ART PSYCHOTHERAPY IN THE TREATMENT
OF A PUER AETERNUS PROBLEM

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by

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INSTITUTE FOR CLINICAL SOCIAL WORK

We hereby approve the Project Demonstrating Excellence

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by

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ABSTRACT

The intent of this project is to demonstrate the use of art psycho-
therapy in one portion of the treatment of a young man with a develop-
mental fixation having to do with the archetype of the puer aeternus,
the eternal youth.

This is a case study, a retrospective of work done with one client
focusing on the time period when art psychotherapy was begun. The ques-
tion being addressed in this case study is, "Can art psychotherapy be
used as a part of diagnosis and treatment?"

The Introduction is an overview of the puer aeternus problem re-
flected in current western culture as a problem of self-centeredness.

Chapter I of this project focuses on the theory of the puer aeternus.
The work of C.G. Jung is highlighted, with the research of Marie Louise
von Franz, James Hillman, Joseph Henderson, and Jeffery Satinover's work
being presented. Gareth Hill's developmental model is then used to evalu-
ate the puer aeternus archetype as presented by von Franz, Hillman, Hen-
derson, and Satinover. Von Franz holds the more traditional understand-
ing of the puer aeternus as a person bound to the mother archetype, while
Hillman stresses the problems of the puer aeternus as related to the
father archetype. Henderson's work is based on clinical experience with
adolescents and adults. His focus is on the archetype of initiation and
he relates treatment to theory more than do von Franz and Hillman. Sat-
inover's emphasis is on the identity problems of the puer. Hill's model
allows room for all this work to be considered in the light of masculine
and feminine functioning.

Chapter II is a presentation of the case of David, a thirty-four

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year old college professor. He had been seen for six months seven years earlier and had now returned to treatment because his second marriage was breaking up. In addition to this he had a more pervasive concern that he was never quite able to feel himself as having grown up. This feeling persisted in spite of his many external marks of success, i.e., tenure, three published books, etc.

Chapter III is a presentation of the new and emerging field of art therapy. A brief history of this new profession is presented. C.G. Jung suggested a picture method of working with clients when he said that he often encouraged his patients to "actually paint what they had seen in a dream or a fantasy." The author has developed an art journal approach which encourages clients not only to paint, but to do collage and written expressions such as poetry and a dialogue method of prose. This work is done outside the treatment hour and brought to the sessions to be shared. The emphasis is placed on the life of the client and not on the art work itself. A number of benefits can be derived from this approach. The client takes action by doing something about his experiences; he begins to study part of the dilemma, to weigh one force against another, to see psychic themes appear and reappear in his work. Jung found that these pieces of art are symbolic, with an archaic quality that is non-rational and reaches into what he called the collective unconscious. What is being suggested is that these art works represent not only the personal experience of the artist, but also are expressions of, and bring about a reconciliation of the individual person and his inherited past as a member of the human species. This in turn brings about a centering process or a

new center of equilibrium.

Chapter IV is a presentation of the art work and its analysis as related to the theory of the puer aeternus and as an art therapy approach. David produced thirty pieces of art and a half dozen poems in his art journal during this early period of treatment. This work has been analyzed in terms of the theory and a selection is presented in terms of the emerging archetypal images that will form a basis of ongoing treatment. In addition the work is expressive of the loosening of his fixation in the early period of the therapeutic work.

INTRODUCTION

The intent of this project is to demonstrate the use of art psycho-
therapy to diagnose and treat a young man with a developmental arrest
related to the Jungian archetype of the puer aeternus. The case material
will be analyzed according to the author's understanding and experience
of art psychotherapy in clinical social work with a Jungian theoretical
understanding and will relate them both to the exploration of the clini-
cal art material from one case study.

The case study is that of a male in his mid-thirties. Included in
this case study is a retrospective analysis of twelve pieces of collage
and spontaneous art work executed by the client. The period being re-
viewed is four months at the beginning of his art psychotherapy which
occurred during late 1978 and early 1979. The question being addressed
in this case study is, "Can art psychotherapy be used as part of diag-
nosis and treatment?", in this case of a young man arrested in the psy-
chology of the puer aeternus.

The puer aeternus archetype will first be discussed from the point
of view of analytical psychology, with specific references made to the
work of C.G. Jung, Marie Louise von Franz, Joseph Henderson, James Hill-
man, and Jeffery Satinover. The relationship of the puer aeternus arche-
type to the Jungian concept of psychic wholeness through the union of
seeming opposites will then be discussed and amplified using Gareth Hill's
developmental model of the dynamic and static aspects of the feminine
and masculine archetypes.

This author's understanding of the analytical processes, theories,

and techniques of the relatively new field of art psychotherapy is discussed and utilized as he has developed them over the past twenty years. The impact on the development of the author by such art therapists as Florence Cane, Helen Landgarten, Margaret Naumburg, and others is explored. Although a review of the literature of this field is beyond the scope of this project, there will be a brief survey of the principles and techniques of art psychotherapy which are then demonstrated in the case study of David as a representative of the puer aeternus archetype.

From a developmental viewpoint, the youthful attitude of the puer and puella can be seen as normal during the ages of fourteen to twenty-five years. However, if the attitude continues beyond this time, the person suffers from an increasing sense of isolation and desperation as he attempts to hold on to the values of youth while the social and biological self presses for commitment and increased individuation. Those persons whose functioning continues to be guided solely by the puer aeternus archetype remain immature and tend toward self-destruction via direct or indirect suicidal behavior.

In the beginning stages of a life experience, the characteristic openness of the puer to the possibility of uniting opposites has its positive aspects, but it can have a negative aspect during the later periods of such an experience. Then hard work and exactitude are needed. The problems faced by the person who remains almost exclusively guided by the puer aeternus archetype are therefore serious and have received little attention from the current "youth oriented" society and culture. In fact, the puer aeternus archetype has the potential to become more

prevalent as young people remain dependent on their families for a long time before they can complete their education and establish their own homes, professions, and independent lives. However, exploration of society's impact on the prevalence of the puer aeternus archetype is beyond the scope of this project. It is sufficient to say that the history of American popular music, film, and literature is filled with the biographies and characterizations of those who could not trust themselves when they reached that crucial age described by the "hip" admonition, "don't trust anyone over thirty."

The effect of an emphasis on a "youth cult," as well as a characterization of a modern puer, can be seen in the description of the French actor, Jean-Pierre Leaud, in a recent article in People Magazine.[1] The article's lead photograph shows Leaud standing on a wall as if ready to leap. The caption states, "Jean-Pierre Leaud, Truffaut's favorite star, may finally outgrow life and love on the run." (Truffaut is the director who discovered Leaud, cast him in many films, and ultimately developed him into a well known "star.") This article suggests that Leaud's personal life and his career, which began at the age of fourteen, is now reaching for some kind of closure as the actor reaches the age of thirty-five. Leaud is quoted as saying, "I think it's time to pass into adulthood."

This ending of one phase of Leaud's life is explained in the article by giving additional information on the actor's film career. For example, Leaud began his film career at fourteen in "The Four Hundred Blows," where his role projected characteristics of the puer aeternus archetype as the "sensitive, rebellious main character." Other aspects of the puer's

personality are displayed in three subsequent films. "Love at Twenty"
portrays a puer in courtship as he hunts for the ideal woman that he
probably cannot find; "Bed and Board" demonstrates the puer's diffi-
culties with marriage and infidelity because he has found that the ideal
woman is really common; and the final work, "Love on the Run," displays
the fairly common puer problem of having difficulty relating to women
as he divorces his wife and continues skirt chasing. The reason for
the conclusion of Leaud's series of films is that, according to Truffaut,
the character protrayed by Leaud has stopped maturing. Truffaut says,
"I see a similarity in the main character and Jean-Pierre not wanting
to grow up, but I can't say that I approve." Needless to say, Truffaut's
perception of Leaud appears to relate accurately to many aspects of the
puer aeternus archetype.

It is important to note that while the puer's basic identity is
associated with the divine child motif, in a chameleon fashion he may
also project a secondary identity connected with one or more of the Her-
metic archetypes. For example, David in this study is most identified
with Mercury and intellectuality, whereas Leaud is more associated with
Venus and sexuality. Other possible secondary identifications are with
Mars and aggression, or with Jupiter and haughty attempts to dominate,
or even with Saturn and depressive withdrawal.[3]

People with this particular type of developmental fixation include
many who are talented and creative. Their creativity carries them through
a somewhat frightening young adulthood only to leave them in their late
twenties or early thirties with a desperation about their inability to
grow up. Such persons often experience feelings of boredom and an

increasing sense of isolation when marriage and other close relation-
ships do not work. Some of these people, such as David, find their
way into psychotherapy at this time.

Examples of the puer aeternus archetype from clinical practice in-
clude a twenty-six year old man who is working on his doctorate in physics.
Because of his brilliance he is able to do quite well in his research.
However, he is incapable of coming down to earth long enough to complete
work assignments necessary to finish his doctoral studies. He has been
in and out of treatment over the past two years, and tends to flee, re-
turning each time with an increasing sense of desperation.

Another example of the puer aeternus archetype from my clinical
practice is a thirty-one year old international race car driver. He
recently has worked through a suicidal period and finds it difficult
to keep his feet on the ground. He is struggling against time as he
sees the first signs of aging in his rather good-looking face and body.

An additional example is a forty-three year old design artist who
recently was fired after bursting into the office of the president of
his agency without knocking or showing any of the usual signs of cour-
tesy. His behavior was seen as typical of his normal arrogance and
impetuosity, and resulted in his being dismissed even though his work
was highly approved. He currently is working as a free lance designer
for this agency, but has lost both income and stature as a result of
one aspect of his personality that continues to get him into trouble
in his professional life. However, he recently has begun to identify
this aspect of his puer psychology and is working toward healthier
solutions to his problem.

Although all of the above examples of the puer archetype are male, and the case study in this project is also a male, the puer aeternus archetype and puer psychology is not limited to men. In fact, it is hoped that a reading of the materials contained in this project will suggest that fixation associated with "eternal youth" can operate in all persons and is not gender linked.

Chapter I will define and analyze the theory of the puer aeternus archetype in terms of Jungian theory. Chapter II is a general survey of the field of art psychotherapy which is then specifically related to this author's development and use of it in his clinical social work practice. Chapter III presents David's case history and gives details of his social-cultural environment. Chapter IV presents the art executed by David during a four month period at the beginning of his art psychotherapy. The art is then examined and analyzed in terms of Jungian theory.

CHAPTER I

THE ARCHETYPE OF THE PUER AETERNUS

This chapter presents an overview of the archetype of the puer aeternus (the eternal youth). A subsequent chapter will discuss the use of art psychotherapy in the early diagnosis and treatment of one client.

Marie Louise von Franz, the most widely known Jungian analyst to have studied and reported on the puer aeternus psychology, suggested that many creative people linger in their youth in "another world", a spiritual world of which they feel themselves to be more a part than the real world of ordinary reality. She feels that to do this is

> . . . both the wisdom and the folly of a young person. However, if one remains caught in this situation (past about the twenty-fifth year), it leads to a neurosis which might be called the puer aeternus neurosis, a sort of unadaptedness, possibly with a touch of genius, which frequently results in early death.[1]

Such a person has a youthfulness which may be normal during adolescence and even in early adulthood, but which can become a serious problem. With this attitude of youthful expectancy the world is seen as not yet real. The adolescent use of the defense mechanism of isolation persists, as does the tendency to fly away from the everyday world of peers and social community. There is also a fluctuation between an inflated sense of Self and a fragmentation or under-evaluation of the Self. If this attitude becomes fixed it can be seriously limiting.

Jungian Psychology

A number of terms used in Jungian analytical psychology must be understood before proceeding to a clinical discussion of the puer

aeternus problem. These terms are: the collective unconscious, the archetype, the animus and anima, the shadow, and the Self.

Jung sought for a term that described both the psychic and the instinctual elements of man. He chose the term collective unconscious to designate that part of the psyche that does not owe its existence to personal experience. He postulated that in addition to the personal unconscious (repressed experience), there existed a second psychic system of a collective, universal, impersonal nature that is identical in all individuals.

Jungian analyst, Peter Coukoulis, in defining the archetype says:

> They are the separate elements that make up the Collective Unconscious. They are invisible patterns of psychological functioning, of apprehension, feeling, cognition, that operate when some life situation stimulates them into consciousness. They correspond to the instincts in the physiological realm and, when activated, determine the form of experience. They manifest themselves in symbols (Jung's definition of symbol).[2]

In distinguishing the ego from the Self, Jung said, "The entity so denoted [the Self] is not meant to take the place of the one that has always been known as the ego, but includes it in a superordinate concept." He goes on to define the ego "as the complex factor to which all conscious contents are related. It forms, as it were, the center of the field of consciousness, and, insofar as this comprises the empirical personality, the ego is the subject of all personal acts of consciousness."[3]

In his concepts of the animus and anima Jung implies that the psyches of all humans have complementary masculine and feminine principles. The animus is the masculine principle in women and the anima is the feminine principle in men. Jung says:

> The feelings of a man are, so to speak, a woman's and
> appear as such in dreams. I designate this figure by
> the term anima, because she is the personification of
> the inferior [underdeveloped] functions which relate
> a man to the collective unconscious. The collective
> unconscious as a whole presents itself to a man in
> feminine form. To a woman it appears in masculine
> form, and then I call it animus.[3]

The concepts of animus and anima relate to the potential bisexuality (both biological and psychological) that exists in humans. Either masculinity or femininity tends to dominate during development. The aspect that remains unconscious is said to be the contra-sexual aspect of the personality. For most men, the anima is less conscious while for women the animus is less conscious. These terms, especially the anima, have in recent times created some problems of functional definition, especially as they relate to further developments in masculine and feminine psychology.

The shadow is most often seen as the negative side of the personality. It is a concept that includes the characteristics one would like to hide from oneself and others, and contains elements from both the personal and the collective unconscious. The shadow can also contain positive, although yet undeveloped aspects of the personality. Often referred to as the dark side of the personality, the shadow must be integrated into the conscious side of the personality if psychic wholeness is to be achieved.[4]

The Self is an archetype and as such cannot be described directly. It is a representation of the totality of all existence.[5] It is most often expressed by such symbols as Christ, Buddha, and other symbols of the Godhead. Jung has described it as the ". . . union of conscious

(masculine) and unconscious (feminine). It stands for the psychic to-
tality. So formulated it is a psychological concept."[6]

From another viewpoint, "the Self is the archetype of centeredness".[7]
It is the guiding force that points the way to a meaningful wholeness
for the person. There are special problems for the puer in his identi-
fication with this archetype. This will be developed more fully later
in this chapter.

The Puer Aeternus Archetype

There are twelve references to the puer aeternus in Jung's Collected
Works which discuss both the positive and the negative aspects of the
puer aeternus archetype. The positive aspects of this archetype are
seen as "symbols of a new attitude"[8] in which opposites are united. In
our culture, the primary motif of this archetype is the Divine Child who
can bring about a reconciliation of opposites. Jung suggests the pos-
sibility of combining the masculine and feminine archetypes to open the
possibility of wholeness. This he sees as a spiritual union of opposites.
He says of the puer, "He is a child, a boy, the puer aeternus of the
ancient prototype, heralding the rebirth and restoration of all that is
lost."[9]

One of the negative problems of puer psychology is pointed out by
Jung who describes it in the following way:

> Iacchus was one of the chief gods in the Eleusian cult, he
> was a puer aeternus, the eternal boy, whom Ovid apostrophized
> as follows:
>
> For thine is unending youth
> eternal boyhood;
> thou are the most lovely
> in the sky,
> if without horns
> thou stand before us.[10]

Jung believed that Ovid's poem portrays the dilemma in which the puer finds himself and suggests that all is well as long as the puer does not grow up (grow horns). If he grows up then he will fall from his place among the gods. Not to grow rewards Ovid's unending youth with divinity, but precludes individual development.

Von Franz approaches the archetype of the puer aeternus and those persons caught up in this expression of life by focusing on the relationship of the puer to the great mother or feminine archetype. She characterizes the puer as one who has remained too long in adolescence, and who is often too dependent on his mother. He has a romantic attitude, and is skillful in adapting to social situations, often with a false sense of individuality and an arrogant attitude towards others. He has great difficulty finding the right job, the right mate, with a "but" attitude that prevents commitment. He proceeds through life with a provisional attitude, almost as though life has not yet begun, that something coming in the future will make life real. There is a fear of being pinned down, a fear of the possibility of completely entering time and space. Often there is an interest in dangerous sports such as flying and mountain climbing.[11]

In sum, von Franz portrays the puer as unable to make a commitment, with an air of innocent detachment from life that would be more normal in a much older person. He lives on condition, constantly flirting with the idea of escaping his present situation, often via suicide. He never quite commits himself as a whole human being and will say to himself, "I'll go into this, but I reserve my right as a human being to kill myself if I can't stand it anymore."[12] Seeing himself as special and

sensitive, he has problems with aggressiveness--his own and that of others--and tends to project his aggressiveness onto others.

Because of this provisional attitude toward life, the progression from an essentially healthy adolescence into subsequent states of life is difficult for the puer. True transformation can only occur with full commitment, and the puer's detachment prevents him from becoming a whole human being. Some puers regress into the use of drugs and alcohol as a way out of commitment, while others tend to curl up in front of a fireplace and do nothing. Still others escape into intellectualism, soaring into an atmosphere so idealistic that it suggests that life is not real. Such a puer has a false sense of individuation; he often imagines that one day he will save the world, but fears that if he is not careful he may be tied down too early.

Von Franz recognizes that the puer is, in his adolescent-like way, struggling with the tasks of giving up his sense of being self-contained (a feminine function) and emerging into the world, and facing the masculine tasks of specialization and differentiation. She recognizes that he often becomes entangled with an all-consuming, all-devouring mother manifesting two typical patterns of disturbance: homosexuality and Don Juanism. (In this case the most important of the two is Don-Juanism.) Von Franz believes that the puer involved in Don-Juanism is seeking the perfect woman. Behind this perfect woman is the infant's image of the mother, perfect in all ways, giving everything to the man. This search for a mother-goddess leads the man from one woman to another, for when he discovers the ordinary woman behind his projections, it is necessary to renew the search. When the puer is exposed to a real relationship

with a woman he is repeatedly disappointed, and he repeatedly disappoints women.

The puer feels that to live is to sin and he continues to hold onto the illusion of purity and innocence. He is impatient and does not want to be burdened with the trial and error often necessary for resolving life's problems. His sense of innocence and idealism can cause him to be deceived. He often splits his life, reserving one part for a great future love while the other part, which he partly disowns, carries out much of his instinctual life. He loves to wear costumes and tends to play tricks by putting things in symbolic boxes, i.e., intellectually isolating one area of understanding from another. In the use of costumes, the puer is like an actor who assumes one role and then another without integrating the various roles into one character. The puer tends to see life as a crucifixion which he wants to avoid. He does so by evading involvement.

On the surface the puer often lacks sufficient coldness, independence, or masculine aggressiveness while the shadow of the puer is often seen as a cold brutal man somewhere in the background.

Von Franz' characterization of the puer is enlightening from the point of view of personal neurosis in its demonstration of how the puer relates to women. What is lacking is an understanding of how and for what purposes the puer relates to men and the masculine archetype.

