PERSPECTIVES ON GROWTH WITH A VICTIM OF ABUSE: A GUIDED IMAGERY AND MUSIC [GIM] CASE STUDY

James E. Borling MM, MT-BC, AMI Fellow
Director of Music Therapy, Radford University
Radford, Virginia

Abstract: This case describes how GIM helped a 36-year-old woman begin to confront psychotherapy issues and strong feelings of fear, anger, and disgust, related to physical and sexual abuse as a child. The author presents her case from three perspectives: Bradshaw's, Inner Child; Groff's, Perinatal Matrices; and Kellogg's, Mandala Assessment.

BACKGROUND INFORMATION

The Client

M, a 36 year old female, first approached me about Guided Imagery and Music [GIM] sessions in February of 1991. At that time, she was employed part time as an Osteopathic physician at a comprehensive chronic pain center where I was also employed part time as a music therapist. She was attracted to the techniques of music as therapy when she heard me refer to music as a tool for spiritual growth. She was an individual who was extremely interested in spiritual growth and used music in her personal life as a form of meditation. She and I met to share ideas about music and it was at that time that she expressed an interest in having a GIM series. During our initial time together, she was very hesitant to give me much information about her past. Most of her history came out in bits and pieces as the series progressed.

M grew up in a typically dysfunctional family, and always knew her father as an active alcoholic. He made no attempts to seek treatment for the disease. M's mother, a typical co-dependent wife, enabled her husband's drinking. Between ages 2-5, M was abused both sexually and physically by her father. This information was not revealed until she was well into her GIM therapy process. M's mother appeared to be aware of the abuse

but was incapable of doing anything about it.

During the teenage years, M left home and vowed never to return. To the best of my knowledge she was true to her vows. To this day, she does not have any contact with her parents. In her late teens, she met a man with whom she later married and had a child. At the time of our series her daughter was fourteen years old. When initially asked about her daughter's father, M responded by saying 'Oh, he's dead now'. All indications were that she did not want to talk about him. Later it was revealed that she had to take the child and run from her husband. He was apparently murdered while tracking M and her daughter. During the marriage, M had apparently become addicted to heroin and went through a withdrawal process by herself. This information came out later in the series and was a part of her life which she was unwilling to explore or discuss in any detail.

M had managed to pursue an education and receive a degree in nursing. She worked for a period of time as a nurse before entering school to become an Osteopathic Physician. M received advanced training in Osteopathic Manipulation Therapy [OMT], a technique that works with the muscles of the body and manipulates the outer sheathing of the entire body. While OMT is primarily a physical approach to healing, it is known to have a powerful emotional component as well. In addition to her training in OMT, M would attend various workshops around the country, most recently a workshop on esoteric healing.

The summer before I met her, she had what she described as a nervous breakdown. Again, this information did not initially come out. She said that she had seriously considered suicide and was committed to a psychiatric hospital. She talked her way out of remaining committed, however, because of her being a new professional and fear of this being in her record.

She saw a therapist intensively for a period of time but left therapy when things did not go the way she felt they should go. This brought her to leave that location [a repeated theme in her life] and move to the area where I was practicing.

Assessment And Goals

Initially, my goal was to introduce the GIM techniques to M so that she might understand what GIM was about. However, as the series progressed, it became quite clear that a more focused approach was necessary. My primary goal was to assist her in re-experiencing some of the painful issues from her past with the intent of releasing her sense of being stuck. Her "stuckness" was effecting her in many areas of her life. She felt immobilized when trying to make a decision about her career. She felt that she was losing ground in her relationship with her daughter, and she sensed her depression of the previous year coming back. While she did not openly verbalize this, it was clear that she was quite fearful of it's recurrance.

M would be very hard on herself for falling short of self-imposed standards. These were primarily in the area of spiritual growth. She would work very hard to improve herself spiritually

using "her own" forms of meditation. However, this was proving ineffective and a sense of desperation was presenting itself.

