

## Report

# SCORES OF PSYCHIC CLAIMANTS ON THE MARI CARD TEST

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### ABSTRACT

The Mari Card Test was developed by Joan Kellogg, and was based on her experience with clients who drew mandalas during art therapy sessions. This test reputedly yields information helpful in clinical work, especially with an art therapy component. Three female and two male psychic claimants served as research participants for this study, the purpose of which was to determine the descriptive utility of the test for members of this population. The results appeared to indicate that these five psychic claimants relied on unconscious functioning to a greater extent than other groups, partially replicating results of an earlier study. In addition, the group's color preferences on the Mari Card Test and their scores on the Myers-Briggs Type Indicator resembled the matches with personality functions described by some Jungians, suggesting that portions of these two instruments may tap into similar dimensions.

**KEYWORDS:** Art therapy, Jung, mandala, psychics

## INTRODUCTION

Jung used the Sanskrit term “mandala” (i.e., “circle” or “center”) to describe a circle divided into four segments.<sup>1</sup> Among the Kongos in Africa, the *dikenga* or cosmogram is a cross within a circle and its four-pointed path represents the path followed by both the soul and the sun (i.e., sunrise, noon, sunset, dawn).<sup>2</sup> Other noteworthy examples abound in anthropology and archaeology, e.g., Stonehenge, the Aztec Sunstone, the Australian aborigines’ Tjuringa stone, the Hindu Vastu-Purusha, the labyrinth in Chartes Cathedral. Ripinsky-Naxon has referred to the mandala as a “universal psychogram.”<sup>3(p.15)</sup>

Von Franz gave two examples in which different cultures appear to use the mandala, to help its members focus on their inner center: “The Navaho Indians try, by means of mandala-structured sand paintings, to bring a sick person back into harmony with himself [or herself] and with the cosmos—and thereby to restore his [or her] health. In Eastern civilizations similar pictures are used to consolidate the inner being, or to enable one to plunge into deep meditation.”<sup>1(p.230)</sup> An inspection of these two approaches reveals how a similar image can be socially constructed into a symbol and how the ritual activities accompanying these symbols metamorphosed over the ages.<sup>4-6</sup>

Kellogg’s interest in mandalas dates back to 1969, when she worked at the Christian Sanatorium in Wycoff, New Jersey, in the occupational therapy department, and observed how various disorders were mirrored in artistic expression of the patients.<sup>7</sup> Her interest continued as she taught in creative arts programs for both children and senior citizens, and conducted art therapy in the department of psychiatry of St. Joseph’s Hospital, Patterson, New Jersey. In the 1970s, she was a consultant to the Art Therapy Research Project at the Maryland Psychiatric Research Center in Catonsville, where Stanislav Grof was conducting research with LSD. Kellogg worked with the mandalas of experimental subjects undergoing LSD-facilitated psychotherapy. Since that time, she has taught in a number of medical and psychological settings, and since 1979 has been director of the Mandala Assessment and Research Institute.