Von Franz' emphasis on the feminine archetype and on the personal level of the neurosis is perhaps a partial explanation for her treatment approach. In the treatment relationship she assumes a quite masculine stance. Her senex (wise old man) approach calls for the proper kind of

work as the cure for the puer's problems. She points out quite cor-
rectly that the puer is at his best in the beginning of a creative
piece of work and will tend to avoid the hard work and follow-through
necessary to complete a task. However, an over-emphasis on the need
to "bring the puer down to earth," to break the puer spirit, sets limits
on how well this treatment approach will work with the puer. Emphasis
on the feminine archetype does not do justice to the puer. It tends to
omit much of importance in his relationship with the masculine archetype
and in the positive function of bringing together the opposites of mas-
culine and feminine for psychic wholeness. This is not to suggest that
von Franz' contributions to the understanding of the puer are not of
value. Indeed, her additions to our understanding of the puer are con-
siderable.

James Hillman summarizes this wish to break the puer spirit in
"curing the puer":

> . . . analyze the unconscious, reduce the fantasies, dry the
> hysterics, confront the intuitions, bring down to earth and
> reality, turn the poetry into prose. The will is to direct
> sexuality into relationship; the crippling is to be overcome
> through the exercise of work, practicality, sacrifice, limits,
> hardening. The face is to be set, positions defended, the
> provisional overcome through the panacea of commitment. Con-
> centration, responsibility, roots, historical continuity, and
> identity; in a word, ego strengthening.[13]

Hillman is not taking an anti-establishment, anti-masculine posi-
tion. Rather he is of the opinion that the puer needs to reconcile his
relationship with all aspects of himself. He emphasizes the need for
recognition that the puer (youth) and the senex (old age) are two poles
of the one archetype and that they become split when the archetype en-
ters ego-consciousness.[14]

Hillman further contends that the puer personifies the transcendent, the spiritual power of the collective unconscious. In this sense the puer has a special relationship to the Self and is committed to the unconscious, the spiritual aspects of the Self, and to self-realization.

Hillman sees the puer figure as a representative (avatar) of the Self's spiritual aspects, a messenger from the spirit as well as a call to the spirit.[15] He points out that not all spiritual problems have to do with the mother-son (great mother-puer) relationship; some can be related to the puer's spiritual search for the Self by means of another spirit, a "male with male, as parallels, or friends and enemies" relationship.[16] Matter (or the great mother) is not therefore the only principle with which the puer spirit can be coupled to define itself.

The puer needs the corresponding male (senex) precisely because of the loss of relationship between the polarities of the puer-senex archetype. From Hillman's point of view, this is the cause of the puer's subdued and frustrated rebellious spirit. When the puer finds himself cut off from his positive relationship with the senex he is thus alternately subdued and rebellious. He becomes hyperactive because of the loss of the significance that was present in the beginning when his life was filled with meaningful excitement.

When the puer is cut off from the senex, he can no longer worship the senex values of practicality, commitment, and relationship set in an historical perspective. The puer can now worship only the new and promising. This estrangement of the puer from the senex causes the negative aspects of the puer. The rapprochement of these two poles

of the puer-senex archetype is necessary for the cure of the puer.[17]

The work of two other Jungian psychologists, Joseph Henderson and Jeffery Satinover, are important in rounding out the picture of the puer aeternus archetype.

Henderson's work, <u>The Thresholds of Initiation</u>, approaches the puer from a developmental point of view, seeing the puer and the negative aspects of the puer (especially the trickster) as a lower level of the archetype of the hero. His book is based on a great deal of work with both adolescents and adults experiencing the puer aeternus problem. He feels that from time to time man needs to return to his origins, to embrace the principle of death in order to undergo rebirth. These processes are at the heart of initiation, especially the initiation into manhood. According to Henderson, this initiation is often missed by the puer, leaving him with the sense of being not quite grown up. Speaking of initiation, Henderson says:

> The sense of such rites always has been expressed as the need to outgrow old, regressive childhood patterns and to become adapted to the social group. Later on, especially for people who have already made a satisfactory social adaptation, initiation appears as a wish to withdraw in order to discover some secret knowledge, perhaps to partake in a mystery. At still another stage a re-entry into the social group seems to provide initiation with a goal, not (like the first adaptation) as undifferentiated blind participation, but a conscious process of relating to the group while maintaining individual identity.[18]

Each of these rites is an example of the psychological concept of initiation with its associated concept of increased individuation.[19] These rites of passage make possible the transition from childhood to adolescence, from adolescence to early maturity, and from maturity to the direct experiences of individuation. Henderson believes that the

emphasis should be placed on the problems of man from the viewpoint
of his psychological and social being caught up in his cultural situ-
ation. He believes that cultural factors in the environment, in addi-
tion to the interpersonal factors, can cause a strong fear of the next
step in development. The clinical case to be presented later seems to
illustrate this. In agreement with Jung, Henderson says:

> Historically, Jung was the first to try seriously to correct
> the one-sidedness of genetic theories of psychopathology by
> implying that the developing ego is arrested, not only by what
> has previously happened but also by its fear of taking the next
> step in normal development. It suffers a quite normal reac-
> tion of psychic recoil.[20]

A problem results only when this recoil becomes fixed in a habit
pattern that dominates the personality.

Henderson postulates that problems occur for the person caught in
the puer situation when the mothering person in his life is either too
demanding or too rejecting.[21] Either of these attitudes denies the youth
the opportunity for a normal orientation toward the feminine principle,
and causes a dysfunction of the anima. Because the relationship between
the mothering figure and the puer is not wholesome, no opportunity exists
for a normal development through adolescence. The puer is unable to
take initiative and to identify what is appropriate. His behaviors can-
not express a healthy reaching out for power and independence.

Henderson, like von Franz and others, sees some puers as very suc-
cessful until their early thirties. They convince others that they have
a special life to live, a provisional or experiential life. An example
of this is seen in the perpetual student, who remains unmarried and un-
committed to a vocation while family and others subsidize him over a
long period of time. In this way the puer is allowed to fly high well

past the period of adolescence and young adulthood. Henderson also

sees some puers as passing through a period of behavior in which they

appear as "tricksters". The puer trickster is described by Jung in

Man and His Symbols:

> The Trickster cycle corresponds to the earliest and least
> developed period of life. The Trickster is a figure whose
> physical appetites dominate his behavior; he has the men-
> tality of an infant. Lacking any purpose beyond the grati-
> fication of his primary needs, he is cruel, cynical, and
> unfeeling. (Our stories of Brer Rabbit or Reynard the Fox
> preserve the essentials of the Trickster myth.) This figure,
> which at the outset assumes the form of an animal, passes
> from one mischievous exploit to another. But, as he does
> so, a change comes over him. At the end of his rogue's
> progress he is beginning to take on the physical likeness
> of a grown man.[22]

The puer who soars in the sky has difficulty coming down to earth

and possesses some of the qualities of a superman. The trickster has

somewhat subhuman qualities. (The character of Chicken George in the

television film "Roots" has such characteristics.) There is a touch

of the delinquent about him, and his behavior often verges on the crimi-

nal. He is often credited with having special sexual prowess.

But whether the puer is Superman or Chicken George, Henderson des-

cribes the general treatment as a "return to the mother."[23] He sees

this accomplished in many primitive societies via initiation rites

that invite the youth into manhood. In our culture, this rite of pas-

sage is often attempted in psychotherapy. In any society the puer needs

an initiation experience in which he gives up the allegiance to his

mother and transfers that allegiance to his father.

The need for an initiation experience is seen by Henderson as stem-

ming from the adolescent's need for a transition from the mother

principle to the father principle, from the inner world to the outer

world of experience, and for the resolution of the conflict between

masculine and feminine principles. The adolescent's attempts to free

himself from early family influence can make him a victim of what Eric

Erikson called identity confusion.[24] He places himself in a situation

that demands two simultaneous commitments: a commitment to physical

intimacy (and the feminine principle) and a commitment to a chosen occu-

pation, energetic competition (the masculine principle). (Connecting

this dual task of adolescence to the masculine and feminine principles

is this author's construction and does not necessarily agree with either

Henderson or Erikson. There will be further discussion of this con-

struct in the section on the treatment model.)

Some adolescents may seek out a master of initiation, whom they

can see as a safe object for experimental surrender and as a guide for

relearning the steps to true maturity; others may suffer a breakdown.[25]

In psychotherapy, as a rite of passage, Henderson believes that the

puer must re-educate himself by recapitulating the whole of his life, be-

ginning with infancy. Not only is this a return to the individual per-

sonal experience of the puer, but it includes a return to the mother in

a connective primordial sense. In order to free himself from his allegi-

ance to the feminine archetype and move forward into a life of greater

maturity, the puer must first return to the mother and re-experience

all the fear and anguish that he associates with her. In this return,

Henderson feels, is to be found the potential for complete human capa-

city.[26]

With both the adult and the adolescent puer, a crisis can precipitate

a return to the mother experience which moves the puer toward a sense of rebirth. In a psycho-social crisis may be the recreation of the original relationship of the infant to the mother that Erikson describes as basic trust and mistrust.[27] A return to this stage leads the puer back to affirm whatever basic trust he had originally acquired, and to acknowledge whatever mistrust existed. Mistrust may be replaced by trust through his work with the therapist. According to Henderson, such reconstructive psychotherapy enables the client to return to what has been in the past, and allows a reconstructive process to take place. For some the deficits are amended so that the capacity for loving and returning love can be strengthened, and a model for a more balanced adult relationship can be established.[28]

Jeffery Satinover's work with puer psychology continues this line of thinking. In a 1978 Panarion lecture entitiled "Puer/Puella: The Narcissistic Relation to the Archetypes"[29] he examines the question of identity. He feels that the primary psychological problem involved is a question of basic identity. He states:

> Identity is rooted in the deepest part of the psyche and
> although it can be experienced on a day to day fashion as
> "Well, we know who we are," identity in fact is the way
> that the Self makes its appearance in consciousness out-
> side of those unusual circumstances when the Self appears
> in consciousness in an almost direct way; in other words,
> our day to day experience of the Self, when we are not
> having a profound dream; when we are not having a vision,
> when we are simply just going about our business.[30]

Satinover states that the model he is building does not entirely agree with either von Franz or Hillman. It does seem to agree more with Henderson and Erikson. He states that Jungian psychology holds out the reasonable possibility of spiritual values and goals, but

that the puer problem is not essentially a spiritual problem. I agree
that on a personal neurotic basis this is so, while maintaining that
puer psychology on an archetypal level holds out the possibility of
man's ultimate pursuit of self-realization. If the puer aeternus prob-
lem of the individual can be resolved there is the possibility of genu-
ine pursuit of the spiritual goal of self-realization. This position
seems essential although full discussion of this assumption is beyond
the limits of this paper.

I agree with Satinover that the puer aeternus problem is rooted in
the puer's relationship to the Self. He suggests that where there is
a labile identity, where this identity is much closer to the Self than
to the ego, neurotic puer psychology is bound to follow. He contends
that the experiences of being hurt and being elated are rooted in the
Self rather than the ego. He sees the ego as more an observer.

Satinover postulates that the Self is not stable; it is a dynamic
entity that in ordinary consciousness is either attributed to the per-
sonal Self (identity) or projected onto others. The puer relates to
the Self (an internal dynamic that is not under his control) rather
than to the ego; this is the outstanding feature of puer psychology ac-
cording to Satinover. (See Diagram 1 taken from Jung's Man and His
Symbols, p. 161. He says, "The psyche can be compared to a sphere with
a bright field (A) on its surface representing consciousness. The ego
is the field's center [only if "I" know a thing is it conscious.] The
Self is at once the nucleus and the whole sphere (B).")

Satinover goes on to state that the puer experiences the Self
either in an inflated way or in a fragmented way. When the puer

perceives himself in an inflated way, he is coherent, powerful, high-flying, and omniscient. He has a sense of power, of being somebody, of being unique. Such an attitude, if not inflated, is important to all humans. However, the individual should see himself as a unique and valuable part, not the whole of, human existence. In the opposite state of fragmentation, the puer sees himself as worthless, undistinguished, and powerless. Both states are necessary to human existence.

Satinover states that for most individuals the Self recedes into the unconscious as we grow up and the ego takes charge of our lives. This is usually accomplished over a period of years. At the age of five, the child is still in direct contact with the Self, but usually through a "gradual bruising process" this awareness recedes and ego consciousness takes over.[31] Where this change-over does not occur, puer psychology prevails and the puer fluctuates between his feelings .of inflation and fragmentation. Satinover outlines two defensive structures of the puer. The first is a defense against fragmentation; here the puer identifies with one fragment of the Self. This identification can take many forms with the puer becoming a great intellect, a great lover, a great soldier, etc., with the puer feeling that he has a special mission in life--to bring something inspiring, creative, or social to mankind. The second form of defense for the puer is what Satinover calls the "senex defense"; the puer becomes cynical, critical, and adapts a "Doubting Thomas" attitude toward life.

Treatment Consideration: A Theoretical Model

Although I have read Jung for many years, the treatment model I was using when psychotherapy began with David was eclectic, not Jungian.
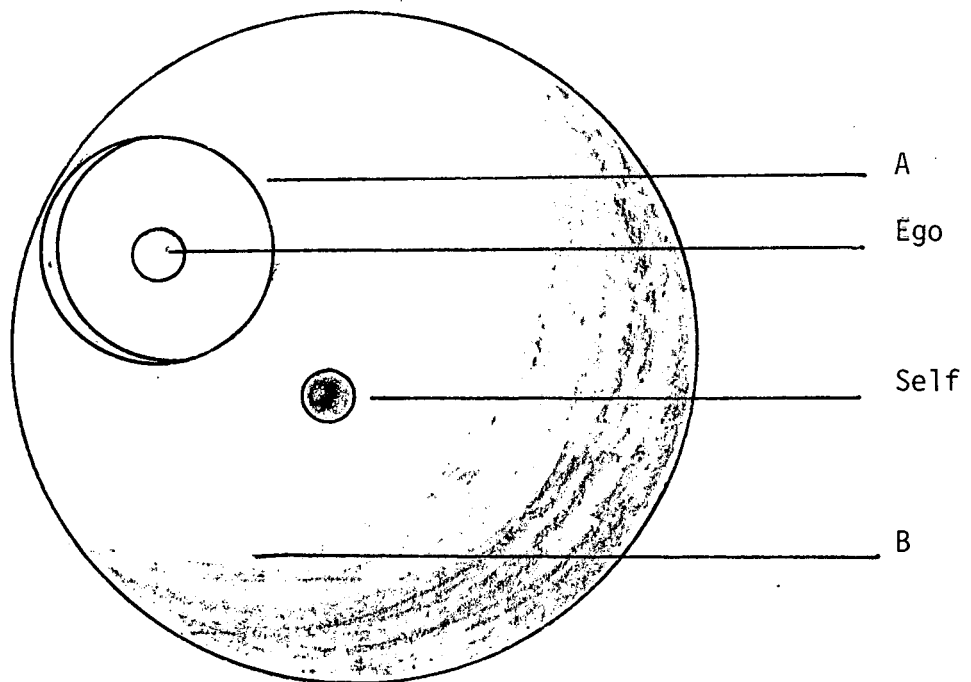
THE PSYCHE

A

Ego

Self

B

Diagram 1

I was exposed to G. Hill's Jungian developmental model with his doctoral work entitled <u>Patterns of Immaturity and the Archetypal Patterns of Masculine and Feminine</u>, (September, 1978). In treatment I have come to use Hill's model to trace the clients's social and psychic functioning. This model also serves as the framework on which the other theories of the puer aeternus psychology can be viewed, compared, and sometimes seen to contradict each other.

From his own insights and those of Neumann and Jung, Hill has created a double axis theory which calls for two patterns of masculine functioning and two patterns of feminine functioning. These functions are not gender linked and operate in both men and women. Immaturity, or under-development, is seen by him as a fixation along one axis of tension to the neglect of the other axis, resulting in a condition of one-sidedness. He states:

> There are four basic patterns underlying all human activity.
> These patterns are revealed in behavior, in apparent moti-
> vation, and in other aspects of psychic functioning such as
> dreams and fantasies. They are also to be found operating
> in family and social systems, and they underlie basic cul-
> tural patterns. The four patterns are the static feminine,
> the dynamic masculine, the static masculine, and the dynamic
> feminine.[32]

As can be seen in Diagram 2, the four patterns are resolved into two axes of opposites or complementaries. In a healthy personality these four patterns constantly flow from one to another in an infinite figure-eight pattern which allows the individual full access to all four patterns of functioning. The patterns labeled in the diagram are described below.

The <u>static feminine</u> corresponds to the archetypal image of the

Static
Masculine

Dynamic
Masculine

Static
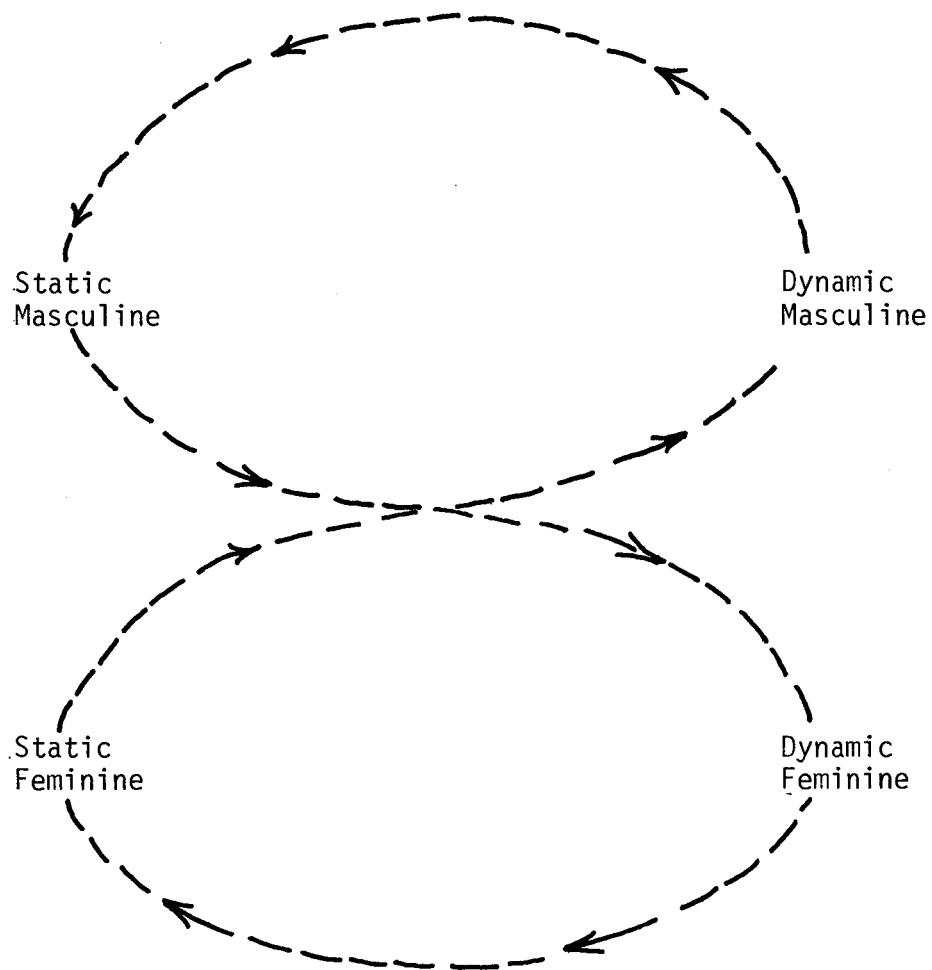Feminine

Dynamic
Feminine

Diagram 2

great mother in both her positive and negative aspects. The uterus is
one of the clearest symbols of this pattern. Values central to this
pattern are the rhythmic cycle of nature, the perpetuation of the species,
and the survival of the group. The individual is valued only as part of
the whole, not for his own person or personality. Any movement to change
the balance within the kinship group is met with a countermovement be-
cause change is intensely disliked. Because individuality is not valued,
there is an impersonal, formal quality even in close relationships.