SUMMARY OF SESSIONS

Listed below is a brief summary of seventeen sessions with M. I am including both her imagery and the tapes which I used for those sessions. The reader will find a more thorough discussion of the use of music for GIM in Bonny [1978].

Session 1. Bicycle Rut-"Quiet Music": Her induction was self lead. She liked to "hook-up" with the "source" and visualize the chakras aiding in her relaxation. Alone when a man on a horse appeared. Did not want him there. Small village... sense of not belonging. "I don't fit in". Man on horse again... "Afraid to be close to the man". Physical sensations. Tight fists, stomach and clenched jaw. "The tension is anger". A valve releasing hot air... "you are just hot air, M". Sense of dizziness. 8-10 year old girl. Bicycle making rut in dirt. Filled in rut with dirt. Planted a flower in dirt. Sense of pride with this. Post session, she recognized her resistance (i.e., little girl, covering up the rut).

Session 2. Spaceship-"Nurturing": Talked before session about past "nervous breakdown". A large diamond that became a spaceship. Father came out of ship... wanted hug... "It felt disgusting". Protective shield over her heart. Very sad. She went inside to consult her inner wisdom. Began to meditate...An angel appeared, and she felt fear. Fear kept angel out of her. Post session she described precognitions she has had all her life... afraid that I would think she was crazy.

Session 3. Whirlpool-"Comforting-Anaclytic": Vision of the ocean...a hat, a boat, and an inner tube converging on one point. Alien in the inner tube. Urge to jump into the water. Three monkeys appear (hands over ears, mouth, eyes). Raw nerve pain in left side of body. Whirlpool in ocean. Jumped in... dark and swirlie. Lots of creatures in whirlpool "trying to suck me up". Felt like little girl.. unsafe and afraid. Sick body feeling...rawness in body. Post session she stated that she had considered suicide over past summer.

Session 4. Clay Dancer-"Peak Experience": Two female dancers. One holding sun, one holding globe. Became dancer, part flowing and part statue. (split image). Felt restricted... pain in jaw, shoulders, diaphragm. Felt self breaking. Felt vulnerable. Hardness came back... felt

laughed at. Felt 8 years old and 2 years old. Little girl voice said "help, let me out". Inner light appears in the blackness... very intense.

Session 5. The Arab Relationships-"Mostly Bach": Arab who was keeping money from her. Laughed at her. Rigid arms. 'The fear is paralyzing'. Swirlies come on quickly. Vertigo. (Bach tape in) Flow of energy in abdomen. Two sides of body coming together. Post session she fell back in chair and began sobbing.

Session 6. Dark Swamp-'Mostly Bach': Dark swamp with dark and light sides. Creature/alien in boat. Image of her mother. Spinning dancer. Swirlies came on again... physically tense and rigid. Felt like someone was trying to trick her. Anger in chest, throat, hands, jaw. Crying.... Angel appeared and said "allow, not endure". Ropes from a spaceship. Tentacles from her mother. She curled up in fetal position.

Session 7. Ballerina-"Peak Experience": Ballerina with string on her leg. Little girl dancing with string on her leg, too. Black buildings.... swirlies again. Anger. Tension in upper body. Pushed swirlies out with therapist. Connected to woman by umbilical cord. Floated up... felt perplexed and guilty. Anger at mother. Client was slipping into depression at this point.

Session 8. Hot Air Balloon-"Group Experience": Image of a mouth and a skeleton. Became clay statue riding a winged horse. Stiff and rigid. Felt the horse's bit in her mouth. Physically gritting teeth. Hot air balloon with rope hanging down. Down rope to pond. Afraid balloon will go away. Little baby with her mother. Mother wouldn't let baby cry. "Jaw feels stuck!". Gave rope to mother....baby dancing and growing. Rejoicing. Baby, now a mother, giving birth to new baby.