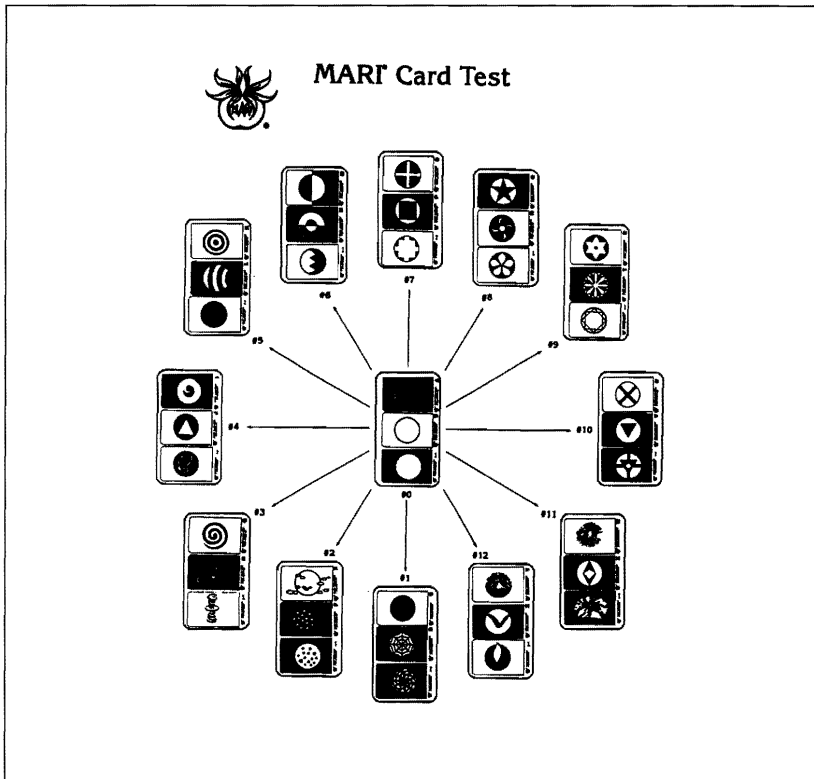


Figure 1. The "Great Round of Mandala."

## THE MARI CARD TEST

The Mari Card Test grew out of this cultural legacy as well as with work with mandalas that were spontaneously drawn during expressive art sessions.<sup>8</sup> Its author, Joan Kellogg, maintains that this test yields information helpful in clinical work, especially if expressive art is a part of the psychotherapeutic process.<sup>7</sup> Many of its elements are rooted in Jung's concept of individuation, the full development of the psyche.<sup>9,10</sup>

The most recent version of the Mari Card Test consists of 39 design cards in plastic, 38 colored cards in paper stock, and 2 cards (silver and gold) in foil.<sup>11</sup>

There are 3 plastic cards for each of the stages of what Kellogg refers to as the “Great Round of Mandala” (Figure 1). For Kellogg, mandalas are symbolic structures, and the respondent’s selection of the cards “conveys a projective picture of the dynamic interplay of conscious and unconscious forces within the psyche,” representing the “stage” evoked by the respondent’s emotional state at the time of the test administration.<sup>7,11-13(p.3E)</sup>

These stages are held to be developmental in nature, ranging from:

- Stage #0 (the “clear light”),
- #1 (the “void” or “deep unconscious”),
- #2 (“bliss”), and
- #3 (the “labyrinth,” “finding direction”), to
- Stages #4 (the “beginning” or “oral stage”),
- #5 (the “target” or “anal stage”), and
- #6 (the “dragon fight” or “oedipal stage”), to
- #7 (the “squaring of the circle” or “genital stage”  
when “the cycle of becoming a socialized individual is completed”),
- #8 (the maturation of the “functioning ego”), and
- #9 (“crystallization”), to
- #10 (the “gates of death”),
- #11 (“fragmentation” or “chaos”), and
- #12 (“transcendent ecstasy” or “new awareness”).

Following MacLean, Kellogg equates the lowest stages with the “reptilian brain,” the intermediate stages with the “mammalian brain,” and the highest stages with the “thinking, imagining brain . . . , the cerebral cortex.”<sup>7(p.146),14</sup> Stages #1 to #3 and #10 through #12 are considered to represent unconscious functioning, while Stages #4 through #9 are thought to represent conscious functioning.<sup>7(p.146)</sup>

Kellogg’s card designs were heuristically derived, and her description of the stages evoked by them reflects her reading of Adler, Freud, Grof, Jung, and other writers in depth psychology and psychoanalysis.<sup>7(p.139)</sup> Only a paucity

of reliability and validity of data exist, but some initial research results seem promising. For example, validity has been demonstrated by case studies utilizing repeated administrations of the Mari Card Test show shifts in card selection (toward higher stages of development) as the clinician evaluated progress in the client's status.<sup>15</sup> The test has also been used in an autobiographical account of the author's hysterectomy and in a cross-cultural study of Japanese and American children.<sup>16,17</sup>

In the latter study, which also involved mandala drawings, significantly more Japanese children than American children drew "representational symbolic subject matter" (e.g., animals, clocks, flowers) but significantly fewer "abstract designs" on their mandalas. When selecting the Mari cards, Japanese children were more likely to do so in a manner suggesting that they were at Stages #8 ("functioning ego") and #9 ("crystallization"). American children most frequently selected cards in a way indicating that they had reached Stages #3 (the "labyrinth," "finding direction"), #11 ("fragmentation," "chaos"), and #12 ("transcendent ecstasy," "new awareness").

