

STUDY OF SYMBOLS

ALCHEMICAL PROCESSES

Author: Edna Levy. Ibsandplay

Keywords: Sandplay, alchemy, individuation, analytical psychology

Abstract:

This article draws parallels between the stages and main operations of the alchemical work and the individuation process, as it is experienced through the Sandplay method.

Following the theoretical contextualization of Carl G. Jung and Edward F. Edinger, and based on a clinical case, the author demonstrates the alchemical processes that are evidenced in each scene, as well as the patient's moment of life at the time he constructs these scenes, and the psychic contents that are then elaborated in psychotherapy.

BAT

Author: Neusa Maria Lopes Sauaia. Ibsandplay

Keywords: Bat, Shadow, Trauma, Resilience, Symbolism and Sandplay

Abstract:

The bat is characterized as one of the most mysterious and controversial animals. In my professional experience with sandplay, the bat is chosen in very particular moments, being an animal that often carries shadowy projections related to their biological characteristics. Traumatic experiences are often placed in an area of the psyche, particularly grim, since the pain that accompanies searches a place lodged far from the consciousness as a defense mechanism. Therefore, the study of the bat connects with the understanding of dynamics involving trauma and resilience, and its symbolism becomes challenging and necessary for amplifications and understanding of its various aspects. It is described in Part I of this study the bat's main biological characteristics that support different projections on this animal. Some of the most important symbolic aspects are described in Part II. Starting with some origin myths that link appearance and life condition of bats as a result of a penalty or punishment for betrayal, pride or laziness. Then bats could possibly help symbolically to elaborate the shadow, the naivety, and unrealistic illusions that invite consciousness to a constructive process of development. It's usual to project on bats a dark spiritual side because of its nocturnal characteristics and its good orientation ability in total darkness. Because of this, one can easily establish an association with demons and witches described in detail in the topic 'malefic aspects'. On the other hand, the beneficial aspects of bats refer mainly to their protection and luck qualities. Being an animal of nocturnal habits that is able to see in the darkness and having sophisticated sonar, symbolizes an intuitive feature of survival, able to watch over and protect. The fantasies idea that the bat comes from a double nature, mammal and bird, are present in several stories in which he explores this condition to obtain certain advantages. Another positive aspect of bats is in the topic 'power of healing and protection'. Used as an amulet of protection against the powers of the devil, and as a good luck object. Batman, seen as a hero who lived the traumatic experience of his parent's death, points on his journey to the need for integration of

qualities considered dark by society to develop the potential and creativity of human beings. Finally, the threatening and the vampire characteristics of Dracula, so often present in human relations were studied in this paper. The bat as a symbol of many facets can contribute significantly to the understanding of a process as it emerges in analytical material. It can carry us to the depths, mysteries, and unknown environments of psyche. Can also assist in contact with the hidden pain and recovery of resources under the care, protection and testimony of sandplay analyst. I hope that this work can contribute to enlarge the symbolic vision of this fascinating animal.

BEIT HA-MIKDASH (The Temple)

Author: Laura Soble, MFT, REAT, CST-T MFC31926

Keywords: sandplay therapy, clinical example, symbol, office, sandplay room, temple, sanctuary, Beit ha Mikdash, house, holiness, Hebrew, child, therapeutic relationship.

Abstract: This article examines the symbol of the Beit ha-Mikdash, which translates from the Hebrew as House of Holiness, or the Temple, in the context of the treatment and sandplay of a Jewish child. Connections are made between the client's need for a safe therapeutic setting, the temple as a free and protected space, and the relationship a client has with the therapist, the office, the sandtray, and the sandtray figures as creating a sanctuary. Published on *Journal of Sandplay Therapy*, Volume 14, Number 2, 2005

DOLPHIN

Author: Maria Helena Monteiro Balthazar. Ibsandplay

Keywords: animus, psychopompo, consciousness, individuation process

Abstract

The animal is one of the most powerful symbols for humans. It is present both in their individual expression such as dreams, fantasies, drawings, paintings and Sandplay's scenes as in the collective expression such as myths, fairy tales, folklore and art. This paper is about the dolphin and its aim is to present various symbolic aspects of this animal, also called "boto", which is a mammal that was adapted to aquatic life millions of years ago. The dolphin is endowed with an intelligent and communicative behavior, very close to humans, belonging to the imaginary of different people all over the world. Different aspects of the symbolism of the dolphin are highlighted according to the time and culture to which they belong and a psychological interpretation is made according to Jungian psychology.

