead the hero through the underworld. Some symbols and issues associated with this stage are the weeping Madonna, death, abandonment, and loneliness (Bush & Cox, 1990). When this process is difficult, white, black, red, magenta, dark green, mauve, or chartreuse may appear in mandala drawings or card choices at this stage.

**Stage 12,** “Transcendent Ecstasy,” is a type of graduation from the agony of stage 11 to the ecstasy of stage 12 and holds the potential for a new center for the Self. Amidst the light and luminosity is the potential for the peak experience, “...a fountain explosion of golden Liquid Light” (Kellogg & DiLeo, 1982 p. 45). Shiny, luminescent colors, blues, magentas, greens, and purple are some of the colors that might represent a healthy reaction to this stage.

The clients experienced Phase Four healing and integration in several ways. Client E, after imagery of fighting with and being torn apart by she-devils who looked barely human and who had hard, black, cold eyes, discovered:

*If I can only see what’s inside, I may be okay.*

And she found in the Shostakovich Symphony No. 5:

...tears have crystallized inside. I’m walking into the eyes...

...The black diamond surrounds me, but is also small in my hand. The fear is starting to go. The tears flow out of the diamonds and fill the center of my body. Little drops of water sparkle, crystal-like; clear but gold, oily. Light is in my body. She was the “Guardian of the Diamonds.” This is Holy Water.

The images in this session reflected a movement through mandala stages 10, “Gates of Death,” and 11, “Fragmentation,” to stage 12, “Transcendent Ecstasy.”

Client B, in a tremendously powerful and reconstructive ses-
sion, moved through all the phases. During the Brahms Symphony No. 3, she met and confronted her mirror image:

... a hideous woman: laughing; mouth gaping; eyes and hair wild; teasing. I identify with the woman towering over the girl. She’s in dark colors ...

During the Nielsen Symphony No. 5, she continued:

... gray and purple; gaping smile; black; cold shadow; like cold stone. Jagged dark gray rocks; cold, rough. She goes down to a dark castle with pointed, spiked towers.

One can almost see the Stage 11, “Fragmentation,” mandala form of the Vagina Dentata or Engulfing Mother. As the client, in her imagery, sat opposite the hideous woman, she described a black ball on the table between them with mist, dark moss, and green and black coming out.

As the client moved into Phase 3 and Dvorak’s Larghetto from the Four Romantic Pieces, we found out what was needed:

The pain is deep inside. It pulses, a dark purple-red. Like an upside-down heart. Slippery, cold, dead on outside; throbbing inside. It hurts. It’s sad and it needs heat.

With Bach’s Prelude in e flat minor, healing (Phase 4) began:

I rub it and touch it. It starts to warm. Turns brighter. I massage it like somebody’s flesh. Gets blue then red then orange. Then like skin colored; soft and warm. The body’s mine.

In Dvorak’s Czech Suite: Romanze, healing took place as she experienced:

It’s like everything is being created new on this body ... more alive. She hugs me. I hug her back. The woman is different now; more soft; nice, knowing smile on her face. I run and give her a hug and leave.

The mandala (see Photo 5) drawn after this session was done on black paper and is a good representation of mandala stage 11, “Fragmentation.” The colors of black, red, white, and pink depict the pain of the life-death battle. This is clearly a major transitional
moment. The jagged form speaks not only of the Vagina Dentata form of stage 11, “Fragmentation,” but also of the enormous rage and energy present. However, this is also the depiction of the moment just before the breakthrough. The healing and re-creative images in the latter portion and finale of the session are certainly indicative of stage 12, “Transcendent Ecstasy.”

**Conclusion**

As I worked with these five women, I was struck, as I always am, with the power of archetype, mandala, and music. Each of these forms transcends words, transcends thought. Each allows us to gain creative access to a world linked universally to every other person. Thus, as we tap into our own creative forces, through our involvement with music, mandala, and archetype, we can also gain strength from the creative forces inherent in all of us. The quest for individuation, for creative life living, for healing and health are shared by us all. The paths we tread and the forces we encounter provide the challenges through which we can learn and grow. Mother is perhaps one of the most powerful forces as it is our first contact with an other; our first experience of trust, bonding, and nurturance. If the ground is fertile, many of our succeeding challenges will be met with a sense of trust. If the ground is dry, the path and its challenges may be rocky and hard.