**J**apanese children overwhelmingly rejected Stage #11, perhaps due to "the social unacceptability of chaos" in Japanese culture.<sup>17(p.9L)</sup> American children's patterns of card selections indicating "finding direction," "chaos," and "new awareness" was interpreted to indicate that there is more "individualized direction" in America than in Japan. Japanese children's preference for "functioning ego," "crystallization," and "bliss" was felt to represent "group consciousness" and an "identity/loss of identity" dialectic.<sup>17(p.10L)</sup>

There were also cultural differences in color preferences with the American children preferring three foil overlays (that are not available in most versions of the test): blue, silver, and red; the favoring of foil "may indicate imagination and fantasy . . . constructs encouraged by the American educational system."<sup>17(p.11L)</sup> For Japanese children, the three favored choices also were foil cards: pink, blue, and purple. These were followed by primary yellow and jade green. Pink foil was favored by half the Japanese children (12% as their first choice) but none of the American children.

The Mari Card Test also has been used to study specific populations. When administered to 98 male sex offenders, the selection indicated a preoccupation with survival and security with "defensive structures designed to avoid change."

Psychic structures allowing “the containment and modulation of primitive instinctual drives are not represented . . . and a relationship to a larger transpersonal context is also absent.”<sup>17(p.6E)</sup> This study also included a check for test-retest reliability, as well as reliability between two different forms of the test. In both cases, reliability was high, and short time intervals between administrations were found to have “insignificant” effects.

**B**igelow scored Mari Card Tests administered to 54 self-styled psychics, most of whom received money from clients for their “readings.”<sup>18</sup> Their most frequently chosen colors were silver foil, purple, magenta, emerald, and turquoise, representing about one third of the total color choices (out of the 38 colored cards). These choices differ from those of other populations, especially in regard to the absence of primary yellow, red, and blue among the favored colors. Using a “group profile” method, Bigelow reported that the card selection by the psychics favored Stage #3 (the “labyrinth,” “finding direction”) and #12 (“transcendent ecstasy,” “new awareness”). These two stages are typically found in other groups, but so is Stage #5 (the “target” or “anal stage”), a selection rarely chosen by the psychics. Bigelow suggested that “individuals who are psychic seem to need to let impressions flow through them without organizing or judging them,” i.e., without Stage #5. The neglect of primary colors in favor of purple and turquoise was linked to psychics’ frequent utilization of altered states of consciousness.<sup>18(p.5A)</sup>

Rhinehart administered the Mari Card Test to two groups of psychic claimants, one group of 7 (participants in a conference on shamanism and alternative forms of healing), and one group of 5.<sup>19</sup> The first group tended to choose cards that represented Stages #0 through #3, especially Stage #3 (the “labyrinth,” “finding direction,” often called the “shaman cards”). Rhinehart noted that this selection “is the way of the pilgrim, the path of the seeker who may not have a clear idea of what is sought. It is represented by the spiral, the umbilical cord leading the way to embodiment, to birth of that which is new, be it child, or concept, or knowledge of the past, or knowledge that sees far into the future. As spiral, the movement is two-directional, descending into the past and ascending into the future. Unique to this stage is this two directional movement. It is this movement that appears to attract psychics. These cards are often referred to as the cards of the shaman, for the shaman can travel all the worlds at will.”<sup>19(p.65)</sup>

The second choices of the group placed them in Stages #7 through #9, especially Stage #8 (maturation of the “functioning ego,” often associated with professional practitioners). Red was the predominant first color choice of these participants, with green, purple, and the foil cards tying for second place.

Rhinehart also administered the cards to a second group of psychic claimants, graduate students at a local institute. They also selected cards representing Stages #0 through #3 as their first choice and cards that represented #7 through #9 as their second choice.<sup>20-21</sup> However, their most frequently selected card exemplified Stage #1 (the “void,” “deep unconscious”).

Rhinehart’s first group of psychic claimants favored the color red, with green, purple, and gold or silver foil tying for second place, and yellow at the third place. Her second group of psychic claimants also favored red, but the second place preference was yellow. Her conclusions regarding both groups of psychic claimants was that they “live in red. They embrace the life force. Their will to live, to be, and to survive is strong. They are also at home in yellow, with the yellow of the sun, the energy source necessary for fueling heroic deeds and often difficult tasks to address and to complete in this reality.” Rhinehart’s group of psychic claimants differed from Bigelow’s group which rejected primary colors. However, both groups tended to choose cards representing Stage #3.