THE AFRICAN ELEPHANT

Author: Gwenda Euvrard, Grahamstown, South Africa, ISST IM

Keywords: elephants, Africa, capacity for survival, nourishment, capacity for mothering, relatedness and cooperation.

Abstract

African elephants continue to live in vast wilderness areas in sub-Saharan Africa, affording us an opportunity to learn from their presence in their natural habitat. The evolution and biology of the African elephant demonstrates adaptability and a capacity for survival over many millennia. With their huge stature, they command a presence, and as a keystone species they open up both nourishment and the world at large, not only for themselves, but also for others around them. However, their ambient strength also carries the potential for

destruction when there is threat or imbalance in the world around them. They organize themselves socially in highly differentiated family structures. Matriarchal herds comprised of adult and adolescent females and their young demonstrate a remarkable capacity for mothering, relatedness and cooperation governed by a strong feminine energy. Balancing this, adolescent male groups and lone adult bulls demonstrate a capacity for separation and finding ones way governed by a masculine energy. African elephants are highly intelligent, and have a richly varied pattern of both emotional experiencing and communicating. Their numinous presence is venerated and deified by many across sub-Saharan Africa. This numinosity, along with the capacity of holding opposites while both opening and integrating the world around them, suggests that the African elephant can be regarded as a symbol of self. African elephants have been depicted in many art forms over the ages, from the early rock art of the Paleolithic San people. They appear in many African myths and folk tales. In this paper I explore in detail the South African Nguni tale of Unanana and the elephant, which traces her descent into the belly of the elephant, her transformation, and her re-emergence into the world. This resonates with the dynamic and ongoing process of individuation, in which the self constantly invites the ego into relationship.

GLASS

Author: Rudinalva Alves. Ibsandplay

Keywords: glass, fragility, manufacturing process.

Abstract

The aim of this paper is to share the results of my research on glass, glass as a symbol and its symbolic meaning in sandplay scenery, within a framework involving definition and composition of glass as a physical material, its discovery, manufacturing processes, uses and its role in culture. As a physical and chemical substance glass conveys a magical mystery, refinement and transformation throughout history. Hence, it has become a symbolic manifestation, psychological image and reality. Glass can, thus, be transformed into a psychic substance when embodied in used in sand box. A correlation is then established between psyche and physical material based on the contrasts between consistent and fragile or weak, compact and breakable. It can reveal a materialized psyche by being simultaneously empty and full, good and evil, transparent and clear. Furthermore, glass is a recipient, can be smashed, can protect, isolate, open, and can be transformed. As something physical, glass turns into an image in sandplay scenery, embodying a psychological phenomenon, and just like any other symbol becoming an intelligible object. Therefore, being a symbol full of meaning, richness and beauty, glass is an invitation to reflection.

THE GOOSE

Author: Reinalda Melo da Matta. Ibsandplay

Keywords: goose, symbol, Sandplay Therapy

Abstract

This paper discusses the symbolic role of the Goose and its meanings in Sandplay Therapy. Psychologically, birds can be seen as phallic symbols, but endowed with subliming, spiritual powers. In fairy tales, birds can communicate loving desires. They also symbolize thought, imagination and spiritual relationships. Essential traces of the maternal archetype can be seen in the goose. One positive meaning is that mother goose nurtures and supports

its goslings. However, one negative meaning is aggressiveness in protecting its goslings and territory. In my Sandplay practice, the goose miniature has occurred more frequently with children than with adults. I have observed that, in most cases, children use the goose more often in the earlier stages of their process, while adults tend to use it in the final stages. The goose symbol naturally triggers life stories, reflecting stimulation of childhood thrills, beliefs and legendary places of our unconscious. For a long time, goose feathers were the standard writing instrument. Writing about the goose as a symbol which has been important to me since childhood, it stimulates my imagination and helps me move through creative blocks.

HEART

Author: Denise G. Ramos Ibsandplay.

Keywords: heart, psychocardiology, psychosomatics. Amplification, myths.