Session 9. The Ovaries-"Mostly Bach": Black knight with sword. Smokestack. Jumped in smokestack. Tight jaw. Sliding down into pelvic region. Red and orange. Hot. Felt vulnerable and unprotected. Went down to her ovaries. Worms on ovaries. Red tips on worms. Worms eating her alive. Swirlies came back again. Felt a heaviness in her heart. Loneliness. Ballerina appeared. She cut the ballerina in half. "It felt good".

Session 10. Talk Session- no tape: Client entered session very up, but centered. We just talked; she was very excited about life in general. I asked her to do a mandala for the next session. She stated that she felt a new sense toward her parents... one of forgiveness. "It is time for me to let go of the old". I felt a real sense of growth from her.

Session 11. The Witch and Secrets-"Expanded Awareness": Mansion that became a shack. Box floating down a river. Bottom fell out. House with woman rocking on porch. Sense of fear. She was pregnant and carrying a baby. Statues deep and dark. Sucked down hole. Witch sitting under a tree. Witch took baby. "It feels like home". Spinning (swirlies) again. Tension in jaw. "I feel punished". Felt like she was hiding. Cried softly. Witch put medallion around her neck. "I don't understand all the secrets... nobody will tell me why I did this". Inner guide with open arms said that she had the answers inside. Fighting back big rush of tears. Felt shame in her body.

Session 12. Flaming Blood-"Emotional Expression": She felt emotions rising in body. Flying fairy. Through door she saw red blood on floor. "Coming from under the bed". Wine bottle under bed. Blood contaminated with feelings. Cried very hard. Sensed her father there. Blood was boiling. "The blood in my crotch is contaminated". Father had her trapped in bottle. Mother in corner of room watching. Zillions of fairies lighting the blood on fire. Sense of ritual. Fairies cut rope to set her free. Image of a petri dish. Little sperm looking for an egg. Penetrated egg. Big laugh. She felt as though her molecules were changing. Post session she told me that her menstrual periods had been getting more regular. They had been very painful with little discharge.

Session 13. Warring Heart and Mind-"Mostly Bach": The day before this session she had done a mandala. Pie shaped yellow sun. Lot of energy in body. Went into a God's Eye. Tornado. Felt electric. Huge headache coming on. Fish on a hook. Felt ugly... unloved by other fish. "I don't care". Felt hook in her jaw and mouth. "I want things my way". Steel wall covering her heart. "I feel like my heart and my mind are at war". Body was very tight and tense.

Session 14. Hiding Place-"Emotional Expression": Black woman in bikini...no legs. On an island. Fireball coming at her. Backing up into outer space. Felt captured by natives. Entered a buffalo head and fell fast. Naked woman on a rope. Underwater cave with light bulbs. "This is a place to hide. It is funny to be hiding from myself". Saw herself as a baby in a bubble. She picked herself up. 2-3 year old with a light in her.

Session 15. Blood Red Fingernails-"Mostly Bach": Pre-session spoke of dreams.... snakes coming out of a dog's mouth. Image of a very old room. Not a good feeling. Stately woman in chair with blood red fingernails. Writing a letter. "Dear Daddy". Fell through trap door. Felt anger. Wanted to run. Sorcerer appeared. He said that she already knows the answer. Jaw very tight.

Family eating meal around table. Tip table over. "Very satisfying". She felt meanness in herself. Confusing.

Session 16. Flower in the Steel-"Relationships": A little girl on a stoop. Gangsters came to shoot her. Blood in the cement. Woman with bandages all over her. Under water with bandages. "I'm stuck, no air". High tension in body. Right arm became steel. Mechanical workings in arm. Flower growing out of the steel. Swirlies came back real hard. Little children in swirlies "holding on tight". Felt waterfall in her chest. Tight throat. Little girl swinging with her arms. Water below. Fell in water and into a spider web. Fire under the water.