## THE MYERS-BRIGGS TYPE INDICATOR

**T**he Myers-Briggs Type Indicator is a standardized questionnaire based on Jungian typology theory.<sup>9,22,23(p.183-285)</sup> Jung identified four basic psychological “functions,” or “forms of psychic activity”: sensing, intuiting, thinking, and feeling. He identified two “attitudes”: extraversion and introversion, and two “styles”: judging and perceiving. The Myers-Briggs Indicator attempts to identify people’s preferences on four scales that include all of these components (sensing vs. intuiting, thinking vs. feeling, extraversion vs. introversion, judging vs. perceiving); the result is one’s personality “type.” Thinking and feeling represent “rational functions” or “values,” while intuition and perception represent “non-rational functions” or “perceptions.”

Sixteen of these personality types, or combinations of preferences, are possible; Myers gives the caveat that everyone uses all of the preferences at different times, but the derived type indicates which pattern is used most often. Jung's purpose was not to classify humans into categories, but to provide a theoretical framework for methodological investigation.

**F**or example, type ESTJ (i.e., preferences for extraversion, sensing, thinking, and judging) indicate someone who is “practical, realistic, matter-of-fact, with a natural [inclination] for business or mechanics. Not interested in subjects they see no use for, but can apply themselves when necessary. Like to organize and run activities. May make good administrators, especially if they remember to consider others' feelings and points of view.”

The Myers-Briggs Type Indicator has been used in a number of parapsychological studies. For example, Arcangel administered the test to 68 people who attempted to obtain “reunions” with deceased loved ones by means of a dimly lit, enclosed space called the “psychomanteum.”<sup>24</sup> Of those research participants whose test scores indicated that they were intuitive-feeling types, 96% experienced “reunions,” but 100% of the sensing-thinking types reported no such experiences.

## RESEARCH METHODOLOGY

### RESEARCH PROBLEM

The purpose of this study was to provide data to help determine the descriptive utility of the Mari Card Test for members of this population, and to gain supplementary information from the Myers-Briggs Type Indicator.

### RESEARCH PARTICIPANTS

Thirty-four psychic claimants (24 women, 10 men) participated in an earlier study in which several personality tests were administered. Most of them had served as “distant healers” in a medical research study in California.<sup>25</sup> Others



had participated in classes or workshops with Stanley Krippner and still others had asked that their names be kept on file because of their interest in taking part in projects. All research participants had completed a form assuring informed consent, and the study was approved for the protection of human subjects by the Saybrook Institutional Review Board.

Five of the 34 psychic claimants (3 women, 2 men) volunteered for additional testing. These individuals made separate appointments for administration of the primary research instrument, the Mari Card Test, and the supplementary research instrument, the Myers-Briggs Type Indicator.

## RESEARCH PROCEDURE

Individual appointments were scheduled with Lillian Rhinehart (LR), a registered art therapist, licensed marriage, family, and child counselor, and Mandala Assessment Instructor well-versed in the administration of the Mari Card Test. While seated near the research participant at a flat light surface, LR gave the deck of plastic mandala design cards to each research participant, saying, “Take the cards, one at a time, in a horizontal position, and examine each one to determine if the design appeals to you, for reasons known or unknown. Place them one at a time on the light surface. When you have design cards that appeal to you, narrow down your choices to six cards.”

Once this task had been accomplished, LR continued, “Select a color card for each design chosen, trying out the various colors and selecting one most appropriate for each design.” LR recorded the results on the standardized forms accompanying the Mari Card Test. The Myers-Briggs Type Indicator was later administered.

## DATA ANALYSIS

Because of the small number of research participants, a case report method was utilized to analyze the results of the test administration. In addition, the group profile method used by Bigelow in her investigation of psychics was employed

to arrive at a composite picture of the psychic claimants. Both the case reports and the subsequent group profile were based on interpretations by LR.<sup>18</sup>

## RESULTS, MARI CARD TEST

### CASE REPORTS

**C**ase One, male, selected a card linked with Stage #1, the “void,” and matched it with primary yellow; this could be interpreted as to contrast “depression” with “illumination,” an “uncaring mother” with the “father sun” who casts light into the depth of the unconscious. Case One was the only one who selected all the cards associated with Stage #3, the “labyrinth” or “finding direction.” These cards are often referred to as “shaman cards” because these individuals have the ability to journey to the world of the ancestors in order to obtain specific knowledge for the healing of their clients. In this “labyrinth” stage, there are two paths of possible movement, the past and the future. The preferred colors were blue, mauve, and orange. In the context of the selected cards, this pattern could indicate a positive nurturing experience by the mother, a receptivity to one’s feminine qualities, ambition, and power. Mauve, however, may suggest “loss of breath” episodes during unbidden psychic events.