Abstract

Why are we dying of heart diseases? Is there a meaning or are heart diseases merely due to genetic or physical problems? This paper is a study on the symbolism of the heart based in an extensive research in different cultures. From the pre-history until nowadays, the heart has been the center of different myths, religions and cultural manifestations. Among the several found categories there are: the heart on the altar of the gods; elegies to soothe the heart; the heart at stake; the secret chamber; the site of universal sound; the heart pierced by an arrow; the heart circumcised; the sacred heart, the heart in modern art and music. A relationship between its symbolism and the increase rate of heart diseases is also pointed out, revealing how a “broken heart” can also be a “heart infarct”. This paper shows that more conscience about this relationship seems urgent and necessary to keep a healthy heart. J. of Sandplay Therapy. Vol.21 (1)

THE HORSE: A CREATURE OF TWO WORLDS- INSTINCTUAL AND SPIRITUAL

Author: Adelina Wei Kwan Wong. Society: Hong Kong Sandplay Therapy Association

Keywords: horse, libido, energy, spiritual energy, masculine energy.

Abstract: The author explored the natural reality of the horse and its archetypal significance. The symbol of horse is commonly interpreted as one's libido and energy. Through the sandplay process of a female patient who searched for a spiritual fulfilment to her inner void, the author demonstrated the complexity of this symbol being used in different layers of the psyche. In the beginning of the process, the client used this symbol as psychopompo to direct a deeper search into the unconscious. During the middle stage, the symbol symbolized a spiritual energy enabling the psyche to go through the integration of the functional earthly side of the masculine energy. At the last stage, a herd of horses symbolized the fulfilling libido resulted from the integration of the artistic and creative side of the masculine energy. The symbol of horse symbolizes the different manifestations of the libido which is generated from the deeper integration of the masculine energy in a female patient's individuation.

HOURGLASS

Author: Roger Naji El Khouri. Ibsandplay

Keywords: hourglass, symbol, sandplay, archetypical amplification, transformation.

Abstract

This, qualitative study discusses the hourglass value as a moderator and compensatory symbol of unilateral processes of the experience with the time, seeking in the archetypal roots an understanding of the carrier power of this symbol to the therapeutic process. It is known that the Jungian teleological approach treats the symbolic image as a possible activator of psychic forces, adding to them a specific meaning within the psychic process, hence the importance of the amplification method for the analytical work and for the Sandplay. The symbology of the hourglass values the synchronistical meeting between the linear time of *Kronos* and the symbolic time of *Kairos*, conjunction that brings to the therapeutic process more flow, moderation and transformation instead of impasse and stagnation. In this way, each repetition leads to a new place, a new synthesis, a new point in the spiral of development, facilitating and refining the exchange and possible integration of opposites. We end this study concluding that in objectifying unconscious contents, in an act of the individual, in this case, through the experience of Sandplay, internal images can operate together with the conscious. As Jung elucidates, intellectual and emotional understanding of the images also allows the patient a conscious integration, not only rational, but also moral.

MANDALA

Author: Renata Whitaker Horschutz. Ibsandplay

Keywords: Mandala, Self, archetype, psychic fragmentation, integration

Abstract

Jung defined mandalas as symbolic representations of the psyche and, in Analytical Psychology, as images representing the Self, archetypical symbols emerging from the collective unconscious in response to man's need of wholeness and perfection. They can be used as a therapeutic tool in the reintegration of shattered minds. In psychology, mandalas represent psychic unity and totality, or the Self, the integration of opposites, masculine and feminine, the reunion of conscious and unconscious, man's relationship with nature. Elements of the mandala therefore are archetypical and spontaneously created in sandtrays. We can recognize them as such when, from our knowledge and observation of patients, we are aware that such contents are not part of their personal life or culture. They emerge as an integrative urge and are important symbols of human conscience development, as they touch the being's depths. In Sandplay we can unite life and art, history and mythology, sacred and profane, all in the same space, differently from what we see today, when society has a space reserved for each type of life and a conventional model for each person. Seen under this point of view, it is as integrating as a mandala. When mandalas appear in scenes, dreams, paintings, they can express a potential for wholeness which can be observed in varied religious and cultural traditions, as well as in meditation methods and as a means of integrating individual conscience to the Self. They can also be a hint of psychic fragmentation, a compensation for disturbance, when the elements which form them present a rigorous order. Although the scenes in which the Self is experienced are extremely attractive, due to their beauty, the others are equally important as they are rich experiences. Scenes with mandalas activate psychic energy, whose multidirectional movement is integrating and flows according to the needs of the ego, so that it can activate the Self — the organizing center of personality — whose function is to balance and standardize archetypes and human beings' lives. Being symbols of wholeness, the image of

God, according to Jung, mandalas are thus one of His symbols. They also represent the individuation process, as they lead us to the integration of opposites and conscious and unconscious images, towards wholeness. Every time we see a scene with a mandala we must check if its author possesses a structured ego. Sandplay therapy, taking place in a “free and protected” space, enables an individual to healthily regress to primitive phases, in which there were hindrances to psychic development, thus contributing for a structuration of the ego and the progression of psychic development.