Session 17. Face the Dragon -the MARI Card Test I gave M the MARI Card Test [Kellogg, 1977, 1978, 1986, Kellogg & DiLeo, 1982] and had her do a mandala [Also see Bush, "Dreams, Mandala and Music Imagery", this journal, p.33]. The cards, as well as her recent affect, suggested the possiblity of returning suicidal ideation. I told her that it was time to "Face the Dragon". She saw an astrologer soon after this and the astrologer told her that she needed to "Face the Dragon". She was very excited about the "coincidence". She went overseas for three weeks but wrote to me to assure me that she was alright. After a period of time she resumed therapy with her former therapist in Florida that she had left.

SUMMARY OF IMAGERY

M appeared to be exceptionally skilled at allowing the music to lead her. Her receptivity to the music seemed to help her get to the core images rather quickly. At times, M would clearly be resisting the music itself. This was most evident when one of the more aggressive tapes such as "Mostly Bach" was used. During one session with the "Bach" tape, she stated that she was angry at the tape and at me for choosing it. Her resistance to, and struggle with, the music was most likely indicative of the music's ability to act as a projective screen for the internal processes in need of healing.

In reviewing the imagery of each session, some distinct categories of imagery become apparent. Some of M's most powerful forms of imagery came as physical responses to the GIM process. In twelve of the fifteen GIM sessions, she experienced significant physical responses to the visual imagery. Most common for her was an extreme tension in the abdomen, chest, shoulders, and jaw. On one occasion she had the feeling of a raw nerve down one side of her body and on one other occasion she developed a strong headache in relation to the imagery. A heaviness she experienced in her chest was often described as a protection surrounding her heart.

In addition to the physical responses, M would have a kinesthetic response to some of the

stronger visual images. She referred to this sense as "the swirlies" and would be quite upset when the swirlies would begin. This was a particularly strong experience for her and she related it back to the year before, when she had her "nervous breakdown" and was seriously considering suicide.

Several of M's sessions involved an inner guardian that would present itself. This came in the form of a sorcerer, an angel, or simply the "Inner Wisdom". These figures would give her messages and they were all consistent in their theme, "the answer is inside of you".

PERSPECTIVES ON CLIENT GROWTH

While the outcome of the series was somewhat unresolved, there was an indication of growth on M's part at different points in the series. Generally speaking, M came to see that she was harboring a tremendous amount of unresolved anger, resentment, and a deep sadness. These are the points that she most strongly resisted. However on a somewhat subtle level she did acknowledge them. She was beginning to come to terms with the fact that her approach to spiritual growth [essentially ignoring the past and focusing on "the light"] was ineffective. A need to confront the strong feelings and work through them became clearer to her as her ability to resist became more difficult and disabling.

Work with the Inner Child

Bradshaw [1990] discusses the process of wounding that the "Inner Child" goes through when encountering deep emotional trauma. Recognizing that the sadness from childhood results in an unresolved energy, he suggests that this energy, from the past which assists in completing painful past events, can be 'unfrozen' and made available for the present. He states:

> Since emotions are energy, they clamour to be expressed. Children from dysfunctional families often have no allies, no one to whom they can express their emotions. So they express them in the only way they know how—by 'acting them out' or 'acting them in'. The earlier the repression takes place, the more destructive the repressed emotions are. These unresolved and unexpressed emotions are what I refer to as 'original pain'. Original pain work involves re-experiencing these earliest traumas and expressing the repressed emotions. Once this is accomplished, the person no longer has to act in or act out the repressed emotions. [p. 70]

When examining the series of GIM sessions sequentially, this theme of the inner child begins to appear. M first presented the child image in session one when an 8-10 year old girl was busily covering up a rut in the dirt created by a bicycle tire. Session three brought a little girl and three

monkeys [hands over eyes, ears, and mouth respectively] suggesting that the family secret aspect of abuse was being presented for deeper work. The following session [four] saw an 8 and 10 year old girl, feeling laughed at and vulnerable saying "help, let me out". Through these early images it can be seen that the inner child was being identified, revealing the abuse issues and beginning to ask for help.