The only card selected in the “conscious functioning” part of the mandala implied Stage #8, the “functioning ego.” This can be interpreted as representing the “self in motion.” Card selection also indicated the presence of Stage #11, “fragmentation,” where the ego loses its cohesion, surrendering what was gained in Stage #8. However, the alteration between ego functioning and ego surrender is ubiquitous in shamanism. Preferred colors were primary yellow and red, thought to represent the “father energy of the sun,” the “heroic journey of individuation,” and the “life struggle.”

Case Two, female, had an equal number of selections in the conscious realm (#7, #9) as she did in the unconscious (#4, #12). Stage #7, the “squaring of the circle,” is the place where reason and belief systems develop; it is matched with red, the “life force,” “passion,” and “aggression.” Stage #9, “crystallization,” comprised two selections with twice as much “energy” as stages with one

selection; matched with dark rose and yellow, it suggests both an “early wounding” and the “masculine energy of the sun.”

Stage #12, “transcendent ecstasy,” is the province of “blessing and new life”; it is matched with orange and deep yellow, which speak of grandiosity and ambition. Also selected was Stage #4, the “beginning,” perhaps difficulty during her birth; the match with the white card suggests she has no recall of this shock. Nevertheless, this is “a person with a mission” who is “good at what she does.”

**Case Three**, male, selected several primary colors, thus is dealing well with ordinary reality; “both solar and lunar energies are present.” His card selection indicated Stage #8, the “functioning ego,” which was matched with turquoise, a “healing color” that also indicates “skills in negotiation.” Another indication of conscious functioning is Stage #7 (the “squaring of the circle”) selection, the arrival of maturity and autonomy. It is matched with primary yellow, a “positive sense of male energy, an openness to learning.”

**C**ase Three was the only psychic claimant who selected an entry in Stage #0, “clear light,” the awareness of “being chosen,” “leaving a positive place of spirit.” The color selection was primary blue, indicating the potential “to remember past life experiences.” He also selected Stage #1, the “deep unconscious,” and matched it with magenta indicating “a strong influence of the Great Mother archetype.” Stage #4, the “beginning,” was selected and was matched with mauve, indicating “a difficult physical birth.” The other selection was Stage #12, “transcendent ecstasy,” with a violet match implying spirituality. This person is aware of his mission and has the “knowledge to move out into the world to do his work.”

**Case Four**, female, selected cards indicating three stages of unconscious functioning (#1, #2, #11) and two representing conscious functioning (#4, #9). The selection of Stage #1, the “void,” was matched with ocher which might indicate the presence of fecal matter at birth. Two cards were selected at Stage #2, “bliss,” said to be “a place where psychics can swim and psychotics can drown,” it is a totally receptive, often dissociated, state. Gray and royal blue, the associated colors, represent additional possibilities: hopelessness and rejection vs. special selection. Stage #4 (the “beginning” or “florality”) is

matched with magenta indicating a need for full attention from a nurturer, feeling “special,” and narcissistic. Stage #9, “crystallization,” represents a stable ego functioning well in society, matched with orange, a demand for success.

Stage #11 speaks of fragmentation and ego loss, a being at odds with oneself, a breaking apart. With the selection of the gold foil card, she aligns herself with the irresistible desire and flight of Icarus to the sun, in an attempt to attain union with the “sun god,” a compelling pull to a destructive end. On the positive side, however, this selection can represent “creative chaos.” Demanding further inquiry by those who use the Mari Card Test is the implied pleasure in fragmentation as represented by the gold foil card.

**C**ase Five, female, made a selection that placed her at Stage #1, the “Void”; matched with gray, this indicates a psychologically “heavy place,” and the possibility of an uncaring “Stone Mother.” The second selection was Stage #2, “bliss,” with its links to receptivity, dissociation, and possible out-of-body experiences; the match with yellow suggests “giving oneself to the gods, in this case the Sun God; it is to find oneself by losing oneself.” Another selection was Stage #4, the “beginning,” with dark rose (suggesting poor nurturing in infancy) and gold. According to the Mari Card Test, gold at Stage #4 speaks of unreasonableness and of harsh, unwarranted demands, especially parental demands that are too much for a delicate, newly born infant to cope with, or for someone entering a new, emerging reality. The selected design card suggests difficulty in giving birth to something new. Gold is the strongest aspect of yellow, a personal referent that embodies personal and archetypal aspects of the “sun god.” With poor nurturing at Stage #4 (suggested by the dark rose selection) and unwarranted demands (suggested by the gold selection), one can expect psychological difficulties that will require attention as time goes on.