The daily routine of meals, chores, and sleep exemplifies the cyclic
rhythm of nature, for it perpetuates the life and well-being of the group.
The image of the nourishing mother fiercely protective of her child and
his growing up is appropriate to the static feminine. This pattern is
to be found in religious institutions and in peasant societies. It also
is manifested in ghetto life, whatever the culture, where mothers at-
tempt to hold the family together against great odds, but where family
members can be snared into a devouring routine of work, chores, and con-
stant attempts to survive as a group. In this negative situation and
manifestation, any change or movement away from the group is intensely
disliked, causing the members to turn back on themselves for renewal.[33]

An example related to the puer aeternus problem is the ghetto fam-
ily which sees the puer son as gifted. The family makes many sacrifices
to offer the son the advantages of education and an opportunity to make
good. He is encouraged to use his gained knowledge for the good of the
family, to remove the family from the ghetto, but not from the values
of the static feminine. The son is encouraged to succeed, but he is
also encouraged to remain a good boy and, as in Ovid's poem, he must

never show his horns.[34]

The pattern of the <u>dynamic masculine</u> stands opposite that of the static feminine principle. The dynamic masculine image of the phallus can be contrasted with that of the static feminine image of the uterus. As described by Hill, "The hero and the drive to conquer and master in the service of a differentiated individualism" are the expressions of dynamic masculine at the human level. In a sense, it is the expression of the various techniques utilized in the hunt. At the highest level of cognitive development, it is associated with objective, analytical, linear expressions of cause and effect relationships. The dynamic masculine is concerned with the harnessing of nature to produce life-giving technology and can be thought of in terms of progress and of becoming in its most positive aspects. This of course is also suggestive of the more positive aspects of the puer with his commitment to the new, to becoming.

The negative aspects of dynamic masculine result from excess and can be experienced as willfulness, determinedness, and goal-directedness at the expense of what is life-giving and natural. The negative dynamic masculine can be the basis of rape or other violence, of paranoid schizophrenia, and of technologies which are life-taking, or which disregard nature and ecological consequences of action.[35]

The <u>static masculine</u> is a tendency toward organization and stands for the principles of law and order.[36] Its central value is logos and it is expressed in the archetypal image of the king and great father. It has a tendency toward hierarchal organization, discriminating and judging, and it is rooted in systems and theories of meaning, truth and

rational knowledge. Both the patriarchal and the matriarchal socio-poli-
tical organization is an expression of the static masculine. (Bear in
mind that the terms masculine and feminine are not gender linked.) As
in the case of the static feminine, there is a fear of the new and unex-
pected, and of the personal. A person is respected for what he is or
will become in the hierarchy as opposed to being loved for his being.
At worst, according to Hill, an excess of order and organization for
their own sake leads to "rigidity, complacency, dehumanizing righteous-
ness, paranoia, pettiness, brittleness, dryness, and lifelessness."[37]
When this function dominates, the persona, or mask of social adaptation,
is highly valued and is more functional in social interactions than is
authenticity.

The dynamic feminine principle stands opposite that of the static
masculine and is best understood in terms of "undirected movement toward
the new, the non-rational, the playful."[38] It emphasizes the flow of
experience which is vital and spontaneous, open to the new and unexpected
while yielding and responsive. The dynamic feminine is vital to the
creative process and inspiration. Its positive aspects are participation
and process; its archetypal image is the maiden. One can also see the
feminine aspects of the puer personality operating out of this principle.

When excessive, the dynamic feminine results in altered states of con-
sciousness. These lead away from synthesis and toward chaos. In this
way, excess is associated with depression, moodiness, drug and alcohol
abuse, as well as with hysteria and identity-diffusion.

The four patterns mentioned above have a "dynamic relation to one
another as compensatory movement from the static pole to the opposite

static pole by way of the dynamic pole."[39] This dynamic is shown in Diagram 3. (The diagram also illustrates the general aspects of analytical psychology's developmental theories which are for the most part beyond the scope of this paper.)

It is now important to introduce Hill's theory of immaturity or underdevelopment as a social being. He postulates that if a person is dominated by or fixated on one of the axes of consciousness, he is socially immature, and will evidence on the other axis. If, for example, a person is fixated along the static feminine-dynamic masculine axis he will be bound to a "continuing oscillation of compensatory movements from one pole to the other.[40] In other words, tension will be experienced between the static feminine and the dynamic masculine. This is the tension described by von Franz when she speaks of the puer as dominated by the mother. Caught in a complex interaction between himself and the mother archetype, a puer fixated on the static masculine-dynamic feminine axis is caught in the tensions described by Hillman, tensions in which the puer is in conflict with the senex. By using Hill's model one can see the puer fixated on either axis. In the case of a fixation on the static feminine-dynamic masculine axis, von Franz' material is useful. When the puer is fixated on the static masculine-dynamic feminine axis, Hillman's work is most useful. In any case the puer seems to operate most often at the dynamic pole of either axis.

As a developmental model, Hill's conceptualization can be used to follow the directional flow of the puer in treatment. He courses from one modality to the next, static feminine to dynamic masculine, to static masculine, to dynamic feminine, and so on; always mercurial.
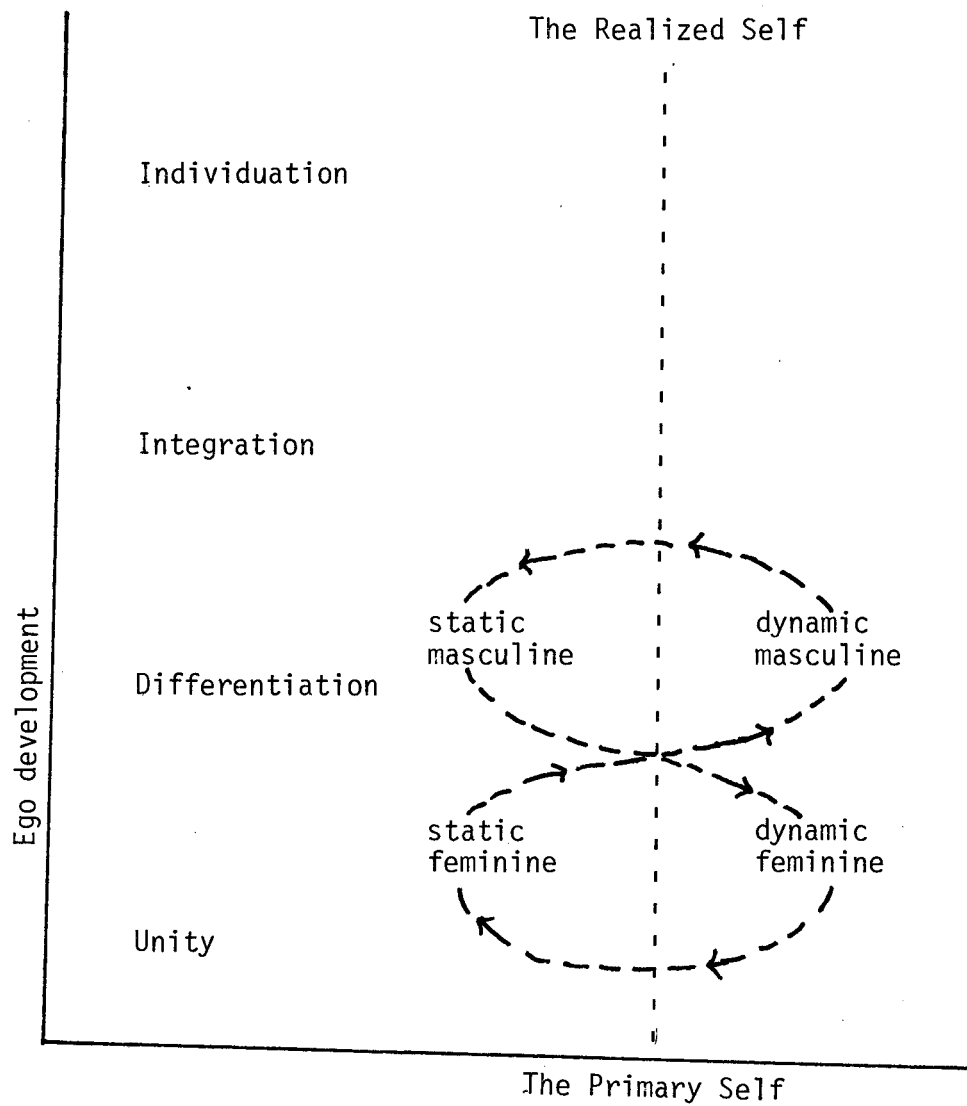
The Functioning Psyche

Diagram 3

This model can also help the therapist in determining the most helpful therapeutic stance to take. For example, in the treatment case to be presented later, the client would often operate on the static masculine-dynamic feminine axis to the neglect of the other axis. As therapist I would often (originally on an intuitive basis) assume a position on the static feminine-dynamic masculine axis. This is, of course, the position of "supportive psychotherapy" familiar to clinical social workers. Hill's model gives direction and substance to the search by clinical social workers for varying therapeutic stances to meet the ongoing treatment needs of their clients.

Author's Theoretical and Treatment Positions

I have come to integrate my experience and knowledge about the puer aeternus problem over many years. Recently I have adopted and integrated the approach of analytical psychology into my clinical practice. As a clinician, my first concern remains with treatment, the curative process that goes on between the therapist and the client, not all of which can be kept in conscious awareness. This in no way negates the critical importance of a comprehensive model of treatment that can be shared with other clinicians.

With the above assumption in mind, it is my present understanding that people suffering from the neurotic problems associated with the puer aeternus archetype are suffering with problems having to do with the Self. The spiritual aspects of this problem are beyond the limitations of this paper while the psychological aspects of the problem are not. The work of von Franz and Hillman is used in dealing with the puer's problems in reconciling the masculine and feminine principles of life.

Hill's developmental model structures and delineates the masculine and feminine function which is used as a backdrop upon which to follow the puer in his psychic and social life. In this way one can see the puer when he becomes fixated, for example, in the dynamic feminine function, and is potentially in danger of hurting himself.

Art psychotherapy allows for the visual presentation of these motifs in a most striking way. When the art work is presented in a later section of this paper there will be further illustration of this point.

I am indebted to Henderson for connecting my experience with the puer to Erikson's identity model. This allowed me to integrate Satinover's work on identity and the Self. For years I knew that the puer was sensitive, that I was walking on eggs when I interacted with the puer, especially in the early periods of treatment. This susceptibility to being easily wounded was not clearly understood until I heard Satinover's description of the puer's fluctuation between inflation and fragmentation. I was then able to clarify my treatment approach to identify and assist the puer in his eventual pursuit of individuation.

More specifically, I am indebted to Satinover for clarifying certain treatment procedures that I have followed intuitively for years, and for making fundamental additions to my understanding and treatment of the puer. I knew the importance of staying with the puer's feelings, of following process and not content during the therapy hour. I knew that it was wrong to make interpretations in the early treatment period. But Satinover's work has extended this understanding to include why both reductive and synthetic interpretations are wrong. Reductive interpretations reduce the present situation to an earlier basic cause: the

puer's search for the perfect woman is reduced to a search for his mother. Synthetic interpretations amplify certain motifs: in this case the Madonna and Divine Child motif appears over and over in the collage work. Satinover points out that in the case of reductive interpretations the therapist can precipitate fragmentation while a synthetic interpretation can precipitate over-inflation.

In Diagram 4 these two defense systems are outlined. When the puer is in danger of over-inflation, the senex defense is needed to check this over-inflation. When this defense is overworked he becomes compulsive, a Don Juan, a workaholic, or involved in the so-called perversions.

When the puer is in danger of fragmentation, the defense of identification with one aspect of the Self is needed to check the fragmentation. When this defense is overworked (or prolonged) the puer becomes overly identified with one aspect of the Self such as intellectuality, sexuality or aggression. In the overuse of this defense the puer becomes either the personification of this aspect of the Self or the disciple of this aspect. (This suggests why some puers are drawn to radical causes, sects, or cults.) These assumptions will be amplified in Chapter IV when the art work is analyzed.

The term art psychotherapy will be defined and elaborated in Chapter II as a treatment modality in working with a client suffering from a puer aeternus problem.
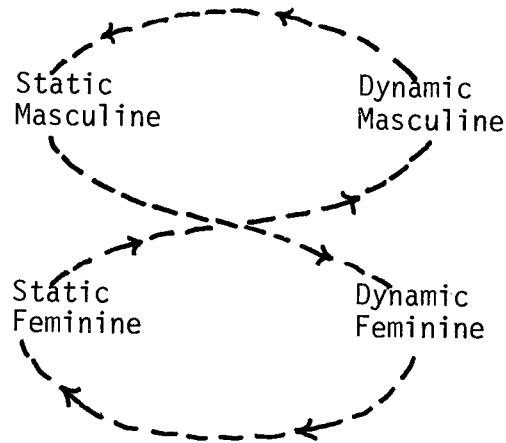
The Duplex Defense System of the Puer
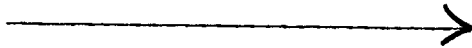
A. <u>Senex Defense</u>

⟶

Compulsions
1. Workaholic
2. Don Juanism
3. So-called perversion

Static
Masculine

Dynamic
Masculine

Static
Feminine

Dynamic
Feminine

B. <u>Identification Defense</u>

⟶

Identification with one of the
aspects of the Self, i.e.,

Mercury - intellectuality
Venus - compulsion-sexuality
Mars - aggression

Diagram 4

CHAPTER II

ART PSYCHOTHERAPY

This chapter will be devoted to the history of art therapy as a profession in the United States and the development of the author in this field over the past twenty years. No attempt is made to discuss in depth the various theories of art psychotherapy. Therefore, only those concepts and techniques which have affected this author's use of art psychotherapy will be mentioned. The chapter will survey those influences operant in the case study of this project. In addition, it is hoped that the varied information offered here about art therapy and its proponents will be of interest.

The use in this project of the term art psychotherapy, rather than art therapy, is meant to distinguish the process of analytical treatment from the profession of art therapy. By art psychotherapy is meant the use of art in either a primary or supportive role in the curative process of psychological and mental conditions.[1]

In An Introduction to Art Therapy, first published in 1947, Margaret Naumburg discussed the "possible use of free or spontaneous art expression as an aid in both diagnosis and therapy."[2] She used this spontaneous art in association with the traditional idea of the transference relationship. She felt that most drawings by emotionally disturbed people were expressions of problems having to do with such polarities as life and death, love and hate, active and passive, male and female. Furthermore, she felt that the graphic arts afforded a special opportunity for projecting all of these expressions. For her the

"transitional stages as well as the general progress of the emotional

disorder are often presented in an interesting manner becoming intel-

ligible by means of the study of periodic or serial drawings."[3] This

Project Demonstrating Excellence is such a study of periodic and serial

drawings. Although the insights of Naumburg were not available to this

author at the time the art psychotherapy was accomplished, retrospective

examination tends to verify Naumburg's hypothesis.

The various philosophies of art therapy may be roughly divided into

two large groups, the "dynamically-oriented" school and the "art-as-ther-

apy" school. Margaret Naumburg represents the dynamically-oriented

school which is in the ascendance at this time. Elinor Ulman, Edith

Kramer, and Hanna Yaxa Kwiatkowska represent the art-as-therapy school

in their monograph, Art Therapy in the United States.

Categorizing these schools of thought from the point of view of

the art therapist, the differences might be expressed as follows:

1) A dynamically-oriented art therapist would see art therapy as

   a form of psychotherapy that uses the art as a tool. Naumburg

   speaks for this point of view when she says that this method

   is based upon "releasing the unconscious by means of spontan-

   eous art expression; it has its roots in the transference re-

   lation between patient and therapist, and on the encouragement

   of free association . . . . The images produced . . . consti-

   tute a symbolic speech."[4]

2) An art-as-therapy oriented art therapist would see the art ther-

   apy as concerned with strengthening the client's ego and fos-

   tering sublimation. The therapist would not interpret or

deliberately uncover unconscious materials.

The beginning of art therapy as a profession is not easy to pinpoint. According to Ulman, Kramer, and Kwiatkowska, "the purposeful use of art to meet psychological needs is almost forty years old."[5] But a better starting point may be 1969 when the American Art Therapy Association was formed. Future historians may use this date to pinpoint the time when professional art therapy first surfaced as a cohesive profession.

Art therapy did not have an easy beginning. There has been much debate about art therapy as primary, ancillary, or parallel to psychotherapy. There has been concern about the training and qualifications of the art therapist. There has never been a simple division between artist and therapist. There has been argument as to whether art is a curative process in its own right or whether it is to be used as a means of non-verbal communication with clients. Despite the differences and varied convictions, the organization (AARTA) has held together in its pursuit of the creative and curative process.

Robert Ault of the Menninger Foundation, second president of the American Art Therapy Association, describes the formative years of 1968-1970 in terms that are reminiscent of the problems associated with the founding of our country.[6] One group wanted to name the organization the American _Society_ of Art Therapy and conceived it as a somewhat elitist organization with strong local societies and a loose Jeffersonian national structure. A second group wanted a more democratic organization that would represent art therapists across the nation. This second group won out and peace was made between the two groups[7] with Margaret Naumburg designated the first honorary life member of the organization. There

was now a structure upon which to build the profession of art therapy.

In the ten years since the founding of AARTA, much has been accomplished. A number of graduate programs now offer a Master's degree in art therapy. There is a national registry. Professional standards and ethics have been worked out and there is a growing body of knowledge.

In 1972, Helen Landgarten, as Chairperson of the Graduate Department of Clinical Art Therapy, Immaculate Heart College, Los Angeles, did a survey of the status of art therapy. She has since directed follow-up studies of the Los Angeles area, conducted by students at Immaculate Heart College, in 1974, 1976, and 1979. Bette Siegel, author of the 1979 study, reports that the "knowledge and use of art therapy within the mental health field is still limited in the number of institutions which utilize this modality."[8] The last study showed a significant increase in the number of full-time art therapists (eleven full-time of thirty employed) since the previous survey in 1976, but total job opportunities remained about the same in the greater Los Angeles area. Most practitioners work in institutions with only a few in private practice. Ninety-one percent of the responding institutions preferred that the art therapist hold a M.A. in art therapy, an increased percentage over the previous survey, although there remained acceptance of the B.A. and certification designations. Of those institutions offering a practicum in art therapy, supervision is most often given by department directors, psychologists and psychiatrists. Much less frequently named as supervisors are clinical social workers; marriage, family, and child counselors, and art therapists. Although by 1979 the profession of art therapy and art psychotherapy is established and increasing in stature and status,

the question of what art therapy encompasses still remains.