Approximately midway through the series, the inner child image begins to show signs of new growth and life. Session seven found a little girl dancing while during session eight the child was a baby whose mother would not let her cry. M's mother was aware of the abuse early in her life but made no attempts to intervene. During this session, M gave her mother a rope [unhealthy dependence] and celebrated by dancing and giving birth to a new baby. Session eleven saw M pregnant as well as carrying a baby. Session twelve presented a sense of the transpersonal when M imaged a sperm penetrating an egg to which she said, "I see the entire universe inside" and laughed boisterously. She described what appeared to be an alchemical process in her body when she stated, "I feel as though my molecules are changing". Session fourteen brought the image of a baby, protected in a bubble. This baby grew to be a 2-3 year old child [the times of her most violent abuse] with a light inside of her.

The final presentation of the inner child image was in the last GIM session [sixteen]. An image of a little girl brought on the kinesthetic sense of the swirlies. Unlike the earlier sessions, the little girl held on tight and began swinging with her arms. She could feel the waterfall below and she allowed herself to fall into a spider web below. M had reached a point at which she had become strong enough to allow her inner child to be placed in the swirlies and begin to connect with the emotional content of this owerful image. It would appear that it was in the swirlies that the inner child would encounter the original pain of her early abuse issues. While her typical reaction to such imagery was that of body tension, which is a common reaction in the pursuit of emotional numbing, it seems that the inner child was preparing to relive some of the early fears.

Work with the Issues of Abuse

The abuse that M experienced from her father [both physical and sexual] was, perhaps, the most difficult of the psychodynamic issues she had to confront. Bradshaw [1988] discusses many of the characteristics that may be found in the victim of sexual and physical abuse and he states that the victim often experiences loneliness and isolation. Additionally, as a result of being violated, the individual is frequently consumed by excessive fears and is prone to addictions of one kind or another. Quite common in this scenario is the internalization of shame and a sense of being soiled or flawed. Common too is the "no-talk rule" or the keeping of secrets.

Examining the GIM series does suggest that some work in the area of abuse was accomplished but still remained far from complete. Several times during the session M would

encounter an adult male. These encounters were usually accompanied by a sense of fear, anger, disgust or aggression. Session one provided the first presentation of the adult male. She knew that she did not want him there and immediately began to experience the resistance in her body. Session two brought the image of her father requesting a hug from her which gave rise to feelings of disgust and a sense of protection over her heart. The issues of abuse with her father were presented rather early in the series. It wasn't until session nine that more was to rise with this theme. The dynamic of the abuse was presented as an image in the pelvic region. The experience of heat along with the colors of red and orange brought on the emotional memory of being vulnerable and unprotected. Her visual imagery at that point was of worms on her ovaries eating her alive.

While session eleven continued on the theme of abuse with a sense of being in a punishing home and hiding, it was session twelve that demonstrated some concerted movement for M. This session brought rise to images that seemed very close to the core of the abuse issues. Firstly, the image of red blood on the floor coming from under the bed appeared to place her at the scene of the abuse. Secondly, a wine bottle (alcoholic father) was dominant in the imagery. She had a strong sense of her father being present. Emotionally, M was experiencing the blood as being contaminated with feelings. By this time the blood was boiling. Uncharacteristic of M up to this point was any aggressive or violent behavior in the imagery. The blood on the floor, and by now in the wine bottle, was set on fire. This sequence of events, so to speak, led M to the image of the egg and the sperm as previously discussed in "the inner child". M's ability to act in a self-preserving and aggressive manner again appeared in session fifteen when she tipped the family dinner table over while the family was eating. She could feel a meanness in herself and, while this feeling was confusing to her, she did state that it was "very satisfying".

It appears that at this point in the series, M was beginning to mobilize some of the energy necessary to confront the strong emotional content surrounding the abuse. Her willingness to feel, both physically and emotionally, was demonstrative of her growth in this area and the image of the "Dear Daddy" letter in session fifteen would suggest that she she was at the point of breakthrough and growth. Bradshaw [1988] refers to the act of "externalizing shame" and returning to re-experience the "original pain". The imagery that M presented near the end of the series suggested that this process had begun.