Stage #7, “squaring the circle,” was also selected twice, indicating “double energy.” The match with green “signifies an internalization of the masculine of the father and the feminine of the mother, a self-maintained, balanced maturity,” while the match with purple is regal, “being special,” “spiritual” but possibly “narcissistic.” There is a “sense of generosity and aliveness, all on a conscious level.”

Both Case Five and Case Three were characterized by “axes,” where two stages at opposites points in the mandala produced a “place of polarity” that represents a “stuck place.” For both Case Three and Case Five, this polarity was a “manic/depressive axis” blocking movement to the next stage. For Case Three, the impediment could “interrupt the completion process,” but the “saving grace” is the selection of Stage #0 which, with royal blue, leads to “renewal.” The same axis could prevent Case Five from “going into the world and establishing one’s work,” but also a realization that she is at a “crossroads.”

## GROUP PROFILE

The card selection of the psychic claimants placed them largely within the stages representing the unconscious dimensions of the psyche. Of the 6 cards most frequently selected, 4 represented Stages #0 through #3 or #10 through #12, rather than Stages #4 through #9.

One of the favored cards represents Stage #1, the “void” or “deep unconscious,” often interpreted as the realm of the “archetypal mother.” When this archetypal mother takes the form of the uncaring, detached “Stone Mother,” depression and heaviness are not uncommon. Stages #2 and #12 were also favored. The former, “bliss,” is often associated with receptivity, dissociation, out-of-body capacities, and other traits claimed by psychics. The latter, #12, “transcendent ecstasy,” is the province of such purported psychic experiences as “blessing and new life,” peak experiences, and renewed awareness. Stage #3, associated with the “shaman cards,” was selected three times by one individual. The card linked with Stage #7, a “conscious” rather than “unconscious” realm, was selected two times; this is the “squaring of the circle,” the place where “reason and belief systems develop,” signifying autonomy and maturity. According to the Mari Card Test, this card—if paired with a positive color—would be beneficial in the work of psychics.

The predominant color choice of the 5 psychic claimants was red. Kellogg associates this with blood, life, and libido in its broadest sense of “energy.”<sup>12</sup> It is the “life force” and the “will to live.” Red is the most important color in terms of self-affirmation and in “asserting one’s self in the business of living. Red is what we are.”<sup>12</sup>(pp.65-66) Within the context of their other selections, primary yellow, the second most popular choice, suggests “giving oneself to the

gods,” in this case the “masculine energy of the sun god,” and initiating the type of learning where one finds oneself “by losing oneself.”

Finally, the group profile indicates that these psychic claimants have found their “mission,” yet, to some degree, their development is held back by unfavorable early experiences. Perhaps by nurturing others, they are compensating for the nurturing they lacked in infancy.

## RESULTS: MYERS-BRIGGS TYPE INDICATOR

### CASE REPORTS

**C**ase One, male, achieved a profile of INFP (i.e., preferences for introversion, intuiting, feeling, and perceiving). People falling into this type are described as “full of enthusiasm and loyalties, but [will] seldom talk of these until they know you well. Care about learning, ideas, language, and independent projects of their own. Tend to undertake too much, then somehow get it done. Friendly, but often too absorbed in what they are doing to be sociable. Little concerned with possessions or physical surroundings.”

Case Two, female, and Case Four, female, both achieved profiles of ENFP (i.e., preferences for extraversion, intuiting, feeling, and perceiving). These individuals are described as “warmly enthusiastic, high-spirited, ingenious, imaginative. Able to do almost anything that interests them. Quick with a solution for any difficulty and ready to help anyone with a problem. Often rely on their ability to improvise instead of preparing in advance. Can usually find compelling reasons for whatever they want [to do].”

Case Three, male, achieved a profile of ENFJ (i.e., extraversion, feeling, intuition, judging). These individuals are described as “responsive and responsible. Generally feel real concern for what others think or want, and try to handle things with due regard for the other person’s feelings. Can present a proposal or lead a group discussion with ease and tact. Sociable, popular, sympathetic, [and] responsible to praise and criticism.”