Helen Landgarten says that "art therapy has not been clearly de-
fined, and is complex due to the varied approaches, training, and multi-
faceted use of this modality."[9] She goes on to quote from the American
Art Therapy Association's attempt to clarify the subject:

> Art therapy includes a range of endeavors; one is the use of
> art as a non-verbal means of communication through various art
> media that, in conjunction with the individual's verbal associ-
> ations, often has a direct relationship to understanding and
> working through emotional problems and conflicts, and the use
> of the artistic process itself as therapy. The latter depends
> on the age-old power of the arts to reconcile conflicting
> forces within the individual and between the individual and
> society.[10]

Although the definition of art therapy contained above will suffice
for the purpose of this project, the reader is also directed to the work
of Elinor Ulman and Penny Dachinger. Their book, Art Therapy in Theory
and Practice, published in 1975, is a series of articles that cover such
areas as theory and practice, case studies, and some of the current re-
search. Also contained in the book is a good historical appraisal of
modern art psychotherapy from Naumburg and Kramer to the present time.
Elinor Ulman's article, "Art Therapy: Problems of Definition," addresses
itself to the continuing need of a definition of art therapy and art
psychotherapy.

The art journal approach came from Cane's and Brunner's concepts
of the three areas of communication with the idea of opening those areas.
Preliminary yoga exercised in the workshops freed the movement. Spon-
taneous art and collage were helpful with non-artists in freeing their
preconcern with execution and the tendency of some to "play games" and
intellectualize. The art journal is kept by the client and mentions

both what was happening--the thoughts--as the art work was executed, and the client's interpretation of the art work.

The use of a journal is not new. At one period in his mid-life crisis, Jung kept a journal. The value of any journal lies in its being read at subsequent intervals at a different level. It also allows the perception of recurrent themes, symbols, configurations, thus allowing for reconsideration, re-evaluation, and the assessment of significance and direction.

The method used by this author is to encourage clients to paint, to do collage, and to write poetry and a dialogue style of prose based on Progoff's work.[11] This artistic activity is accomplished outside the treatment hour and is brought to the sessions to be shared and worked on in an integrating and interpretive way. The client begins to study his problem, to weigh one force against another, and to see psychic themes as symbols appear and reappear in his work.

A basis for this work is found in Jung, who saw pieces of art as primitive symbols. He stated that pictures are:

> Non-rational, symbolic currents in the evolution of man and
> are so archaic that it is easy to draw parallels between
> them and similar manifestations in the field of archeology
> and comparative religions. We may readily assume that these
> pictures originate chiefly in the realm of the psychic life
> which I call the collective unconscious.[12]

Another basis and influence on art therapy is contributed by Sister Mary Corita, an art revolutionary associated with a Gothic style of art. This Gothic approach to the making of art where opposites are juxtaposed, where word and visual symbol are combined, where form and color arise from the imagination rather than from imitation of nature, has

given meaning to this author's own artistic work, resemble the attitude encouraged in his clients' work with art.

Florence Cane exercised the most profound influence on this author's development as an art therapist. Less well-known than her sister, Margaret Naumburg, her most important work is The Artist in Each of Us, published in 1951. Cane believed that the artist needs states of activeness and receptiveness in order to produce his work, and has to alternate between these two states in order to be creative. She believed that constant effort would eventually pale, and encouraged people to take the receptive modality alternatively with the more acceptable Western modality of constant activity. She suggested that one provide the unconscious mind with some vehicle for emerging into consciousness. Cane also explained how opposites offer a balance. Near and distant objects generate a tension that gives a sense of space, while the play between dark and light builds form, and color and warm colors intensify value.[13]

Cane was the first person known to this author to organize the way one apprehends the world according to the three basic functions of movement, feeling, and thought. Some ten years later, this author discovered Jerome Bruner's cognitive learning theory with its similar designations of the enactive, the iconic, and the symbolic.[14]

According to Cane, a truly integrated individual would make use of all three forms, balancing them throughout life. The function of movement relates to the principle of rhythm (Bruner's enactive modality), while the function of feeling relates to dynamics and harmony (Bruner's iconographic modality), and the function of thought is to create balance (Bruner's symbolic modality).

The synthesis of opposites is stressed in terms of reaching whole-
ness or balance, and is especially important because of the conflicting
elements that put demands on the system of human existence. Cane identi-
fied two kinds of integration: integration that occurs within the Self,
and integration of the Self with the social unit. She feels it is first
necessary to have a sense of integration within the Self before one can
move into social integration.[15] To integrate these functions in the use
of art, it is necessary to execute them through the body, and the body
is an instrument of creativity.

In later years, this author combined various yoga methods in which
rhythmic intake and exhalation of breath are a means of experiencing and
expressing life, with ideas from Cane. The result was preparatory ex-
ercises for clients working in his art workshops. When the client is
kinesthetically alert, his arms will move, his whole body may be able
to express itself in line with a series of exercises developed out of
Cane's theory. If one part of the organism can function so that other
parts begin to join in a natural way, a sense of more and more coordinated
movement can be gained. This can take place before touching brush to
paper.

Another valuable lesson learned from Cane's work is that man, in
his earliest days, probably drew everything in full scale. Reduction
probably was not a part of his artistic expression. Since much blocking
of the creative process can be traced to the operation of reduction,
this author often encourages workshop participants to draw full size.
The walls of the classroom are papered and then the day is spent in
painting full size in the "cave".

This type of "cave painting" is discussed by Karen Rush in her "Metaphorical Journey - Art Therapy and Its Symbolic Exploration"[16] in which she talks of caves and journeys. She expresses the feeling that the cave symbolizes the unconscious where the larger part of the Self is located.

In her work at Harding Hospital in Worthington, Ohio, she has encouraged her clients to go symbolically into the cave, into the womb, the mother, the container, to explore the creative part of themselves that lies within. This kind of cave drawing, it is suggested, can awaken an ongoing dialogue with the Self.

When analyzing pictures, Cane suggests that they be analyzed according to foreground, middle ground, and distance. The foreground is the part of the picture that represents life nearest to the artist in concrete and real forms. The middle distance tends to express the dreams of the artist, while the most distant part of the picture tends to express vision, those things that are too delicate and frail to be developed at the present moment.

Cane also talks about the analysis of color as an expression of movement. Certain colors move forward while others move backward. Yellow and orange move forward, red is a middle value, and blue and violet contract and recede. She also suggests that a vibrant blue contains the whole spectrum even if only by suggestion. Red expresses life, vitality, and the masculine principle, while blue is a more feminine color and its expression with yellow relates to the spirit and the mind. Cane feels that extroverted children tend to choose complimentary colors such as green and red, or blue and yellow. Selection of colors near to one

another in the spectrum such as blue and green indicate a kind of pas-

sivity. (Dr. Max Luscher in his The Lushcer Color Test (1969) agrees

with Cane that blue represents the feminine principle and red the mas-

culine principle, and that blue-green is a passive and concentric ex-

pression.[17])

Margaret Keyes, in her The Inward Journey: Art as Therapy (1974)

and more particularly in a 1976 article, helped this author to a better

understanding of shadow expressions in drawings and collage. She sug-

gested having the client collect five or six pictures that express pos-

itive aspects of life and five or six pictures that express negative

aspects or the dark side of life. Since clients tend to project their

negative aspects onto same-sex peers or colleagues while retaining the

positive aspects as their own, Keyes suggests the use of Gestalt exer-

cises in which the client owns these darker aspects of himself. She

quotes Erich Neumann about this experience:

> What shakes the individual to his foundations is the ines-
> capable necessity of recognizing that the other side, in
> spite of its undoubted character of hostility and alien-
> ness to the ego, is a part of his own personality. The
> great and terrible doctrine of "That art Thou" which runs
> like a leifmotif throughout depth psychology, first ap-
> pears, on a painful and most discordant note, in the dis-
> covery of the shadow.[18]

Keyes feels it is the formidable task of the ego to decide which

shadow qualities are to be overcome and which are needed as life elements.

She believes that an awareness of the shadow images can be amplified and

deepened by making these images into collage. In her words, ". . . in

the process of art therapy when the shadow issues are seriously engaged,

healing symbols emerge which represent the union of opposites in the

individual.[19]

Keyes believes that this work is a part of psychotherapy that goes deeply into the personal experience of the participant and his relationship with the destructive aspects of his own being. Art methods can give tangible form to the shadow and make possible a dialogue between this formidable part of the personality and the ego, and thereby entertain the possibility of psychic wholeness.

Rhoda Kellogg, who is internationally known for her work with children and their art, has constructed a visual and symbolic model demonstrating the developmental levels of children's art after collecting and analyzing children's art from the United States and thirty foreign countries.[20] She relates the development of certain symbols, i.e., use of the circle, in children's art to their chronological and psychic development.

Additional experience was gained by this author in working with Janie Rhyne. Rhyne gives a clear picture of how a Gestalt art therapist works.[21] For instance, she contends that the way one thinks and feels directly relates to the way one perceives visually. She states that the Gestalt art experience is a complex interaction between the person and the art forms he produces, which can invite the artist to see himself as he is now and allow for the creation of alternate possibilities for the future.

The work of Tokyo therapist, Yoshihito Tokuda, M.D., is concerned with the analysis of pictorial expressions and psychotherapeutic art. The shift from logical state to illogical state and back to logical state is defined as the circular process that can be important in the developing work of the client. Tokuda is concerned with a number of

themes, including those based on graphic stimuli, which occur both as unstructured patterns, such as elemental geometric designs, and as constructed patterns, such as the work of well-known artists. Abstract themes, such as house, tree, person, man, or youth; colors such as red or black, and psychological themes such as "the person on your mind at this time," "things you fear," "man and woman," "myself and illness," "family problems," and "things that I like to do," are often explored. He also has developed a table of images that analyzes image forms in terms of motif, use of color, spatial image, time image, and so forth. [22]

The art work created by the author's client, David, and presented in this project, is similar to what others have called free or spontaneous art. It combines spontaneous art and collage for the non-artist client in a way not previously reported, although neither the use of spontaneous art or collage is unique. Those writing about free or spontaneous art include Marion Milner, Helen Landgarten, Victor Lowenfeld, Joseph Henderson, Edith Kramer, Margaret Keyes, and Elizabeth Ratcliffe. Keyes, Landgarten, and Ratcliffe have written specifically about the use of collage, although only Ratcliffe uses collage exclusively.

The subject of spontaneous art productions has also been discussed by psychoanalysist Marion Milner. She has written of her personal struggle to free herself from the restriction of copying someone else or nature in a representational sense, and of her eventual break into the freedom of spontaneous art production.

Helen Landgarten has described a use of collage in art psychotherapy where clients review their lives, then are instructed to do a collage expressing where they come from, where they are, and where they

are going.[23] Landgarten stresses that art psychotherapy is a natural

primary process, a valid method of externalizing and making concrete

an individual's imagery so that repressed materials can be discovered

and explored. She respects the importance of the client's interpreta-

tion of his work regardless of the therapist's orientation, because art

provides the opportunity to express ideas and feelings about one's

past, present, and future. Landgarten encourages group art therapy

which allows for the development of strong identification (the "we"

feeling) and the possibility of participation by observation for those

who are not ready to take an active part in the working-through pro-

cess. She believes that the value of art therapy is two-fold: it is

an integrated experience in the present, and it is a pictorial journal,

a record of a person's current life which can be reviewed in the future.

Elizabeth Ratcliffe, of California State University, Hayward, dis-

cusses "The Old Masters Art Collage: An Art Therapy Technique for Heur-

istic Self Discovery."[24] This technique consists of assembling collages

from picture postcards by various art masters. Clients work in groups.

Ratcliffe feels this is the beginning of the first standardization of

this kind of technique. She takes a position as a humanistic psycholo-

gist when she states:

> The insight provided by the Old Masters Art Collage is self-
> generated rather than provided by another's interpretation.
> It represents primary rather than secondary process learn-
> ing. The individual supplies for himself the "Ah-ha" exper-
> ience, and in the process learns heuristically through an
> uniquely personal communication with great works of art
> which have special meaning for him.[25]

Joseph Henderson, a Jungian analyst in San Francisco, published an

article called "The Picture Method in Jungian Psychotherapy," in which

he traces Jung's work with the picture method back to the early thirties.
Jung originally called them "unconscious drawings" but later developed
the concept of "pictorial representations" as being more accurate. Henderson says:

> We might assume that therapy by the picture method has adequately done its work by providing the abreaction together
> with its correction of an early neurotic pattern of response and that now life will comfortably arrange those situations in which the patient may use her newly won insight
> and react as a whole person.[26]

Henderson states that having acquired these new skills by the picture method does not mean that the scientific and analytical method need
not be applied to the work.

For those interested in the art of children, the work of Lowenfeld
and Brittain is invaluable.[27] The emphasis is on the art education of
children and adolescents with descriptive detailing of the meaning of
art to children at various levels of development. Children's art is
seen as primarily a means of expression, not as an aesthetic or external representation of beauty. The authors stress the importance of
recognizing each child as an individual, and the importance of self-expression by constructive forms that express feelings.

Edith Kramer, who belongs to the art-as-therapy group, sees herself
not as a psychotherapist but as an artist and teacher. She feels that
she has been able to bring about great awakening and development in
children and addresses such issues as the quality of art and the technique and approaches in working with children. Topics handled by her
include "art as defense" and "art as aggression."[28]

In summary, the history and development of art therapy and

psychotherapy is complex and continuing. Art psychotherapy in this project means spontaneous art combined with collage, and the use of an art journal, in either a primary or supportive role in the curative process of a psychological and mental condition.

This author's use of art psychotherapy has occurred over a number of years. He regards this method as a dynamically oriented therapeutic tool with a firm basis in theory and practice. He agrees that the images produced constitute a symbolic speech and that spontaneous art expression releases the unconscious. There is also agreement with Landgarten that various art media, when used in conjunction with the client's verbal association, can serve as a non-verbal means of communication to aid in understanding and working through problems and conflicts.

CHAPTER III

CASE HISTORY OF DAVID

Introduction

David is a thirty-four year old man first seen seven years ago for a treatment period of approximately six months. He did not return for further psychotherapy until two years ago. He is currently in twice-weekly psychotherapy.

This project focuses on the fourth, fifth, sixth, and seventh months of his second period of treatment when art psychotherapy was initiated. In order to give my diagnostic impressions of David, it is necessary to describe my thinking about diagnosis and treatment at that time.

When I first worked with David in 1971 and 1972, my approach to treatment was intuitive and eclectic; it included art therapy. When David returned for further treatment in the fall of 1977 my approach to treatment remained intuitive while my theoretical framework was under-going a metamorphosis. I was in the midst of doctoral studies at the Institute for Clinical Social Work and was attempting to integrate twenty years of clinical experience with the intellectual understandings I had acquired since graduate school. I had recently returned from India where I had studied Eastern philosophy (specifically Siddha Yoga) and had dis-covered a wealth of knowledge about the Self. I was attempting with great difficulty to synthesize my Eastern understanding, my Western training, and my intuitive approach. I rediscovered Jung and began to create intellectual order out of what I had been doing.

This project served as focus and discipline, allowing me to

integrate my intuitive approach and interest in art therapy with a Jungian theoretical approach which emphasized the actualized Self. Eventually, a four month period of art work with David was utilized as a basis for this project's research and study. Also, out of this period of work came the understanding that David is struggling with problems related to a puer aeternus psychology.

One way of understanding this struggle is to see David as mildly fixated along Hill's static feminine-dynamic masculine axis. He was not, however, grossly fixated on either of Hill's axes. (When the art work is presented in Chapter IV his fixation will become more graphically clear; see especially Figure 7.) In David's ordinary day-to-day human encounters he seemed to function on the static masculine-dynamic feminine axis. In his work life he operated on an intellectual, precise, academic level, and assumed this stance in dealing with the women in his life with the exception of his mother. However, the dynamic feminine pole of this axis was under-developed. When David was forced into functioning at this pole, his puer-like characteristics began to surface. He was moody, was in an agitated depression, and drank more than he felt appropriate. This happened often during the first three months of therapy.

First on an intuitive basis, and later with an increased conscious awareness I functioned therapeutically from the static feminine pole. By being nurturing and non-critical I provided a safe space in which David could move forward from his frightening chaotic position in the dynamic feminine. My attitude was different from that which David had experienced with his mother and the cultural traditions in which

he grew up. I did not need to hold on to him, to keep him in the con-
fines of the static feminine, when he felt ready to move forward into
the dynamic masculine function. The ultimate goal of the therapy was
to allow David to achieve psychic wholeness by integrating and develop-
ing all four functions (the static feminine, dynamic masculine, static
masculine, dynamic feminine) and balancing them in such a way that they
would dynamically operate in a natural manner. Since David's fixation
did not appear severe in his professional life, but mainly affected his
personal life, the ultimate goal--psychic wholeness--seemed attainable.
David had the potential for maturity.

Social and Cultural History

David was born in Brooklyn, New York. His parents were first-gen-
eration Americans of East European Jewish background. David's paternal
grandparents came from Vienna.   .

David's father was an only child and lived with his mother in New
York City until he was thirty-five years old, at which time he met and
married David's mother. David's father had great difficulty finding a
professional niche for himself. He dabbled in radio, electronics, photo-
graphy, and pharmacy, and eventually settled into the printing trade only
because the time seemed to be passing him by and a stable family income was
needed. (One could speculate about the degree of puer psychology pre-
sent in the father's character.) David does not know the details of how
his father eventually left the maternal home to marry, but has the
impression that the women dominated both relationships.

There seemed to be a positive though non-verbal tie existing between
David and his father, although the more conscious memory of the father

is that he always acted grown-up, never engaged in play with David or
his brother, and was somewhat critical. David reported rather wistfully
that his father was mostly away from home working and was seldom avail-
able to him. To David, his father personified the dignified intellectual
culture of Vienna. And yet, David recalled a more frivolous incident
when his father danced about the apartment after drinking a little wine
at a family gathering.

David consciously remembered his mother as cold, aloof, and critical.
Her parents came from Poland and seemed to David to be from a lower class
than his father. She had had a tragic youth that David felt could not
have prepared her for an easy life as a mother. She lost her own mother
when she was four years old and her father, unable to reconcile himself
to the loss, killed himself two years later. She then was separated
from her younger brother and sent to live with an aunt who insisted that
she change her name and act as if she were the natural daughter of this
aunt. This charade was demanded even within the family.

David was told by his mother that his birth was an accident, as
neither parent had intended to have children. A younger brother, born
four years later, was planned to be a companion for David. David's
mother worked during most of his life, first in a factory and then in
a library. David felt that she took adequate physical care of him, and
cared for him emotionally, yet she did not express warmth or love in any
open fashion. She was, in fact, usually critical, prone to emphasize
the negative aspects of any subject.

In retrospect, it seems possible that David's mother did care for
him, but was unable to express her feelings of empathy for him because

she had experienced none herself as a child.

As children, David and his brother shared a small bedroom but were never close. He describes the brother as always seeming needful. David always felt an inclination to push him away in order to protect his own privacy. Currently this younger brother remains an art student struggling to find a place for himself professionally and interpersonally.

David had felt isolated and alone since early childhood. His mother was available to meet his basic needs but was not someone to whom he could bring his worries, fears, and complaints. He did well academically. Books and intellectual pursuits became a way of life and a defense against the intrusions of others. He was never a disciplinary problem to his parents. In grammar school, each day on the way home he went by the local library to collect books. He read until suppertime, and usually returned to his room to read after dinner. Family meals were rather formal with little family warmth being exchanged. In the spring and summer David played baseball and was quite good at it, but he did not attempt other sports. He did not want to risk exposure and ridicule in a sport where he was not able to demonstrate excellence.