THE MIGRANTS

Author: Lucia Azevedo. Ibsandplay

Keywords: migrants, Vitalino, Brazilian culture, draught, hero, promised land.

Abstract

The miniature called “The Migrants” was created during the 1930s by Vitalino dos Santos, a sculptor from Pernambuco, Brazil. From a humble origin, he started to depict, in small clay sculptures, scenes from the quotidian life and culture in the northeast Brazil. These miniatures were such a success that they started to be copied by other artisans from his native town and later from all over Brazilian northeast, to be sold as “souvenirs” to tourists. Vitalino created a large number of scenes, and other artisans not only copied them, but copied his style and created other scenes as well, updating them to depict scenes from the present day. Nevertheless, the piece “The Migrants” can be considered a classical one, which is always present in any collection of northeastern clay miniatures. The author has many of these pieces in her Sandplay collection of miniatures, because they depict themes of the Brazilian culture with intense emotional color. These miniatures are frequently used, many times by clients who are not aware of its historical or cultural meaning, but often have a family history of migration. “The Migrants” depicts a reality that was common in the Brazilian northeast in the last century: a family who is leaving their land, having lost everything due to the draught. They are hungry, and carry with them everything they have. They are searching for a better land, a more promising future elsewhere. The history of migration due to the draught is amplified in this paper by cultural productions as in literature and music, which reverberates the strong emotions that arise in this situation. The theme of migration is also studied in the larger context of Brazilian society, which is formed largely by migration movements. From an archetypal point of view, the migration is considered together with the theme of exodus and the search for lost paradise or the Promised Land. It is also viewed as the necessary initial movement of the hero’s journey. From the subjective point of view, the migrants are considered as symbols of the movements of the psychic energy, when it is necessary to abandon old positions and search and create new ones. They often point and create new pathways. Lastly it is discussed a Sandplay picture in which the client used many of these miniatures, in a specific context of the Brazilian culture.

MIRROR

Author: Márcia Rodrigues Zapata. Ibsandplay

Keywords: mirror, reflection, image, mirroring.

Abstract

With the hope of encouraging other therapists to “reflect” on the use of mirrors and their potential meanings in Sandplay scenes, this article covers their symbolism over the course of different time periods and cultures, in mythology and in the religions of certain peoples, in different psychological approaches, in the literature of Sandplay, and ultimately in my own scenes. Mirrors engender a context of ambiguity, their reflected images appear to be identical to what we are capable of seeing (albeit inverted) and simultaneously illusory, as we must go beyond the surface of the image in a concerted effort to see beyond “appearances”. Thus, mirrors hold opposite meanings: they can represent “truth” (transcendent from the ego) and appearance (the veil of illusions that complexes may cause). The constituents of this ambiguity became clear in this study. We drew parallels between that which can be seen and that which hides behind mirrors for the purpose of providing Sandplay practitioners with a spectrum of “views” concerning these dual meanings inherent to mirrors, as listed below: 1) Mirrors as a path to inner development or inner imprisonment; 2) Mirrors as betrayers of one’s narcissistic shadow or as reflections of the need for positive mirroring; 3) Mirrors as that which masks oneself or that which recognises oneself; 4) Mirrors as reality (essence) or illusion (appearance); 5) Mirrors as instruments of vanity or of self-esteem/modesty; 6) Mirrors as that which is contemplated by the ego or that which contemplates the Self; 7) Mirrors as denial of the shadow or an idealised persona; 8) Mirrors as an inner projection or withdrawal; 9) Mirrors as a portal to access consciousness or as blindness and obscurity; 10) Mirrors as a protective defender of consciousness or resistant to transformation; 11) Mirrors as the desire for “soul through body” or “body through soul”; 12) Mirrors as a “good mother” who reflects love or as a “bad mother” who envies others; 13) Mirrors as an individual shadow or a collective persona 14) Mirrors as a narcissistic self-centring forming part of healthy development or as a neurotic compulsion towards perfectionistic monitoring.