**Case Five**, female, achieved a profile of IFNP (i.e., preferences for introversion, feeling, intuiting, and perceiving). These people are described in the same way as INFP individuals, i.e., “full of enthusiasm and loyalties, but (will) seldom talk of these until they know you well. Care about learning, ideas, language, and independent projects of their own. Tend to undertake too much, then somehow get it done. Friendly, but often too absorbed in what they are doing to be sociable. Little concerned with possessions or physical surroundings.”

## GROUP PROFILE

The Myers-Briggs Type Indicator profile for these five individuals indicated that there were three extraverts and two introverts. Of the introverts, one was an intuitive/feeling/perceptive with intuiting as the primary function. The other was feeling/intuitive/perceptive with feeling as the primary function. Of the three extraverts, two were intuitive/feeling/perceptive, while the third was feeling/intuitive/judging.

According to the Myers-Briggs Type Indicator, these are all persons who to some degree “focus on possibilities and relationships, and look toward the future” (i.e., intuiting), and who “base [their] judgments on personal values and tend to be more person-oriented” (i.e., feeling).

Four of the five “like an adaptable, flexible, and spontaneous approach to life, and like to stay open to new experience” (i.e., perceiving), while the fifth “likes a planned and organized approach to life, tending to want things settled and decided” (i.e., judging).

Those preferring extraversion are described as manifesting a preference “to focus on the outer world of people and things,” while those preferring introversion “focus on the inner world of thought, feelings, or impressions.”

It is difficult to make firm comparisons between the two test results, given the small sample size. However, the Mari Card Test group profile indicated a preponderance of choices said to reflect “the unconscious dimensions of the psyche.” Intuiting and feeling could be said to reflect these dimensions to a greater extent than sensing or thinking. The five psychic claimants in this

study preferred the former (that is, intuiting and feeling) to the latter (that is, sensing or thinking).

**I**ntuition, according to Jung, “peers behind the scenes, quickly perceiving the inner image [which] fascinates the intuitive activity. . . . For intuition, therefore, the unconscious images attain to the dignity of things or objects.”<sup>23(pp.233-234)</sup> Feeling “. . . can appear, as it were, isolated in the form of ‘mood,’ quite apart from the momentary contents of consciousness. . . . Feeling, therefore is an entirely subjective process<sup>23(p.251)</sup> but one with a purpose: to evaluate.<sup>26(p.12)</sup> Thus, feeling is a process of apprehending; it is a rational function, as is thinking.”

Four of the five psychic claimants preferred perceiving, which is non-judgmental, allowing someone to stay open to new experience. This triad of intuiting, feeling, and perceiving can co-exist equally well with extraversion and introversion.<sup>26</sup>

Jung occasionally worked with the color in his clients’ dreams; in one case, he equated green with a client’s sensation function which appeared to be poorly developed.<sup>9</sup> Jacobi made a systematic study of Jung’s observations on this topic, and identified the color red with the feeling function, yellow with intuiting, blue with thinking, and green with sensation.<sup>26</sup> This match between the favored colors of these five psychic claimants (i.e., red and yellow) with their preferred functions (i.e., feeling and intuiting) suggests that the color choices tap into similar dimensions as does the Myers-Briggs Type Indicator.

Rhinehart and Engelhorn have made an initial attempt to confirm Jacobi’s matches with a group of 30 volunteers who took the Myers-Briggs Type Indicator and stated their color preferences, finding a 70% verification.<sup>27</sup>

In differentiating between extraverts and introverts, Jung observed that “Whereas the extraverted type refers pre-eminently to that which reaches him [or her] from the object, the introvert principally relies upon that which the outer impression constellates in the subject.”<sup>23(p.217)</sup> It would seem that either of these two attitudes could serve a psychic claimant, albeit in different ways, especially in combination with intuiting, feeling, and perceiving.