David's parents seem to have had at least an average relationship although their sexual history is unknown. They did not quarrel or have any stressful marital difficulties. Their emotional relationship seemed to have been good, although non-verbal. Economically, they were able to afford only a small two bedroom apartment in a lower income area of the Bronx, New York. They were of a traditional Jewish background and identified themselves as such, but were not interested in formal orthodox religious practices. When David decided not to go through with his

Bar Mitzvah, after having prepared for it, they did not dispute his decision. However, they did point out the importance to them of his being successful academically. In David's words, there was an aspect of "my son, the doctor, or the lawyer" which was important to them, and which David saw as originating from their Jewish lower economic class background.

In retrospect, there seems significance in David's not experiencing his Bar Mitzvah. He did not undergo an initiation into manhood, as referred to by Henderson, a ritualistic detachment from the feminine to the masculine function.

One of the most significant events of David's youth occurred when he was sixteen. During the summer, which the family spent in Connecticut, David's father suffered a serious accident. He was working on the family automobile when the car slipped from its supports and fell on him. His injuries resulted in severe brain damage from which he never fully recovered. Although the father was able to return to work for a time, he experienced facial paralysis, lapses of memory, and depression. David recalls that his father was in a hospital for a while and underwent shock therapy. He eventually stopped working altogether, but disability payments and his union's economic support meant that the family had no significant financial difficulty.

After high school, David began college in New York City while living at home. During his junior year, he lived away from home and had a roommate, but returned home for his senior year. He was then accepted into graduate school at an outstanding East Coast university, and married a non-Jewish girl shortly thereafter. They moved to the West Coast

after David finished graduate school. David's father died during this period. His first and only teaching appointment was at the university on the West Coast where he now is an associate professor.

First Period of Treatment

When David consulted me seven years ago, his first marriage was breaking up. Although his academic career was well under way he appeared withdrawn and frightened. Yet he assumed an arrogant stance against the world and especially against anyone who attempted to get close to him. At that time I saw him as acutely depressed and began once-weekly supportive psychotherapy. His depression was a situational depression. He had symptoms of tearfulness, brooding, preoccupation with what he saw as a loss, feelings of tension, poor appetite, insomnia, and an inability to shift his attention from the situation that caused his stress. Endogenous depression did not seem indicated. David maintained his reactive capacity for pleasure and interest, and could be distracted from his brooding.

After questioning David the reasons for his depression seemed fairly clear. The dysfunction in his life appeared to be mainly affective. He was having trouble with his personal relationships while being successful in his life as a young professor.

In the once-weekly supportive psychotherapy no demands were placed on David. Therapy was designed as a safe space to which he could retreat in order to examine his feelings of loss, isolation, and fear. David seemed to me to be like a wounded animal in need of basic care. (I have since recognized that this impression of woundedness is a striking characteristic of the puer.) He was in the midst of an affair with one of

his students, an affair which gave him some comfort although his basic outlook on life remained grim. He felt isolated and unhappy in his work and his personal life. His strikingly beautiful wife offered him no intellectual stimulation; the lack of equality in their relationship made her more and more dependent upon him. Although she had returned to school in search of a career in social work, this did not meet his immediate needs for a mate who was also a peer.

In retrospect, I see this relationship differently from the way it seemed then. David's first wife also functioned along the same static masculine-dynamic feminine axis as David. However, she functioned most often near the dynamic feminine pole of this axis and in a less developed fashion. All she could offer him was beauty. She could not stand up to him intellectually, and in the dynamic feminine she could neither complement or supplement his weak axis. David idealized his beautiful wife, who could not possibly live up to his expectations. As a result she disappointed him.

As supportive psychotherapy proceeded during this first period of treatment, some of David's situational depression lifted and I was able to glimpse a very frightened twenty-eight year old man who had never really been on his own. He had gone from the protection of his family to the protection of an older roommate, had returned home for a while, and then had gone to his "ideal" wife. Now he was with his girlfriend. He had never had the experience of being truly on his own and felt not quite grown up. He was a good-looking young man, but shy and fearful of contact with people. His shyness and introversion may in part have accounted for his limited sexual experience which included only his wife

and present girlfriend. When forced into personal contact David would
assume an aloof and somewhat arrogant attitude.

Early in this treatment David separated from his wife and his ther-
apy began to focus on his finding some sense of autonomy and a way of
living independently. He found an apartment and began timidly to reach
out for friends. After approximately six months of therapy, David went
to Northern California to teach for the summer. He discovered new friends
during this time whom he has continued to see over the years. When he re-
turned to Southern California in the fall, David did not resume therapy.
His depression had lifted and he was beginning to have friends. We spoke
informally on campus throughout the following year, and I learned that
he had moved in with his girlfriend, Anne, and seemed happy.

In the subsequent six years, I continued to see David casually and
learned that he had married Anne, who had now completed her Ph.D. and
was teaching in an inland university.

Second Period of Treatment

Prior to his second period of treatment, David and his second wife,
Anne, bought a house near Anne's work, and David began to commute. At
that time he believed himself to be involved in an ideal marriage of two
young professional people developing parallel careers and having a solid
home life. However, he soon sensed that something was wrong. David
felt that the long freeway drives, the evenings spent in unwinding with
too much wine, the falling asleep early, and the early rising for the
prolonged drive back to work all eroded their relationship. Their sex
life dwindled and an added strain developed between them because Anne's
work was not going well. She would probably not receive tenure and

really wanted to quit work and have a baby. David did not wish for his wife to have a baby and felt that she was increasingly inadequate and in need of endless support. David and Anne separated, and David called me wanting to resume his treatment.

When he arrived for his first appointment, he once again appeared depressed, but in addition to this concern he expressed a need to know himself and his personal psychology. He wanted to know more about what brought him into conflict with women, and how he could better understand his relationships with them.

The first months of this new psychotherapy period were difficult. David's depression continued. Instead of a symptomatic emphasis on tearfulness, feelings of tension, and preoccupation with his loss, David appeared agitated. He was also frightened and frustrated. His extreme sensitivity to any slight discomfort was profound, and he assumed a complaining attitude with me. (I have since come to recognize that all of these attitudes are characteristic of puer psychology.)

He was finding it difficult to make friends of either sex and was inexperienced socially as well as sexually with anyone other than his two wives. He once again appeared to me as a young man wanting the comforts of a warm, mothering figure. Because he was living alone there was no one on whom he could project his feelings of inferiority, his undeveloped dynamic feminine function.

After a period of support, David's depression lifted. His energy level increased to a point where he appeared once again interested in reaching out, in looking for ways to get on with his life. It was at this point that he brought into psychotherapy a dream that summarized

the work we had done up to this point and indicated the nature of the

transference that was in operation. The dream was reported as follows:

> I found myself in New York--downtown. Wandering around and
> felt no fear. Made my way to an apartment where there was
> John Land and my mother. My mother was lighting a single
> candle to celebrate the one-year anniversary of my 'return',
> though I don't know from where.

Among a number of meanings this dream seems to be suggesting that

David's mother and I are presiding over his ritualistic return from a

critical voyage into his unconscious. He now feels no fear about wan-

dering around his childhood neighborhood, in contrast to his original

experience. The dream suggests that via our therapeutic relationship

David's fixation had been loosened. He was now less fearful of the

static feminine function and had experienced a phenomenon that Henderson

refers to when he says that psychotherapy can often fill the gaps in the

early mother-child relationship insofar as basic trust and mistrust are

concerned. A positive mother transference is also indicated by this

dream.

It was during this same period that art psychotherapy was decided

upon to allow David to continue exploring his psychic life and to work

toward further maturity and self-actualization. The therapy brought

unconscious motifs to the conscious level and allowed them to be in-

tegrated into his conscious life.

· CHAPTER IV

AN EXAMINATION OF THE ART WORK

This chapter will analyze the art work produced by David over a period of four months. The previous chapter has provided a social/cultural background up to the beginning of the fourth month of David's second and more serious attempt at psychotherapy.

Thirty pieces of art work (mostly collage) and half a dozen poems were produced by David during the four months of art psychotherapy being considered. This artistic work has been analyzed by the author as well as by David in a three-hour marathon review of the material. Twelve pieces of art have been selected for presentation in this chapter because of their value in illustrating the use of art psychotherapy, and in particular, the art journal approach to the diagnosis and treatment of a puer aeternus neurosis.

The art material is examined and presented in the chronological order of its production. There are, however, no neat linear progressions in this art psychotherapy, nor can there be in any sound psychotherapy because one must follow the individual development of the client.

As mentioned in Chapter III, David most often functioned in the static masculine-dynamic feminine axis of Hill's developmental model. When he was at the dynamic feminine pole, he was most puer-like. However, there were times when he functioned in the dynamic masculine sphere and was also puer-like in his behavior. It occurred to me that he was probably more dangerous to himself when operating near the dynamic feminine pole, while he was more dangerous to others when operating near the dynamic masculine pole. When operating at the dynamic

masculine pole he demonstrated a typical puer attitude of arrogance and aggressiveness.

It should be noted that David had erratic movement through both axes and the various poles. From this one might say that at these times he was under the control of his puer psychology while at other times he was not. For the first three months I assumed, for reasons mentioned previously, a supportive stance in the static feminine position allowing the transference to develop. The following account of how the art therapy began is typical of David's operating out of the dynamic masculine function. He said:

> We were talking for several months when I expressed a need for
> some creative outlet, which I wasn't finding in my work, and
> I felt I wanted something artistic. The piano wasn't satis-
> fying me either, because it was technically so difficult that
> I really couldn't express myself without an enormous amount of
> work, and it wasn't satisfying. Then I suggested art, and you
> suggested a journal. We may have been talking for three months
> when this happened.

David's stance of being a collaborator with me seems defensive, suggestive of Satinover's senex defense. His life was in crisis at that time, and yet he wanted to see the art therapy as a creative outlet and not as an attempt to locate the causes of his crisis.

David tended to project and also to expect that the men in his life would be cold and precise; always grown up. This understanding of the masculine principle as being cold and rigid is revealed in David's beginning art work in which he began exploring the effect on him, at sixteen, of his father's severe brain injury and subsequent disability. This exploration was initiated by David and reveals his concern at this time to understand his relation with his father.

The first drawing, Figure 5, concerns itself with the masculine

principle and the father archetype. The work is drawn in an abstract

classical mandala form. (Jung describes the mandala as a circle of

life and a symbol of the Self.)[1] David's conscious concern was with

his father's injury which had damaged his father's wholeness.

The following discussion demonstrates David's exploration of the

masculine principle and also shows our working relationship:

Land: What do you recall of this work (Figure 5)?

David: I recall having very strong feelings about my father,
and I think of it as a portrait of my father. The
thing about my father was that he had damage to the
left side of his brain--his face was kind of slack.
And although he had shock treatments afterwards, he
always did have some slackness in the right side of
his face--his mouth. He never smiled, but when he
did move his mouth, his right side was still and his
eyes were uneven in the respect that one of them
would tear--a little bit glassier than the other eye.
And this, which is an imbalance in the face--the
eyes--the smile is eschewed. In fact, it is even
flat on the right side, which I didn't intend, and
the right eye is kind of empty--kind of disinte-
grated.

Land: There are four parts to the collage all together.
Do the four parts suggest anything to you?

David: Individually? Not particularly, but the middle
. . . is black and red. This is where the anger
is located--the middle is where the anger is. The
top left is--though I do see it as a representa-
tion--a face, but I don't have the same feeling
about it as I did then. I could try to tell a
story. I could speculate, but I don't want to psy-
chologize. I do see that the pieces broken up do
suggest a fragmentation, to my mind, of the person-
ality that is my father. I never did understand it
very well, although I do a little bit better, but
it always seemed to be the rational way--even before
his accident--an adult man, that sort of person. I'm
not sure that this particular picture has anything to
do with that. I don't really want to talk about my
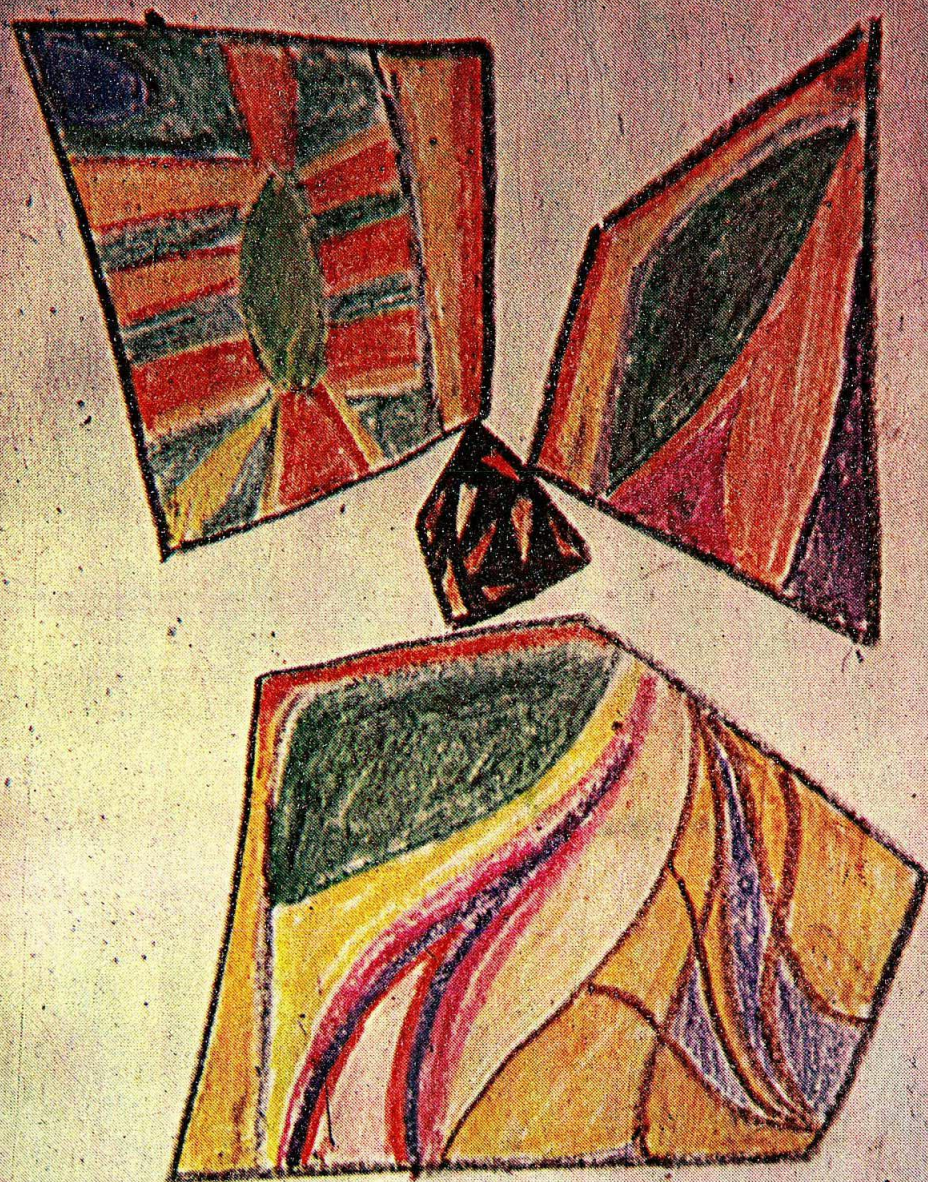father right now, unless you want me to.

Figure 5

Land: No. Is there anything more that you think would
        be important to comment about in this collage?

David: Yes, this part here in the lower right interests
        me. It's the part that I love. It's sort of a-
        bove and beyond everything else that is there.
        It doesn't have anything in particular to do with
        the face; it's just added on. One side of the
        face is integrated into it, but it's a very lov-
        able part--the part that I don't understand.

Land: Is it essentially the orange and blue portion, or
        does it include this?

David: Yes, this part here--a little bit of that. Yes, I
        think this is the part I hate--the upper left and
        then down. This is the part that is just plain
        there.

From this work it appears that David's view of his father had some
completeness to it however damaged his father was. David views his fa-
ther as having a fair degree of psychic wholeness, as having all four
aspects of psychic wholeness, but in a non-specific sense. (Jung's
thinking, feeling, sensing, and intuition aspects, and Hill's dynamic
and static masculine and feminine). His father, for instance, had both
the ability to think and to feel. He gave David some genuinely affirm-
ing, nurturing values although they were obliquely expressed. These
values contrasted with his father's rational way of being an "adult man."
David appears to feel a deep sympathy for his father's struggle, and
also seems to identify with it despite the surface relationship which
was filled with dogmatic behaviors and punitive attitudes. David's rap-
port seems to be with the essential helplessness of his father both on
a personal level because of his accident and on an archetypal level be-
cause of the ghetto environment in which he was caught (essentially a
static-feminine environment which placed stress on survival in a hostile
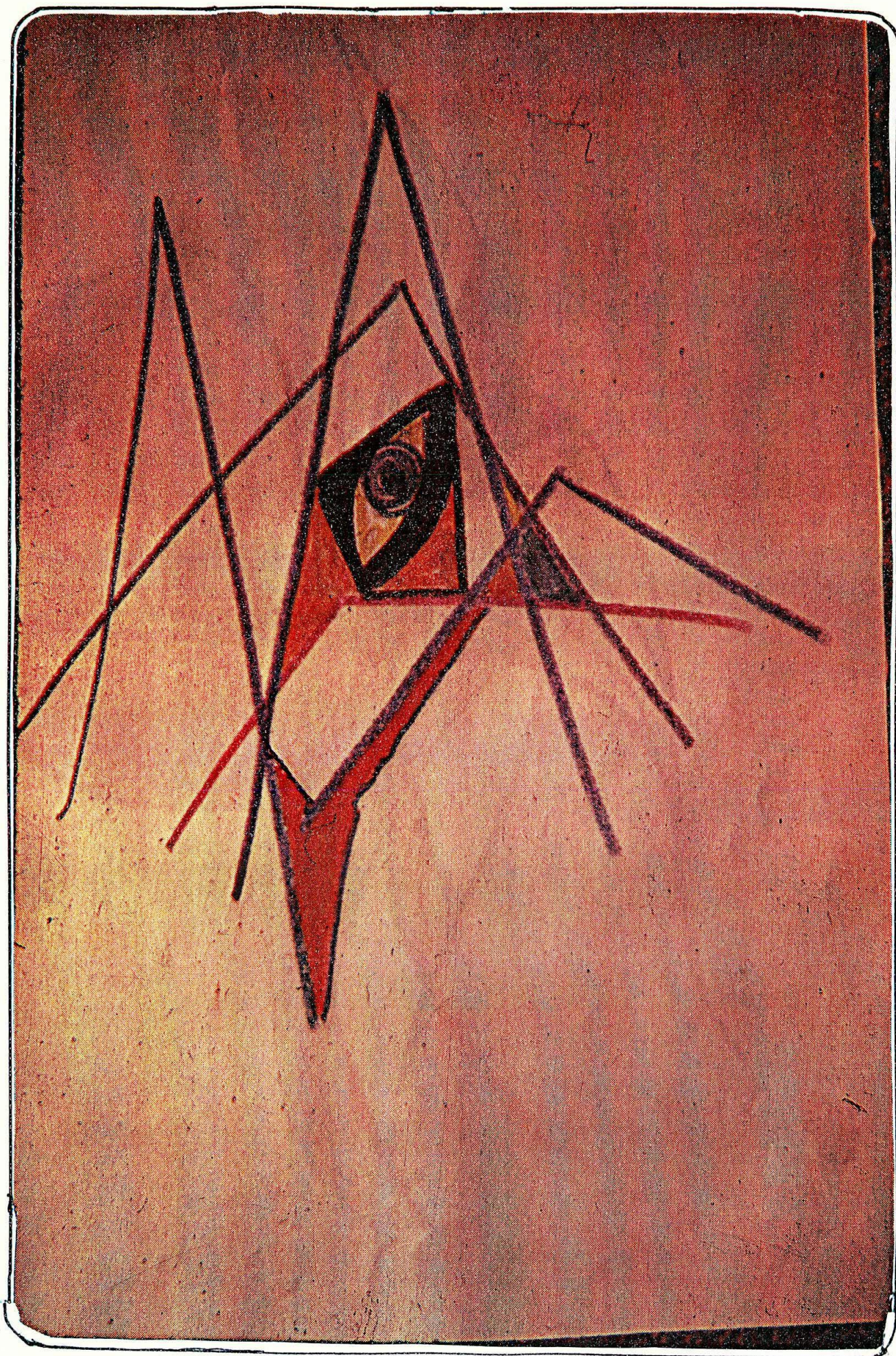world).