A VIEW IN THE LOOKING GLASS: THE SYMBOLISM OF **MIRRORS**

Author: Nancy Burnett, PhD, CST-T

Keywords: mirror, physical proprieties

Abstract

The author explores the physical properties of mirrors in relation to the experience of mirroring. She describes a personal experience with a mirror that reveals her passion for this study as well as artistic explorations. Uses of mirrors in sand scenes are presented, as are ancient and cultural meanings of mirrors. Also explored is the psychological significance of mirrors from symbolic interaction, psychoanalytical, and Jungian viewpoints. Conclusions show that mirrors and mirroring have powerful wounding and healing properties. Note: This study was later published in *the Journal of Sandplay Therapy* as *A View in the Looking Glass*, 2001, Vol. X, No. 2, pp. 111-122.

OUR LADY OF FÁTIMA

Author: Maria Irene Crespo Gonçalves. IbtSandplay.

Keywords: Our lady, Fatima, Portugal, divine mother, Great Mother Archetype.

Abstract:

This article aims to explore the symbolism of images of Our Lady of Fatima and how this image appears over the course of the therapeutic process, in which patients reconstruct this image in their Sandplay scenes.

The phenomenon of the apparitions of Our Lady of Fatima occurred in Portugal in 1917, during the 1st World War. Portugal was experiencing a serious crisis both politically, socially and economically. It is in this context that the apparitions of the Blessed Mother Mary occurred, reported by three children in the town of Fatima, and which brought a message of peace, hope and love to all mankind. The symbol of Our Lady of Fatima, as an aspect of Mary the “divine mother”, is associated with the archetype of the Great Mother in her manifestation of the positive upper pole, symbolizing protection, guidance and spiritual rebirth. When this archetype is activated by the psyche, it allows the ego to strengthen itself in order to cope with the more unilateral aspects of development. These may either be caused by a lack of affect or by residues from trauma, linked mainly to negative experiences with maternal aspects. When this symbol is made manifest it enhances the potential needed for the ego to be restructured, but the ego itself must perform the necessary assimilations for new conceptions and orientations to be formed, allowing unilateral cognition to be rebalanced in the search for healthy psychic development. Sandplay therapy enables patients to connect their own hands with the earth, the deepest roots of one’s psyche, and the sky, the sacred and spiritual aspects of the psyche. When a patient employs an image of Our Lady of Fatima in a Sandplay scene it allows the sacred to become manifest, enabling the patient to connect with a “divine source”, with a primordial force that gives succour to the soul and that assists the ego in dealing with life’s adversities. As Kalff (1980) says, Sandplay activates the curing power of the Self. The apparitions of Our Lady of Fatima brought a message of warning and penance for the good of mankind, but above all a message of Love and Peace. When this symbol is used in conjunction with Sandplay therapy, I think it can also be understood as a warning and as a need for penance; a need for the ego to be restructured, to expand its level of consciousness and to seek to confront its wounds, so as to liberate the psyche, to grow again. Therefore, it is a sign that there is potential for transformation which nevertheless requires effort on the part of the ego. In other words, work must be done internally, just as Our Lady of Fatima asked mankind to recite the rosary to gain His “divine grace”.

PEACOCK: A SYMBOL OF VANITY OR NOBILITY?

Author: Adelina Wei Kwan Wong. Society: Hong Kong Sandplay Therapy Association

Keywords: peacock, goddess, royalty, authority, pride, vanity.

Abstract: The author explores the usage of the symbol of peacock in different ancient civilizations such as Greek, China, India and Islam. Through their usage, the symbol seems to have close association to the Goddess and Royalty, the respectful authority. The clients who suffered from abuse and shame would use this symbol in sandplay process to express their deep longing for personal esteem. Thus, the usage of this symbol suggests a positive prognosis for the healing process. The author also explores the meaning of this symbol used in different religious traditions such as Christianity, Buddhism, and the Sufi tradition of Islam. The beautiful plumage of the peacock is usually interpreted as worldly goodness on earth that one can achieve happily. This worldly goodness may be seen as harmful to induce pride and vanity, and yet is paradoxically necessary for one to deal with the shadow. Should one uses this symbol, it would demonstrate how one encounters inner shadow to attain psychological wholeness.

POPCORN

Author: Mariana Taliba Chalfon. Ibsandplay

Keywords: popcorn, symbol, sandplay, inside-out, complex.