## DISCUSSION

Some of the findings on the Mari Card Test resemble Rhinehart's earlier study as well as Bigelow's results, supporting the test's validity.<sup>18,21</sup> The latter group strongly favored Stage #3 (the "labyrinth"), the stage selected three times by one member of this group, as well as Stage #12 ("transcendent ecstasy"), a more popular choice. These two stages are often found in other groups, but so is Stage #5 (the "target"), a selection rarely chosen by Bigelow's psychics and by nobody in this group. No one chose #6 (the "dragon fight") or #10 (the "gates of death"); these two areas do not seem to be associated with healing. Like Bigelow's group, but unlike Rhinehart's two groups, these five psychic claimants often mentioned such exotic colors as magenta and the foil cards. Red and yellow, the most popular colors for this group, were absent from Bigelow's group but red was the first choice of both of Rhinehart's groups, while yellow was the second choice of one group.

**C**olor is related to mood and affect in all human cultures, and the extent to which it is culturally determined has been the topic of considerable research. For example, white is used to signify death and mourning in many Middle Eastern and Eastern cultures, but black is used for the same purpose in many Western cultures. Traditional Chinese medicine equates yellow with Earth, black with Water, green with Wood, and white with Metal.<sup>28</sup> Some Dzogs-chen Buddhist writings equate specific colors with adepts' corporeality (white), voice (red), and spirit (blue), based on the premise that people are "luminous beings."<sup>29(pp.72-73)</sup> On the other hand, some relationships are based on associations with natural phenomena; blood is red, grass is green, the sky is blue.

Using the term "functional color," Birren has suggested ways in which hues could be used therapeutically or to create particular moods and emotions.<sup>30,31</sup> The effect of color on the human body has been investigated by Goldstein who concluded that specific color stimulation is accompanied by a specific response pattern of the entire organism.<sup>32</sup> Responses of plants and animals to sources in light variations has been reported by Ott, who found seasonable variations as well as differential effects in male and female flowers.<sup>33</sup> Guenther has described the use of color in Dzogs-chen Buddhism, noting that human interpretation of light frequencies and sound vibrations are two ways in which human beings create as well as experience their reality.<sup>29,34</sup>

In one notable study of color stereotypes, Aaronson asked 66 U.S. males and females to rate 11 colors in the Emotions Profile Index.<sup>35,36</sup> He found red, orange, and yellow to be associated with “outgoing exuberance” red, yellow, green, and purple with “hostility;” and purple, gray, and black with “asocial despondency.” More males than females felt that orange and yellow implied “conformity,” and males tended to see yellow-green and purple as “positive” but blue as “negative.”

**A**aronson concluded that, for his sample, color stereotypes existed for all the colors he tested for with the exception of green. For example, red and orange both implied “active, outgoing, rebellious, and assertive moods but “orange involves more socialization, less emotional intensity, and more happiness.” Yellow is also “active and outgoing, but the dimension of conflict does not seem present.”<sup>35(pp.16-17)</sup> These data show some coherence with the speculations reflected in the Mari Card Test. Aaronson also reported that white was “most strongly associated with obedience and conformity,” gray “seems totally depressed and defeated,” and blue reflects “self-awareness” and being “self-conscious,” either “resentful” and “sullen” or “affectionate” and “sociable.”<sup>35(pp.17,18)</sup> There were no gender differences for red, green, or gray.

Aaronson’s research involved people’s reactions to the names of colors, not to colored cards such as those used in the Mari Card Test. In other words color itself was not part of the experience. Indeed, Rhinehart has described the “form,” “voice,” and “movement” of color, all of which were absent from the Aaronson study.<sup>37</sup>

The different, and sometimes contradictory, results obtained with psychic claimants taking the Mari Card Test could attest to the unreliability of the test itself. However, in view of the high reliability reported by Marshall it is more likely that the varied results reflect group differences.<sup>17</sup> Krippner, Wickramasekera, and Wickramasekera administered two psychological tests to 34 psychic claimants, finding that those self-described as “channelers” demonstrated a different test profile than those self-described as “healers.”<sup>38</sup> Future studies need to recognize the variety of perspectives taken by psychic claimants, and not deal with them as a homogeneous group.

There are several advantages to the Mari Card Test. It could be useful in diagnosis with nonverbal or extremely shy clients. The ease of testing and its non-verbal properties would make it useful for cross-cultural investigations. However, additional work needs to be done on the issue of validity before its usefulness can be fully determined. As for the Myers-Briggs Type Indicator, these data match those reported by Arcangel, whose intuitive-feeling types were far more likely to experience after-death “reunions” than the sensing thinking types.<sup>24</sup> The provocative matches found between the Mari Card Test and the Myers-Briggs Type Indicator data need to be explored further, and would be one useful avenue toward determining the validity of this unique instrument.



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