Figure 6

David's second piece of art work (Figure 6) moves beyond the personal experience with his father. In this work David seems to move from the personal unconscious to the collective unconscious of his experience with his father and an examination of the masculine function. The art work seems to examine some of the most negative aspects of the static masculine function by showing the values of logos and of intellectual structuring that can bring about a dry unrelieved dogmatism.

David's first associations to this drawing were to the recent film, Superman, in which Superman's origins on the frozen planet, Krypton, are shown. As the planet freezes over, Superman's father saves his son from extinction by using knowledge and highly developed technology to send him to Earth (the feminine function). In other words, Superman was sent to a new life by the use of the static masculine function. David's use of the motif of Superman as a description of himself as a superior man suggests the dynamic masculine aspects of his puer psychology. In addition, it appears that David saw these origins as carrying the threat of being so stuck in the static masculine negativities of righteousness that only the feminine principle could thaw with its warm loving feelings. The feelings of coldness and of being isolated which David saw in the film were experienced as a threat.

The following dialogue with David comes from the review session and suggests these problems of being fixated in the static masculine logos, of always being an "adult man," and of following the "adult way."

David: This is a man caught in an ice field. Have you seen Superman?

Land: Yes.

David: Yes, he goes up there . . . is locked in. Not
         just having fun, but locked in. And a rather
         twisted--I don't remember too much of it. I
         remember kind of weaving it very quickly. I
         just sort of scribbled it down and decided that's
         all there was to it.

Land: As a matter of fact, we talked a lot about this
         collage.

David: I have this poem which is with it:

> Lumps evade your easy symmetry
> Softness, calm and quiet,
> Sitting cleanly, smooth and flat,
> Upon the earth.
> Cover slow violence, winter cold
> and summer heat, growth
> and flows of years.

         Yes, now I remember. I also thought it was the way
         rocks come up in the garden over the winter; and
         they just show up there. Freezing forces the rocks
         up from under, and for some reason, I had that as-
         sociation, because I was thinking of this eye as be-
         ing trapped in a frozen field and forced up.

David seems to be struggling with several things. There was his per-
sonal dilemma of being trapped in the static masculine position where the
thawing effect of the feminine principle could not act. There was the in-
sight that his father was not as fixated as he sees himself as being, in
that his father had warmth that David doesn't feel. This, then, presents
the dilemma of understanding how his father could be an adult man and
have this characteristic of warmth when he, David, does not. In a Jungian
sense there is a strong hint here that the solution to this dilemma, un-
derstanding and freeing feminine principle, is to be found with the fem-
inine function of his father.

In our discussion David came to see the negative aspects of the mas-
culine principle in his mother's personality as her coldness and critical
nature. (David is dealing with what Henderson calls the "false father."[2])

When David examines those aspects of his personality that cause him difficulty, he sees those characteristics as being possessed by his mother. David does not see his mother as holding the thawing power of the feminine function. Instead he sees his father as having this function.

In Figure 7 there is a shift to the examination of the feminine function. The art psychotherapy seems to be facilitating a shift from the external aspects of his life--his wife and his depression--to a focus on the inner aspects and his unconscious. The possibility of examining his whole psyche has increased.

Originally David's shift toward examining the feminine function was not apparent to me. The art work initially struck me as a symbolic picture of a brain, perhaps the damaged brain of David's father, which would signify a continued examination of the masculine function.

I was partially right in that David saw the drawing as a symbol of his own brain. It also signified a shift toward examination of the feminine function.

David also saw the drawing as that of an injured bird not yet able to fly. This imagery can be seen as the first example of his exploring an aspect of his puer psychology. The puer is often seen as susceptible to injury, to be wounded. (Achilles being a well-known example). David's explanation of this collage follows:

> This was drawn as it looks in the page open, but when it
> is turned 90° to the right it looks exactly like a brain
> with, as you pointed out, a central part that is the cer-
> ebellum; the brain stem down below. I can only think of
> it in terms of a brain. Well, I also think of it in terms
> of a bird. (Long pause.) It's a bird about to--thinking
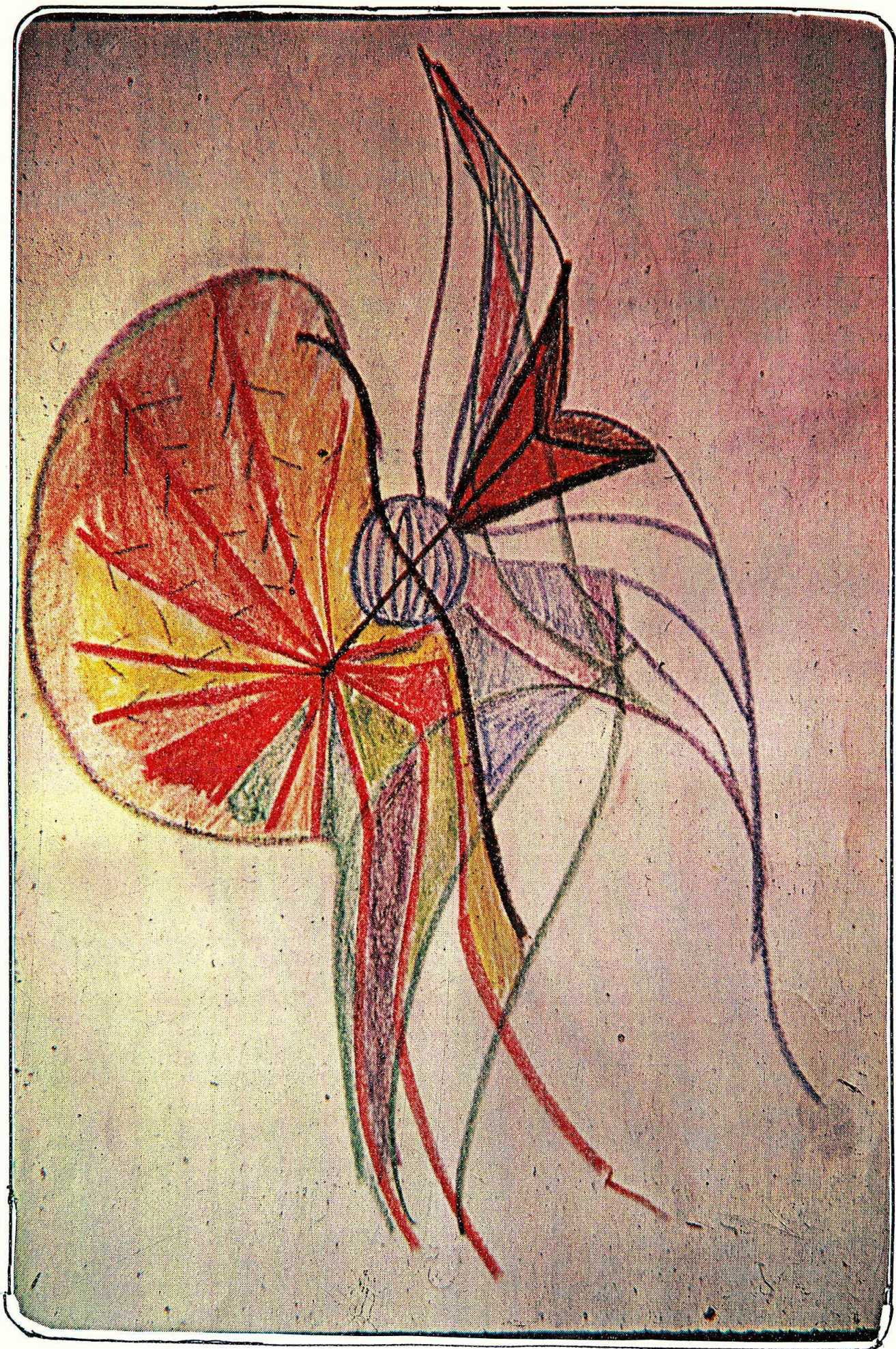> of birds taking off, and phoenixes rising out of the ashes,

Figure 7

and so forth. And I guess it is too easy to relate that
to--I would like to view my own life sometimes--I don't
have--the potential being ready to be released. It's
just a bird, but it's not quite ready because there is
something wrong with it.

David seemed to be emotionally burdened at this point. I made a

few supportive remarks and he continued:

I can talk a little more about it, anyway, and just tell
you what it looks like. This looks like an arrow. It
looks like it's stuck into something--right to the center
of it. And this black line going from left to right seems
to be a very tangible barrier; a very tangible structure
as though it is blocking off one part from the other.

David is arrested, wounded, a bird not yet able to fly. He seems

very much as von Franz depicts the puer--too weak to take off into the

dynamic masculine.

For the first time in his psychotherapy we appear to be at the heart

of the fixation which has to do with his mother and the static feminine

function on the archetypal level. David has not been able to differen-

tiate himself from his mother, nor has he been able to differentiate him-

self from the whole of the Jewish cultural ghetto life. He is still tied

to the static feminine through his mother and to the feminine function

as it was experienced in the Jewish ghetto. Recalling Hill's theory of

immaturity which postulates that a person fixated on one axis of conscious-

ness, will evidence immaturity on the other axis, this piece of art work

strongly indicates David being fixated on the static feminine-dynamic

masculine axis. Elsewhere we have established the fact that David most

often functions on the static masculine-dynamic feminine axis and is

quite immature when forced to function at the dynamic feminine pole of

this axis.

As David continues examining this picture it became obvious that he was overwhelmed by the struggle to differentiate the feminine function:

> And with the arrow--I think that's what it is. I think why it's so difficult to talk about this is because it's extremely complicated, and there are parts of different things superimposed one on top of the other, as a bit of an arrow through the brain. There's a couple of birds; the earth. There's spinning, but it is screwed up because it's sideways, and there's not too much--lots of tension--lots of energy--potential to be released--lots of conflict in a sense that all these things are piled all together in the same picture.

At this point David was overwhelmed and seemed to give up, to need support. He expressed the need to be loved and nurtured through body language, and asked to "just be." And then he said:

> This is why it is hard to talk about that without a story. It is just part of things--that's what I would say. It's kind of like a cross-section of my mind, at the time, the need to be free, the need to be creative, the need to be powerful, the need to be beautiful, the need to be loved. The need to be!

After another pause, David recovered and expressed a new insight:

> It is sort of neat to get all these things together. The need to be free . . . the conflict . . . and this sort of tying down everything. And this anger at the anchor . . . holding like a hook--hooked into a center of the brain. It seems to be straining to get away from that, but it can't at the moment without it being cut. So that is what that looks like! What it may be is a topological map of my brain, my psyche, or part of it, anyway.

David is now examining his puer psychology. He has experienced insight. The reader will note that no direct interpretations are being made. They would in fact be detrimental to the therapy at this time causing either fragmentation or inflation. Insights are gained, however, and the use of art seems to be unique in side-stepping this specific problem of not being able to interpret, yet facilitating growth.

It is important to note that David is not, at this point in his

therapy, flowing from pole to pole and from axis to axis in an even cadence. Rather, he is exploring and expressing his problems and laying the groundwork for future exploration in his psychotherapy.

In Figure 8 David is still examining the feminine function. According to David this collage is a flower with a message saying, "You, too, can be beautiful." His association to the flower was that it was like an orgasm, like laughing, like a bursting through of energy. Then he went on:

> It's a flower that does not have too much worth. It's mostly self-centered, creative; a driven kind of flower. I don't see too much sensitivity in the flower. There is a need to be powerful, to think in broad strokes and vivid colors. It's a sort of orgasm association. It's what a flower really is. Flowers are like orgasms. In fact, it's even laughing; it's laughing on the right side. That's what I do--laugh when I have an orgasm. It feels real good.

David is examining another aspect of the feminine function. This drawing is a classic example of the feminine archetype, almost at the opposite extreme from the picture of the frozen eye in Figure 6.

In this collage there is perhaps an emphasis on the dynamic feminine of the playful, the free, the creative, the child, the ability to laugh, and to have an orgasm. The presence of the dynamic feminine is reassuring in that it again holds the potential for David's attaining psychic wholeness. It suggests that he is not so arrested as to be incapable of working through his problems. He has the capacity to reach higher levels of consciousness and self-awareness as the growth process continues for him.

In Figure 9 David returns to the conflicts of his puer psychology. The picture appears to be a summation of the whole of David's puer
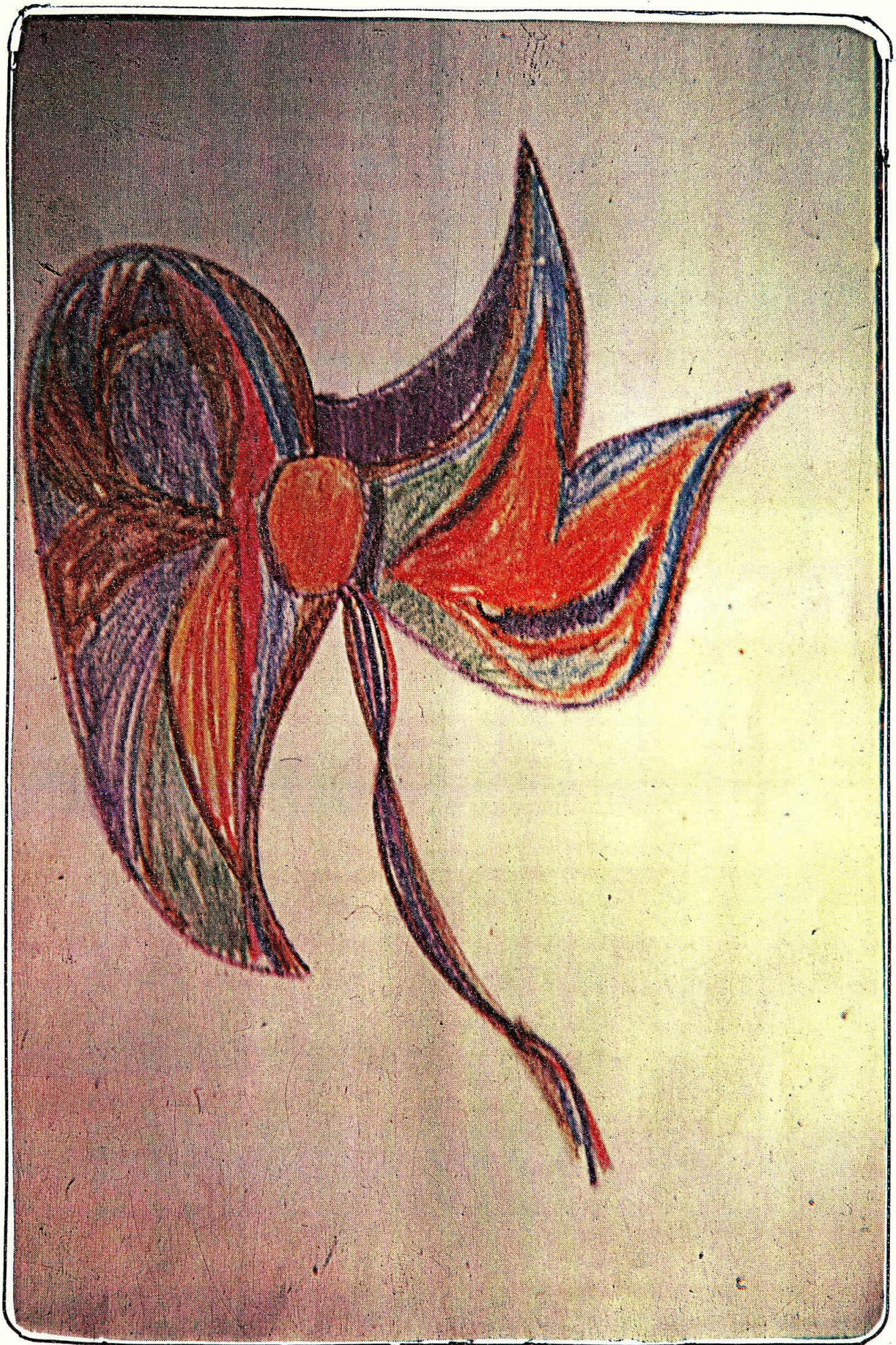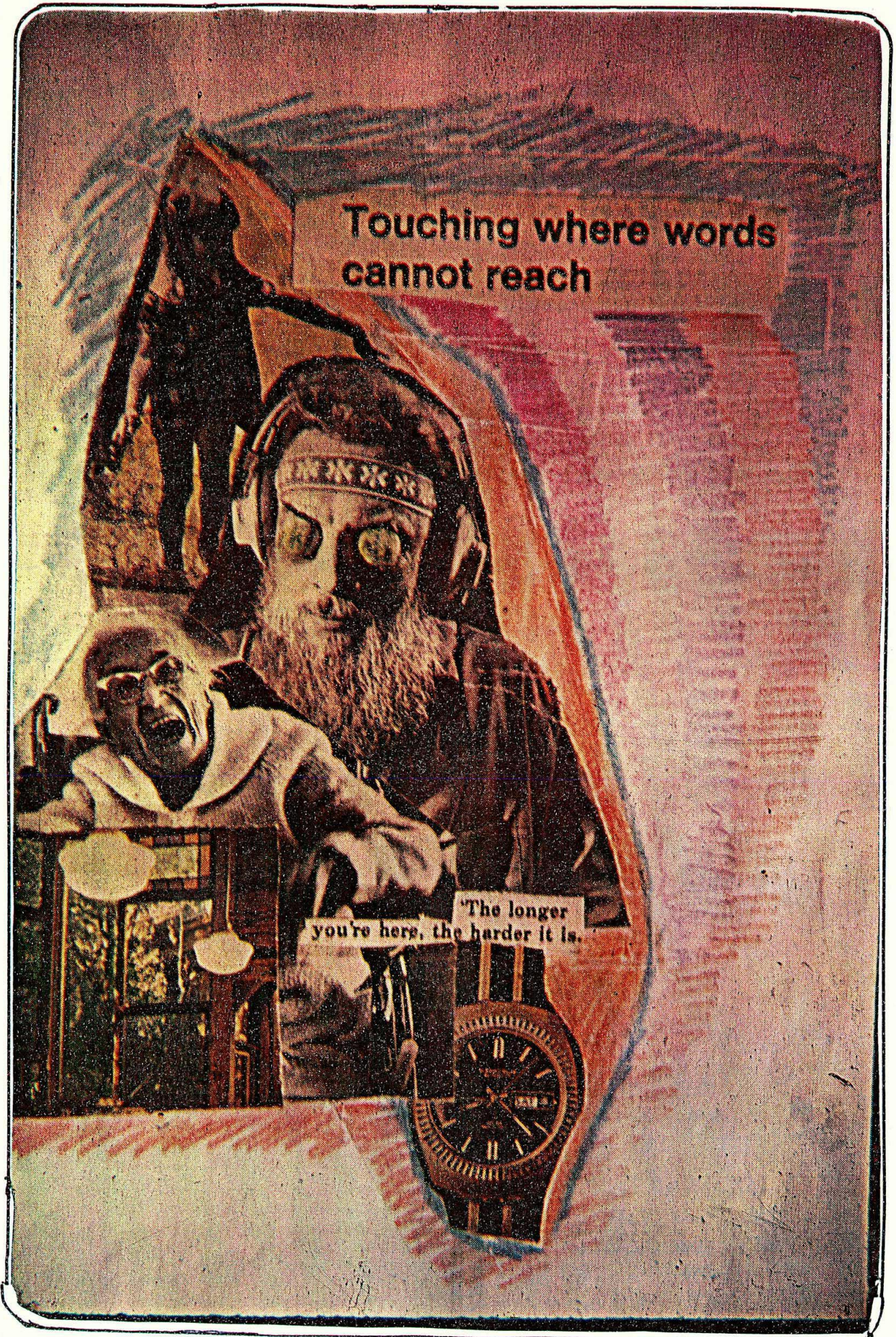
Figure 8

Figure 9

psychology, and where he sees himself. The slight complaining tone of how hard it is to be on your own, to grow up, is typically puer.