These five women, each in her own way, worked to face the dark sides of the external and internal feminine forces in her life. Each dared to meet and get to know “the mother” in all of her destructive, as well as transformational, guises. Each used the power of image, symbol, fairy tale, myth, archetype, mandala, and music to live her story and dare to grow. And they have reaped the rewards. For when the mother, in all her aspects, can be met, owned, and accepted, there can be a new level of acceptance of the whole woman and her power. Energy is no longer drained and sapped because of fear or denial. It can be channeled to heal personal inner wounds and help others explore and heal theirs. And these women, in their new understanding and strength, are helping others on their journeys to wholeness.
GLOSSARY

**alternate state of consciousness**: “different states of consciousness which follow one another by turns” (Marsh, 1977, p. 130) “and are perceived as markedly different from the preceding state” (p. 144).

**archetype**: “. . . primordial images. . . The term ‘archetype’ is often misunderstood as meaning certain definite mythological images or motifs. But these are no more than conscious representations. . . . The archetype is a tendency [author’s italics] to form such representations of a motif—representations that can vary a great deal in detail without losing their basic pattern” (Jung, 1974, p. 57).

**collective unconscious**: “. . . an impersonal or transpersonal unconscious because, as Jung says, ‘It is detached from anything personal and is entirely universal, and because its contents can be found everywhere, which is naturally not the case with personal contents’” (Singer, 1973, p. 95).

**fairy tale**: “. . . is an unconscious product of the imagination . . . that is not the creation of a single mind but of many, possibly of a whole people. . . . the themes [fairy tales] dealt with are universal rather than individual, and the language used to express them is composed of symbolic images typical of the unconscious. . . . The analysis of fairy tales is an attempt to build a bridge to the unconscious, to the treasure-house of interior imagery . . . one way of dealing with archetypal ideas, with figures of the collective unconscious. . . . Fairy tales present a view of the ground plan of the psyche” (Birkhauser-Oeri, 1988, pp. 9-10). “The events which occur in fairy tales are often unusual and most improbable, [but] they are always presented as ordinary, something that could happen to you or me. . . . The ending [is] always happy. . . . The fairy tale is optimistic” (Bettelheim, 1989, p. 37).

**mandala**: “The word ‘mandala’ originates in the Sanskrit and means holy or magical circle. . . . The mandala is a symbol for the eternal, the all-embracing. . . . The mandala is a primordial cosmic formula, a divine image beyond personal projections, an abstract of essence” (Copony, 1989, p. 1, 7).

**myth**: “Myths and closely related religious legends offered material from which children formed the concepts of the world’s origin and purpose, and of the social ideals a child could pattern himself after. . . . A myth, like a fairy tale may express an inner conflict in symbolic form and suggest how it may be solved—but this is not necessarily the myth’s central concern. The myth presents its theme in a majestic way; it carries spiritual force; and the divine is present and is experienced in the form of superhuman heroes who make constant demands on mere mortals. . . . The dominant feeling a myth conveys is: this is absolutely unique; it could not have happened to any other
person, or in any other setting; such events are grandiose, awe-inspiring, and could not possibly happen to an ordinary mortal like you or me... The endings in myths are nearly always tragic... The myth is pessimistic” (Bettelheim, 1989, p. 24, 26, 37).

**personal unconscious:** “The personal unconscious contains lost memories, painful ideas that are repressed (i.e., forgotten on purpose), subliminal perceptions, by which are meant sense-perceptions that were not strong enough to reach consciousness, and finally, contents that are not yet ripe for consciousness” (Singer, 1973, p. 94-95).

**symbol:** “What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning... Thus a word or image is symbolic when it implies something more than its obvious and immediate meaning” (Jung, 1974, p. 3).

**REFERENCES**


Madelaine Ventre, M.S., RMT-BC, FICM, is a Board Certified, Registered Music Therapist; a Fellow of the Institute for Consciousness and Music; an AMI- (Association for Music and Imagery) approved Primary Trainer in GIM; an ATMA- (Association of Teachers of Mandala Assessment) approved Instructor; and a Reiki practitioner. She has been a clinician for 20 years and in private practice in GIM for over 15 years. Ms. Ventre coordinated the Music Therapy Program at City University of New York from 1974-1976, has been a Visiting Specialist at Montclair State University since 1978, and an Adjunct Faculty Member at New York University since 1981, where she began the first university training in GIM. Madelaine is currently the Director of the Creative Therapies Institute in New York, where she conducts private sessions in GIM and trains clinicians to become GIM therapists.

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