Work as it Relates to Groff's Perinatal Matrices

Of particular interest to this case study is the approach that Groff [1988] describes in his Basic Perinatal Matrices [BPM's]. After many years of observing spontaneous episodes of non-ordinary states of consciousness, Groff offers the postulate of "four hypothetical dynamic matrices governing the processes related to the perinatal level of the unconscious...".[p. 10] His use of the word "perinatal", in this case, is related to the experiential and does not refer to a specific point in time.

He feels that the experiences that one might encounter in non-ordinary states of consciousness may, in fact, be a direct re-experiencing of the biological birth process. It is his contention that many of an individual's psychopathologies will have their roots in the biological birth process. As it relates to the GIM process, he states that "perinatal experiences can be relived in a concrete biological form or in combination with a variety of symbolic images and other phenomena with which they are connected". [p. 11] GIM recognizes the varied manifestations of images during the experiential process and includes in this not only the visual but also the physical or kinesthetic and emotional.

Groff [1988] presents the concept of four BPMs for consideration with non-ordinary states and the realm of the unconscious. BPM I [The Amnionic Universe] is considered a place of fetal unity with the mother. This is most often considered to be a state of consciousness that approaches the ideal. BPM II [Cosmic Engulfment and No Exit] is parallel to the onset of delivery for the mother. The fetus begins to experience considerable disturbance in the womb as contractions begin. A sense of cosmic engulfment and high anxiety are characteristic for this matrix. Common imagery presented during altered-states work are whirlpools, funnels, and the like with a strong sense of being sucked down to a point of no exit. A client will often manifest images of a dark and mysterious underworld with a strong sense of danger. The emotional component of the matrix is one of hopelessness, meaninglessness, and intense guilt. It may feel as though the client has entered a symbolic hell from which there is no escape.

BPM III [The Death-Rebirth Struggle] is characterized by the beginning of the descent down the birth canal. A struggle for survival is inherent in this stage as the fetus experiences the process of suffocation and anoxia as well as the rebirth aspects of movement down the canal. BPM IV [The Death-Rebirth Experience] is directly linked to the literal birth of the child. A separation from the mother is accompanied by the sudden release of pressure, tension, pain, and anxiety related to survival.

In review of the case study, it became apparent that experiential processes related to BPM II were being presented. As GIM brings a client into the non-ordinary states, and the unconscious material of the psyche is mobilized, it stands to reason that material from the biological birth process may rise and need to be dealt with. A better understanding of the BPM II manifestations might aid in facilitating this process to a healthy resolve.

To examine the GIM series in relation to the Groff matrices, it becomes clear that M was presenting images that directly relate to the BPM II. The first presentation of a funnel-like image came in session three in which she experienced three objects converging on one point, eventually becoming a whirlpool. In this whirlpool she encountered many creatures that were "trying to suck me up". Groff [1988], commenting on BPM II, states that a "characteristic of this situation is the experience of a...whirlpool sucking the subject relentlessly toward its center".[p. 16] As stated earlier, M encountered the swirlies frequently in her sessions and directly related them to her past

suicidal ideations. Her experiences while facing the swirlies were described as overpowering, engulfing and as having a feel of no escape. Additionally, on several occasions during the series, M would descend to an underworld of sorts. Session six brought her to a dark swamp where she encountered a creature in a boat. Session eleven found statues in a deep and dark place. After being sucked down a hole and encountering a witch, she immediately went into the swirlies. Her emotional response to this was a sense of punishment and guilt. There seemed to be no escape. Session fourteen reinforced this sense of descent, capture, and mystery. Interestingly, in session sixteen M was able to place the little girl in the swirlies. This might be indicative of the inner child process and the BPM II process converging in preparation for deeper work and release.