David described this collage as a "rather exclusive characterization of the feeling that I had of being isolated and alone in the early part of my therapy, and certainly during most of my life." The use of the caption "Touching where words cannot reach" may refer to initiating the use of art psychotherapy, and perhaps to David's understanding of his particular therapy as "undergoing an experiment" in which he begins to struggle with his psychology and such elements as the passing of time symbolized by the watch and the caption reading, "The longer you're here, the harder it is." Also David seems to be saying in this picture that his therapy has validity and may work. He is affirming that there are problems and there may be solutions to them.

In puer psychology David's phrase, "The longer you're here, the harder it is", has special significance. The passing of time is one of the most frightening and immediately real experiences for the puer in that he has a true dilemma. Life gets harder each day as there are fewer and fewer opportunities and one's limitations become more evident. This feeling would seem to apply more to David's personal life than to his professional life. His depression and the underlying fears of not being able to sustain a long-term relationship were an essential part of his complaint and had brought him back into therapy. Time is passing him by. He is attempting to defend against the passage of time by remaining an eternal youth, avoiding growing up, refusing to have a relationship with a woman he must nurture or allow to have babies.

This fear of time may also be present in his professional life. At

thirty-four he has university tenure, has published books which have been translated into several languages, and is scheduled to be chairperson of his department in the coming year. In spite of his successes he is fearful of being forced to produce too much too soon.

This concern with the passing of time and with the need to stay in touch with nature seems closest to the surface realities for David when one analyzes Figure 9 using Cane's method of examining foreground, middle ground, and background. The foreground of the picture is the part that represents life nearest to the artist in concrete real forms, and shows in David's picture his concern with time and nature.

His unconscious, seen in the picture's middle ground, shows a struggle with the problems of isolation and the relationship to his mother and the feminine function (the old woman representing the static feminine and the blinded male figure representing the dynamic masculine). Together these figures could be seen as typical puer psychology from von Franz' point of view.

The background is the vision area; according to Cane, that which is undeveloped. The delicate touch of the young girl seems to represent David's feminine function in its creative (dynamic feminine) aspects.

At this time David was having explorative sexual relationships with women who were, like the little girl in the collage, not yet quite grown up. He seemed to be projecting onto the women that which he unconsciously felt was a deficit in himself, and yet he was also seeking to develop and understand the feminine function. He found in, and projected onto, his women friends his salvation.

The "California home" in the central part of the collage suggests

David's potential to function as a nurturing person and to be emphathetic with the women. But at this time, he continues the adolescent-like search for perfection in the women with whom he wishes to have a relationship. This immaturity fits with von Franz' description of the puer's Don Juanism in sexual pursuit of the perfect woman.

Figure 10 continues to explore the feminine function in David's life. The picture seems to demonstrate the negative expression of fear instilled by the ghetto mother when she operates out of the static feminine. Although this action is motivated by the strong survival needs of the ghetto culture, it creates an "us against the world" attitude that can cause fear and mistrust of the outside world. Jung suggests that this fear of taking the next step can be at the base of arrested development.

In the review session, David elucidated some of his fear and feelings related to this piece of art work as follows:

David: This is a collage that expresses--that intends to
        express--my feelings of suspicion--fear--of every-
        body, and it is something that I have had for all
        my life--the fear of people--the source of which,
        in many respects, is not clear to me, but was such
        a fear that I was afraid to go to the store. And
        so I decided to work that through.

Land: Do you recall telling me a story about going to
        the store?

David: I don't know any particular good ones. I remem-
        ber going by a library, but that was not fear of
        people, that was fear of my mother. I wasn't a-
        fraid--oh, I was afraid of the people in the
        store. I was so afraid of the people in the
        store that I forgot the kind of bread I was asked
        to buy, and I came home with the wrong bread.

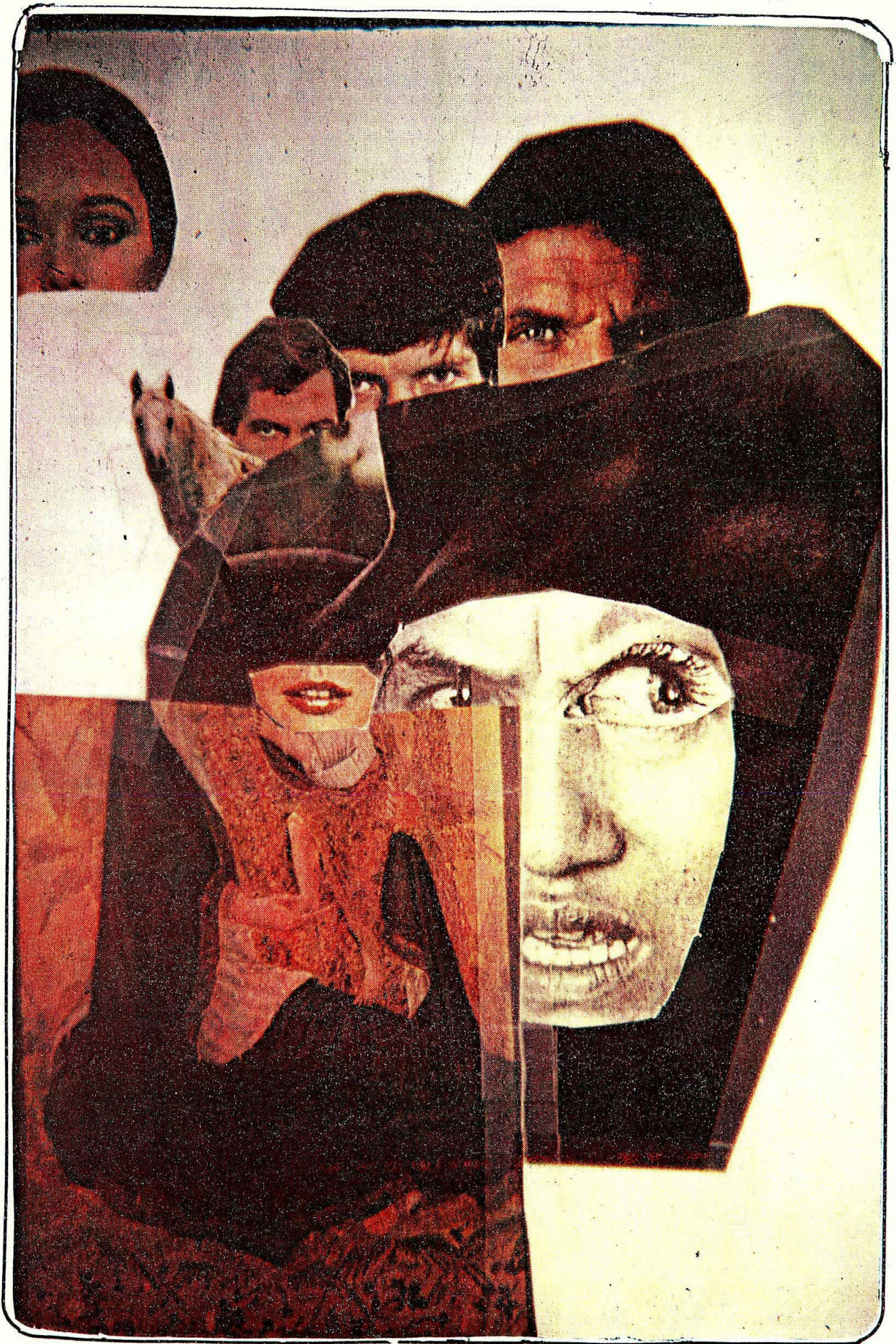Land: Yes, that's the story.

Figure 10

David: I don't really know why I remember that so well,
          but . . .

Land: One of those significant things.

David: Yes, it was supposed to be sliced and seeded rye--
          medium. I forgot to get seeded or sliced, or both
          --and my mind just went blank when I walked into
          that store. I was just a little kid . . . about
          seven years old--and I just couldn't face it. I
          just couldn't remember what it was. I have a fab-
          ulous memory, of course--and I discovered that I
          had--and I have a very good memory. I don't forget
          what kind of rye bread to get, in general, through
          my life, but that particular time I was just fright-
          ened.

In David's case the theme of fear appeared to reinforce his arrest

and was related to both his individual experience and to the collective

aspects of his socio-cultural situation. There is a matriarchal qual-

ity in ghetto life that works toward keeping everyone together. Jewish

ghetto parents often express an attitude of "one for all and all for one"

and engender a fear of strangers. This fear of the world is not just

the response of a single neurotic parent, but is a collective response

reflecting a matriarchal need to protect its own.

A continued discussion of the collage in more detail focused on the

horse and its significance to David as a symbol of strength and as a

vehicle to free him from his underlying fears:

Whatever the fear. Yes, and I remember. I think you said,
"Why don't you see if you can make a collage about that
feeling?" So I think that is what I did. I thought I pulled
it off pretty well. And what the horse is saying is, "Why
don't you get the fuck out of that feeling?" Rather bluntly,
"Come on over here." And that is why I thought it was sex,
because that is a release of the creative energy--the energy
that will make you function effectively. The sexual energy
does not have anything to do with sex--physical sex. But,
energy--living energy--let's put it that way . . . .

Thus, this collage reflects an important aspect of David's puer

psychology. It contains his fear of the world and the frightening pos-
sibilities of leaving the protection of the New York Jewish ghetto, as
well as containing the need to break free of these constraints. David
is experiencing tension between the principles of the static feminine
and the dynamic masculine. As expressed by Henderson, he needs to under-
go a rite of passage.

But the potential to break free is also in the collage. The mo-
tif of the horse seems to represent a dynamic masculine energy, an at-
tempt to solve his problem. The horse seems to be an expression of the
elemental phallic energies, the spirit of the masculine archetype, of
animal energies wishing to break free of the hold of the static feminine.

When expressed in its worst form, this energy of the dynamic mascu-
line can assume the paranoid forms of Hitler and Nazi mentality of recent
history. It can account for the need for standing armies, and for the
continual threat of destruction that permeates the world. But in this
collage, the horse represents a much more innocent, unspoiled, instinc-
tual dynamic masculine energy. The more paranoid aspects of this energy
for David are seen in his marriages where, in order to feel safe, he
drew back from the feminine, assumed a very static masculine stance,
and projected all his perceived inferiorities of the feminine function
onto his wives. This paranoia is suggested in the collage by the three
ominous male figures.

In his professional life, David has escaped the grip of the static
feminine function. He had broken out of the ghetto via higher education.
His fear of being caught in the static feminine function has been in a
cultural sense, in escaping from the ghetto.

A more positive aspect of the static feminine is found in the bottom left-hand corner of this collage where there is a madonna and child. From this motif, David gains his sense of divinity, which is a characteristic often held by the puer, in that it holds the potential for rebirth. This wish for spiritual perfection, translated into physical ideals, allows the puer to feel okay when he has a beautiful woman at his side. This has been confirmed repeatedly in David's life as he finds a beautiful woman (his two beautiful wives) who eventually disappoint him because of some imperfection.

Figure 11 is another clear expression of David's puer psychology. In this collage he seems to be experiencing fragmentation. David is whining and complaining. He does not want his mother, but he is complaining because she is not a better mother, often a characteristic of the fragmented puer.

Woundedness and dismemberment as a result of fragmentation are suggested in the red rose, the raw meat, and the woman's leg. There is a sense of impending loss, of having to give up certain good things and to submit to having to "eat shit," in David's words. David finds himself now out in the world, alone and confronted with the hard realities of life.

David seems to have gained an awareness that mastery of his problem will not come quickly and easily. Time and work will be necessary to gain control of the situation, and he will have to undergo a great deal of discomfort. In talking about the collage, David says:

> This was a very depressed--very depressed collage. I was
> really in a bad mood . . . and I am very unhappy. I have
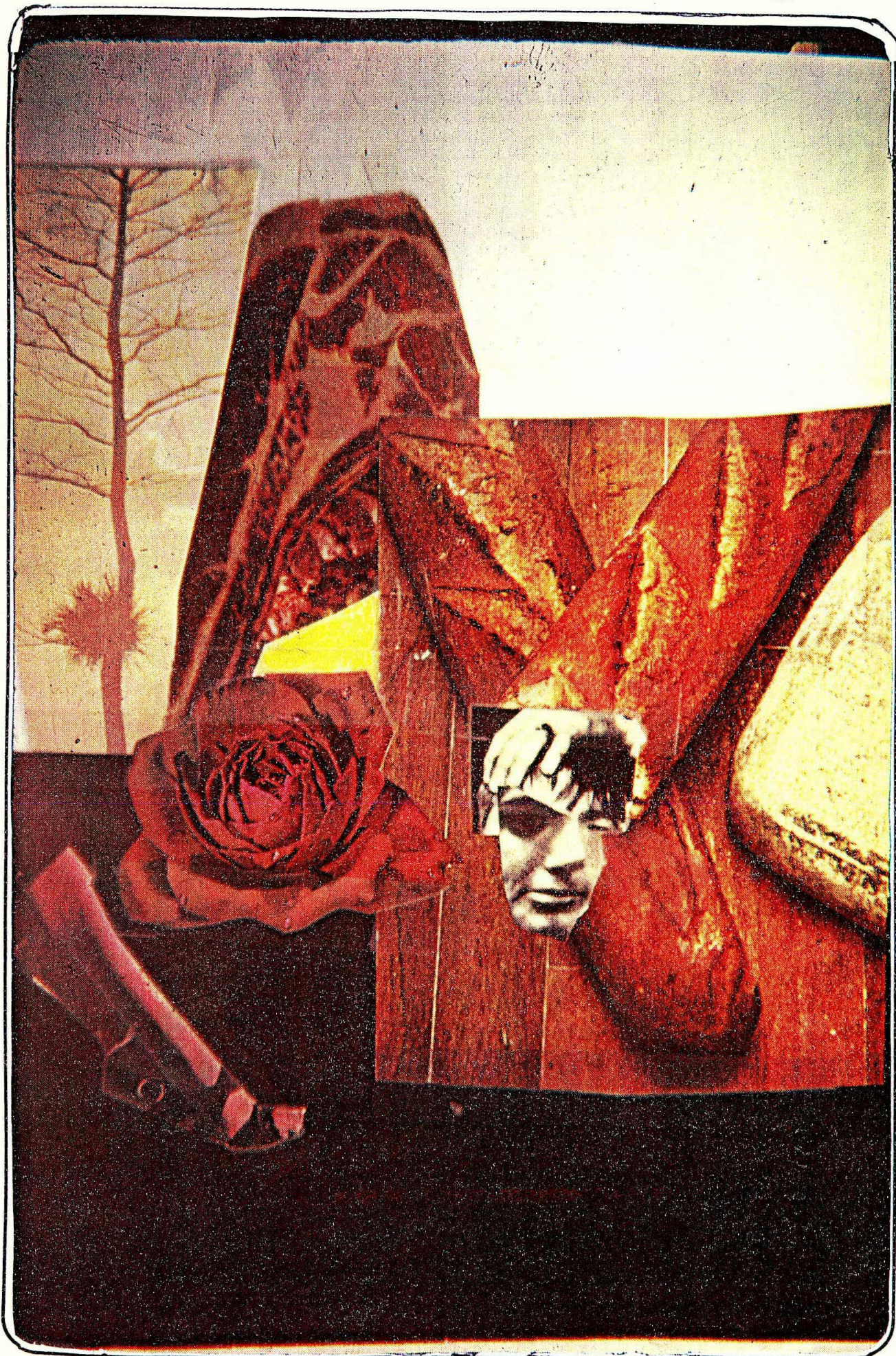> meat. I have bread. I have man, with a very distorted

Figure 11

face; with his hand on top of his head. A rose and a wo-
man's leg with a shoe. Also scattered-about fragments
with a feeling of impending loss . . . of being in touch;
of having a whole lumber house full of crap stored up to
be dealt with . . . sex and death and shit and food and
things like that.

David seems to be anticipating the need to operate out of the mascu-

line function and all the discomfort that it entails. He must give up

the securities of the feminine in order to forge ahead into the world

of the masculine function, but death appears imminent and rebirth is not

yet in sight.

The tree that has lost its leaves, in the upper left-hand corner

of the collage, seems to represent the feminine principle. It has lost

its protecting and nurturing foliage for the time. David saw the tree

as a sign of hope, of something on which he could place his hopes. In

this sense, David's tree seems to be representative of the mother symbol

as it suggests the possibility of leaves and fruit once the thaw comes

and spring arrives. This also suggests that it will be through an iden-

tification with the feminine that the fragmentation can be healed. The

tree in this sense holds aspects of the feminine, but mainly as hope and

potential.

The collage in Figure 12 was seen by David as an expression of the

hoped for liberation. It would appear to be a rudimentary expression

of the Self. It contains all the universal motifs of the mandala, ani-

mal, and stone, which Jung discusses. There also is a balance achieved

by combining a number of opposites, such as the sun and moon, dark and

light, masculine and feminine, past and future, instinct and technology.

It seems to be a reaching out for comfort and rest in a place where there

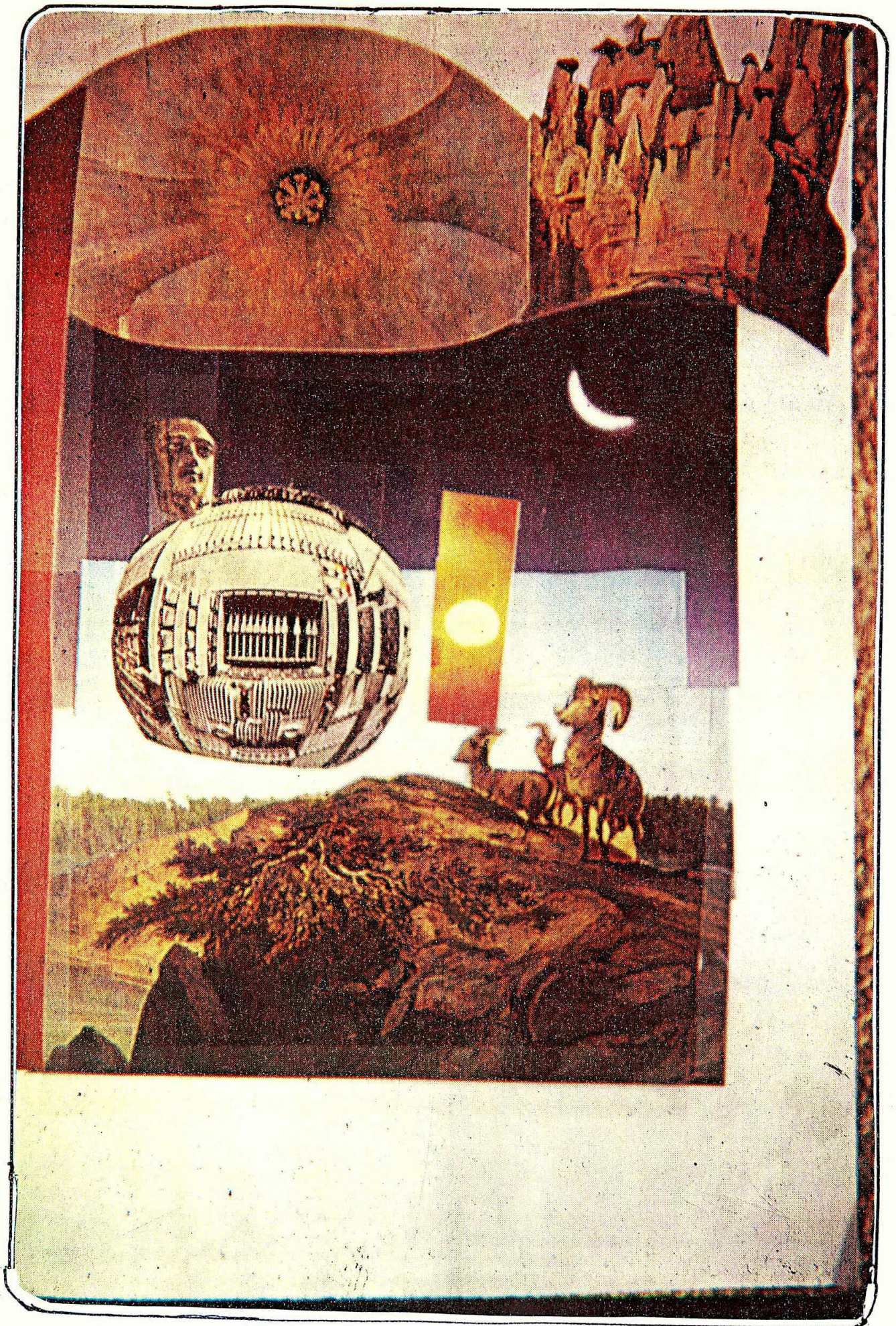is no tension, but rather a sense of balance of the positive, nurturing

Figure 12

feminine function.

In a sense this collage can be viewed as an expression of a primitive experience of the Self and of liberation, or as an illusion of the Self rather than its full realization. He has not arrived. He has not achieved individuation. He has, however, seen the direction, a balance of opposites in his psychic life.

In many ways David's explanation of his collage is characteristic of the puer psychology as it swings from fragmentation to over-inflation. The explanation glitters with a brilliant conceptual ideal and implies a great deal of understanding which may not be grounded in a real life context. In David's words:

> This is a collage about liberation, a fantasy. At the very top we have two sexual symbols. On the right we have a fantasy city full of spires which are male. The sexual symbol on the left is an open, flowering female symbol. And then below we have the moon, and below that the sun which is a kind of part fantasy--having the sun below the moon--the setting sun set in the middle of an otherwise perfectly normal scene. And below at the bottom, we have a really weird scene. There are the bighorn sheep on a hill overlooking a lake, and in the middle is a very strange device, a product of modern technology floating as if it were in space, with a visionary head attached to it, and that's just the future. I got a kick out of it.

After the somewhat superficial experience of the collage work depicted in Figure 12, David returns to his examination of the feminine in Figure 13. In this figure, which is a striking example of the multiplicity of collages that David executed during this period of art psychotherapy, he idealizes the women in his life. This is a regressive move in that he is once again looking for the perfect woman, the perfect mirror to reflect his identity.

In addition this collage is a beautiful expression of the feminine

Figure 13

of the anima. The lovely young woman listening to a seashell is combining the anima elements of an ancient quality, the seashell, with the youth of the girl in an eternal woman symbolism. There also is the pregnant young woman motif and the fertile, nurturing motif of the tree now in leaf, displaying positive aspects of the feminine function.

The center of the collage, however, reveals a rather sterile and not readily likeable masculine figure representing the static masculine function. This cold and questioning symbol suggests a representation of the animus of David's mother as the false father.

Figure 14 is a marvelous example of those elements, the house and the ordinary women which are needed by David to resolve his neurosis, to get on with his life and attain psychic wholeness.

In this collage David as the wolf figure is howling his protest as he "desperately tries to get through to those women" what his needs are. According to von Franz (1978)[3] the wolf is often found in fairy tales as a symbol of what is seen as a negative anima or feminine function. Instead of David saying that he must be more accepting and understanding of women not being ideal, he is saying that he wants them to become more ideal and perfect for him. Thus, one can speculate as to the degree of anima domination going on in David's unconscious at this point. By rejecting the feminine aspects of himself and projecting them onto others, he is dominated by that which he denies. He still is insisting that women be perfect and be ideal feminine images like the little girl in the collage who seems to be rather worshipfully holding a phallic object.

In this sense, David's attitude toward the feminine function and women is a psychic immaturity within himself which he tends to project

Figure 14

onto women. He does not want to accept women with mixed attributes of faults and virtues.

David also said that he connected the turning upside down of the Victorian house with associations to the homosexuals who have bought these houses in San Francisco. One reason for this association may be an attempt to deny the structured world of the family and domestic life. David still did not accept the feminine function within himself and its association to the family and domestic life.

Somewhat later in the series of collages, David begins again to focus on the masculine function. This is displayed in Figure 15 with the central insert of the map of Vienna, the home of his paternal grandfather. This inset seems to suggest an appreciation of the masculine.

The four women in this collage perhaps symbolize psychic wholeness with a balancing of the feminine function. In Jungian psychology, the number four symbolizes psychic wholeness. But although there appears to be feminine wholeness, the masculine function's wholeness is less than balanced. This is suggested by the three faces of the man on the right which seem somewhat sinister in attitude, and which David recognized as representations of himself. What appears to be needed is the fourth figure in order to move the masculine function toward wholeness which seems blocked by the black hole in the map of Vienna, possibly suggesting David's need to integrate his Jewish heritage in order to attain psychic wholeness in his masculine function. It suggests the extreme importance of the ancestral father to David, as it relates to his Jewish cultural and religious traditions. It seems that somewhere within David is his Jewish identity which must have an enormous importance
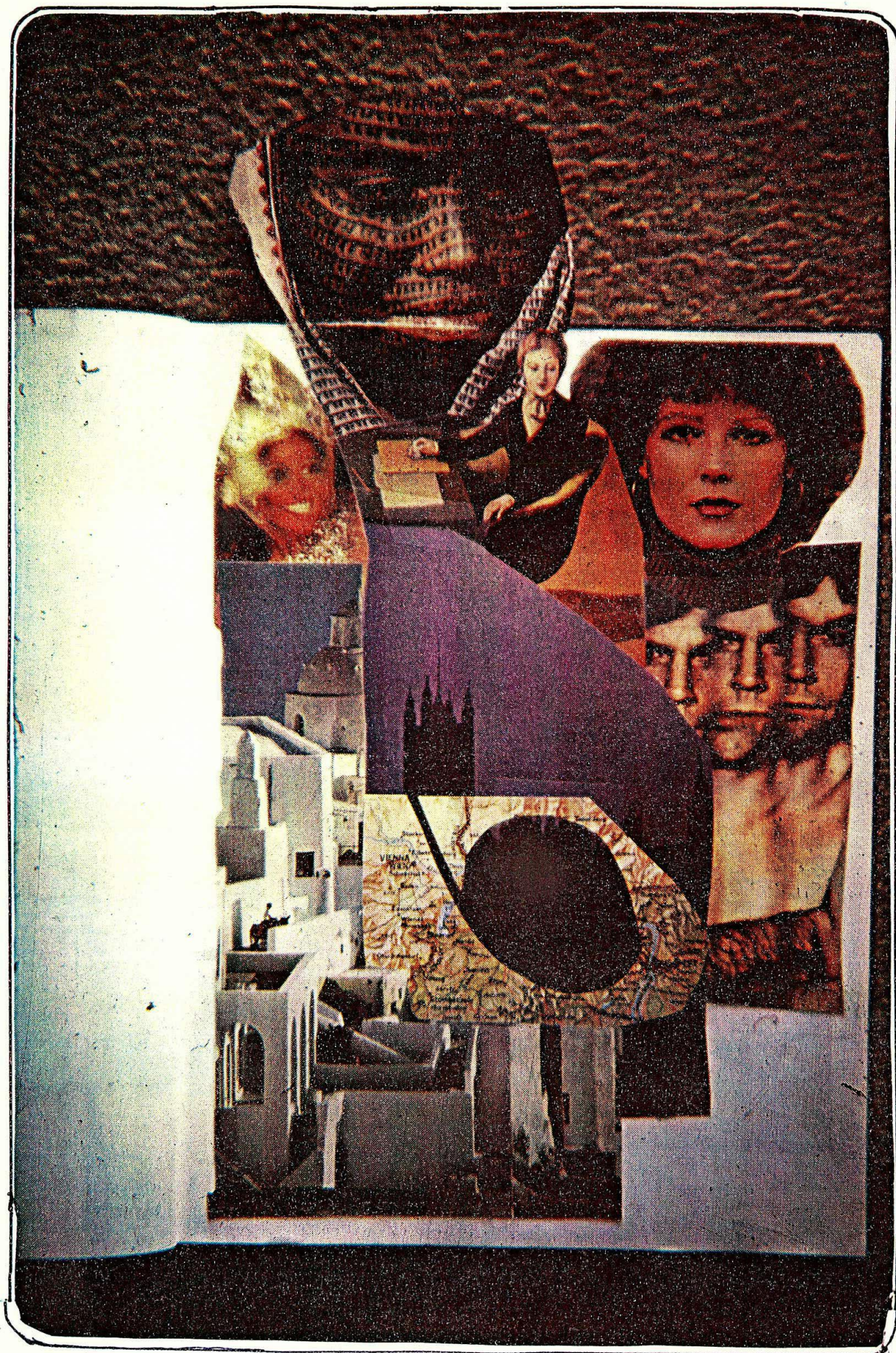
Figure 15

to him, although he presently denies it.

The final collage presented in this chapter, Figure 16, is another example of the mandala motif, but with a more human expression than in the first drawing, Figure 5. Figure 16 is not unlike the work depicted in Figure 12 in that it represents a point of rest and a new integration of the feminine function with the masculine function to achieve a balance and psychic wholeness.

What makes this collage an especially interesting and meaningful way to conclude this examination of an early period of art psychotherapy with David is that it expresses what David felt he was getting from our work together. In this sense it is an expression of what Jung called the archetype of psychic unity for him. This collage suggests psychic wholeness with its combination of the four aspects of the masculine and feminine function.

David called this picture a gift to me, suggesting that he saw me as a model of wholeness, a model of the unifying person who includes everything, and toward whom he hopes to move by virtue of our relationship.

Jung, in speaking of this model of wholeness, has said:

Although "wholeness" seems at first sight to be nothing but an abstract idea (like anima and animus), it is nevertheless empirical insofar as it is anticipated by the psyche in the form of spontaneous or autonomous symbols . . . . Their significance as symbols of unity and totality is amply confirmed by history as well as by empirical psychology. What at first looks like an abstract idea stands in reality for something that exists and can be experienced that demonstrates its a priori presence spontaneously. Wholeness is thus an objective factor that confronts the subject independently of him.[4]

For David, the picture has a sense of the Self, which he does not

Figure 16

see himself as having, but rather projects onto me in a rather classic

archetypal way. This transference is not a regressive tendency on David's

part, nor is it personalistic. It is concerned with the principles of

integration and unity represented by the archetype of the Self. I be-

came the carrier of the Self as the principle of integration and unity

for David.

Movement in the direction of integration and unity seemed to be

contained in a dream of David's in which he was lecturing at UCLA's Royce

Hall. He happened to look out into the audience to the left, and saw a

group of grey haired midwestern-looking women. He realized with some

satisfaction that he was successfully communicating with them, that they

were able to understand his rather complex linguistic presentation. He

was pleased. I suggested that the women in the dream were perhaps remin-

iscent of those women in one of his earlier collages (Figure 14); ordin-

ary women with whom he had no patience. I suggested, and David agreed,

that there had been a significant change in his attitude toward ordinary

women in the intervening time. David had become more able to accept wo-

men as peers and as equals or non-equals. He had become less expectant

of finding a perfect woman and more able to accept people and himself

as they are.

David's ability to be more tolerant seems to come from his exper-

ience of Self as depicted in Figure 16. The development and integration

of the feminine-masculine functions in his psychic life could explain

his increased tolerance. David's words tend to verify that this collage

is a work having to do with "an experience of the Self:"

>And this is dedicated to John Land. As I was cutting out
>the abalone, well . . . it's kind of a sea plant . . . I

realized that it was sort of like a cloak--a cape. So
I decided to put a head on top of it and I just happened
to have . . . all these neat people. They are very spir-
itual looking people, and they just fit together. It's
one of the most beautiful things I have ever seen. It
really is nice--and delicate--and precious. I don't have
a particular emotional thing that I was trying to work
out then, although I feel kind of weird. I feel that
I have transcended myself. I still don't believe that
I was actually able to do it; that I was consciously con-
structing it. But, I do remember very distinctly cutting
pieces of green--of seaweed- and placing them right in. I
did it, you know. I did it, but I still see it as being
something more than what I did--just more than simply
putting together the pieces.

As seen in Figure 16 the concept of psychic wholeness is symbolized

by the mandala configuration of the presence of two male and two female

figures, their balance, and the mystical quality of their expressions,

which seem to be an integration of nature and psychic life.

In executing this collage David seemed to have an experience of

the Self, a rebirth in which the whole was somehow greater than the sum

of its parts. To quote Jung's description of the puer aeternus, "He is

a child, a boy, the puer aeternus of the ancient prototype, heralding

the rebirth and restoration of all that is lost."[5]

CONCLUSIONS

Recently the adolescent-like problems of self-centeredness, especially when identified with narcissism, have created considerable concern among clinicians. The term narcissism has a perjorative connotation in our culture that is difficult to overcome. One approach which is helpful in understanding these problems is C.G. Jung's theory of the collective unconscious. A repository of psychological and spiritual truths, the collective unconscious takes the form of stories and patterns that are universally valid. To these Jung gave the name "archetypes."

The socio-cultural factors behind the set of psychological problems in our time are beyond the limitations of this project. The Jungian approach, however, suggests that certain archetypes come to the fore in response to the socio-cultural environment at a given point in history. Therefore, it seems useful to approach current life problems of self-centeredness from the point of view of the archetypes of the Self, and particularly from the point of view of the archetype of the puer aeternus.

The primary motif of the archetype of the puer aeternus is the divine child who will herald the renewal of an individual, family, or cultural situation. Jung hinted at the possibility of psychic rebirth to be found in the puer aeternus archetype when he said that this archetype was a symbol of a new attitude in which opposites can be united. As we have seen, von Franz, Hillman, Henderson, and Satinover have contributed greatly to our knowledge of the puer aeternus. Gareth Hill's developmental model of psychic wholeness has provided a vantage point from which to view this problem in its relationship to the human possibility of self-realization and wisdom.

Change, renewal, and the possibility of the union of opposites best serve to summarize the characteristics of the puer. His chameleon-like characteristic of changing his identifications and allegiances leads one puer to be identified with Venus and compulsive sexuality, another with Mars and aggression, while yet another may be identified with Mercury and intellectuality, as with David.

The intent of this project has been to present a case example of the art psychotherapy with a client suffering from problems related to the puer aeternus, the eternal youth archetype. Such a case study raises the question, "Can art psychotherapy be used effectively as part of diagnosis and treatment?" For this case study the answer is yes. Like a kind of x-ray, David's collages reveal his puer psychology (Figure 9) and his fixation (Figure 7) on the static feminine-dynamic masculine axis of Hill's model. David's immaturity on the opposite axis (static masculine-dynamic feminine) is illustrated in several collages, especially the undeveloped dynamic feminine function. Other collages (Figures 12 and 14) are expressions of the union of opposites as motifs for creating psychic wholeness. The final collage (Figure 16) is a more indepth example of the theme of psychic wholeness expressed as the archetype of the Self. And like a series of x-rays, the art remains as a permanent and detailed record of David's state of mind at various periods in his therapy, a record to which reference can be made at any later point in his treatment.

Satinover's description of the puer functioning in either an inflated or fragmented state amplifies the observation about David's puer psychology. When the puer was dominant he was most dangerous to himself

while functioning in the dynamic feminine. He was most likely to hurt others when he was functioning in the dynamic masculine. Satinover recommends that no interpretation of the client's behavior be made to him in the early period of treatment because it will tend to encourage either inflation or fragmentation. (My own clinical experience suggests that phenomenological interpretations primarly limited to feelings are not inappropriate.) In any case, because therapists tend to limit verbal interpretations in the early phases of treatment, art psychotherapy provides a way to allow freed energies to flow through the psyche. This in turn suggests that the puer often prefers to function in the dynamic aspects of his psyche where he is most puer-like.

David's art work is expressive of his search for himself and for psychic wholeness--the ability of a healthy personality to flow from one to the next of four basic patterns of human functioning, i.e., the static feminine, the dynamic masculine, the static masculine, the dynamic feminine.

The concept of psychic wholeness raises a number of metapsychological questions which are beyond the limitations of this project, but which merit mention as they may suggest future research. The whole of Western psychological thought might be conceived as having just concluded adolescence, i.e., the period of differentation (where each psychological school is sure it has all the answers to life), and is moving into a puer-like phase in which the integration of various schools of thought about the human condition can be accomplished. A future study might consider the necessary tensions between the ego and the Self in the process of individuation. The age-old problem of selfishness

versus Self also needs considerable amplification and clarification.

In conclusion, I would like to say that this work has brought about an increased sense of understanding not only of this group of clients but of myself as well. I have gained an increased appreciation of the cognitive, masculine aspects of my profession. In this time of change, perhaps the greatest responsibility social work practitioners have as we grow professionally is to keep a sound grounding in the feminine function. Such a balance can bring a true sense of wholeness and wisdom to us as individual practitioners and as the collective profession of clinical social work.

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