THE USE OF MANDALA WITH THE GIM PROCESS

Of particular interest with this case was the use of mandala and the MARI Card Test. Between sessions twelve and thirteen ["Flaming Red Blood" and "Warring Heart and Mind"] M was asked to draw a mandala. The mandala was indicative of a Stage Ten on the Great Round of Mandala, a point of strong resistance. This particular mandala incorporated flames and water with a border of purple [wounds]. At the center was a purple heart with a forceful "X" drawn through it. This would strongly suggest that she was at a point of high anxiety ["Gates of Death" on "The Great Round of Mandala"] and was being faced with the choice of being pulled back into her depression or facing her fears. On the day of our last meeting, I gave M the MARI Card Test and asked her to draw another mandala. This drawn mandala was indicative of a stage four mandala, a point of possible rebirth. This would be consistent with some of her images of the baby and a growing inner light.

The MARI Card Test was, perhaps, the most powerful of the mandala experiences. By this time in our process, There was concern about the possible return of suicidal ideations. The cards suggested that she was in fact thinking about suicide again [Black at stage zero]. In combination with her suicide card, she showed a very healthy spiritual stance [Jade and Peacock at stage 12]. It was felt that this might represent a longing to be "with God". She was confronted with her suicidal ideations and told that it was time to "Face the Dragon". The old rage and resentment were screaming to be dealt with [Rust Red at stage 3]. She confirmed my suspicions about suicide but made no commitment to further work [Stage 10 mandala]. Shortly after this session, M went to consult an astrologer and the astrologer said to her "M, there is something you must face; it is time to face the dragon". She called me that night very excited and a bit overwhelmed by the coincidence in terminology used by both the astrologer and myself. She soon after moved back to her previous location to resume therapy with her former therapist who requested notes from the GIM series for further work with M.

SUMMARY

In summarizing the case study, it would appear that M had made progress on some of the deep issues that were contributing to her present day experiences. All three perspectives on client growth demonstrate essentially the same point in her on-going process; that she was at a point of decision needing to mobilize some core energy to enter into the deeper and darker aspects of her "self". In some ways, it was felt that this was as far as M could go in her personal process with me as her facilitator. The dynamic of opposite gender, my level of experience with the GIM process, and the sensitivity of the issues being presented all seemed to contribute to a plateau effect in her therapeutic progress. The fact that she did return to her original therapist may be a sign of her preparedness to enter into a deeper level of therapy.

My personal growth from the experience was immeasurable. The power of the GIM process was magnified throughout this series and, on a grander scale, the will of the "Higher Self" to work toward wholeness was clearly asserted several times throughout. Whether it was the inner child with a glimmer of light inside, or the fetus engulfed in the descent, yet moving toward the birth experience, growth toward wholeness, health and the true nature of the "Self" cannot be denied when placed at the door of opportunity.

REFERENCES

Bonny, H. [1978]. The Role of Taped Music Programs in the GIM Process. Monograph #2. Salina, KS: Bonny Foundation.

Bradshaw, J [1988]. The Family- a Revolutionary Way of Self Discovery. Health Communications, Inc.: Deerfield Beach, Florida.

Bradshaw, J. [1990]. Homecoming: Reclaiming and Championing Your Inner Child. Bantam Books: New York, New York.

Groff, S. [1988]. The Adventure of Self-Discovery: Dimensions of Consciousness and New Perspectives in Psychotherapy and Inner Exploration. SUNY Press: Albany, New York.

Kellogg, J. [1977]. The meaning of color and shape in mandalas. American Journal of Art Therapy 16:123-126.

Kellogg, J. [1978]. Mandala: Path of Beauty. Master's Thesis. Antioch University, Yellow Springs, Ohio.

Kellogg, J. [1986]. Color Theory from the Perspective of the Great Round of Mandala. Unpublished manuscript.

Kellogg, J. & DiLeo, F.B.[1982].Archetypal stages of the great round of mandala. Journal of Religion and Psychical Research 5:38-49.

Association for Music & Imagery