Abstract

With the objective to understand the popcorn as a symbol, this study compiled numerous sources of information. The *zea maiz inverta* cultivation and the popcorn contemporary usage on nutrition and environmental sciences were also described. To identify popcorn on the collective imaginary, mythical narratives were studied on *Iroquais* and *Ioruba* ancient populations. Fire's symbolic aspect was also regarded, as it is a fundamental element for the corn grain to become popcorn. Also, intrinsic aspects of popcorn as the "pop", the "inside out" and the conversion "from the hard grain to a soft mass" were analyzed by a symbolic view and were related to the psychological concepts of complex, shadow and the alchemical operation of calcination – *calcination*. Through two clinical cases, where popcorn was used as miniature in sandplay therapy scenes, it was possible to infer that popcorn could symbolize the setup of an internal disposition that leads to face the "inside-out". As a consequence, this confrontation tends to favor the dissolution of psychological complexes.

LITTLE RED RIDING HOOD

Author: Nancy Burnett, PhD, CST-T

Keywords: red hood, image, literature.

Abstract

The author summarizes pilot research investigating *Little Red Riding Hood* as imaged and interpreted by sandplay therapists and adults in unrelated occupations. A focused review of literature by folklorists and Jungian authors demonstrates historical and contemporary socio-political impacts on and by the folktale as well as psycho-emotional interpretations of its story elements and images. A discussion follows about applications and interpretations useful to sandplay therapists in appreciating story related imagery sometimes included in clients' sand scenes. A range of possibilities applicable to differing ages, life stages and presenting situations is revealed. Comments highlight the impact of therapists' experiences of what they are viewing and hearing as well as storytellers' and sand players' experiences of what they are expressing. Published in the *Journal of Sandplay Therapy*, 2005, Vol. XIV, No. 1.

ROCKET/SPACECRAFT

Author: Jussara Maria Weigert Janowski. Ibsandplay

Keywords: freedom, speed, crossing, transcendence, Self.

Abstract:

The symbolic study of the rocket/spacecraft refers to man's interest and conquest of the air, present since the archaic man who contemplated the sky, the flight of birds and nurtured the dream of flying. We can say that this archetype of movement and search for the new brought to the human history both positive and disastrous aspects. Man begins to experience the transpersonal outside himself, i.e., projected upon the heavens or the world of gods, and ends by introjecting it and making it a personal psychic content. In the projective fantasy of the rocket, its outreach is expanded beyond the terrestrial scope, i.e.,

into cosmic space where the lords of destiny once were gods and lived on the planets. The call for help aims at the sky, the struggle leads to fear, which aims at the sky for help as it cannot be found on earth. The rocket is therefore connected to the air, to elevation, to the freedom of movements and transcendence. To alchemy, birds are active forces that rise to the sky, expressing volatilization and sublimation. As much as content from remote earthly locations has deep and distant psychic content, galactic figures and those that represent space travel indicate connections to the deepest regions of the psyche. In the sandplay scenario, the rocket/spacecraft may reveal that something very distant in the client's inner world is trying to surface as the rising of a new psychic content. We can conclude that the symbol of the rocket refers to a movement of psychic energy expressed in the image, due to the speed and strength required to perform the symbolic trajectory in search of something higher, in search of the connection with gods. The rocket may also be the symbol of the Self as it brings in itself both the phallic aspect in shape and constitutes a spacecraft that carries a crew, thus embodying the feminine and representing the union of opposites. The analogy of the bird in flight makes us think of freedom and the creative forces at work that indicate that the energy systems are no longer blocked, thus enabling growth and healing. When the rocket crosses other places, it appears positively active and indicates a movement in search of transformation.

SAUDADE (Mourning)

Author: M\aria Zilda Machado. Ibsandplay

Keywords: mourning, death, pain, alchemy.

Abstract:

It is the aim of this paper to understand the importance of *Saudade** in the mourning process since the confrontation with death is inherent in the individuation and is present in any analytic setting. It has become clear through observation that there are two types of *saudade*: external, concrete *saudade* directed to the cause of the pain and internal, symbolic *saudade* directed at internalizing this cause. The link between these two types of *saudade* is studied through the following alchemical operations: *mortificatio*, *calcinatio*, *olutio*, *coagulatio*, *separatio*, *sublimatio* and *coniunctio*. During the elaboration of the loss two forces oppose one another. On one hand the unconscious sees death as a natural stage in life; on the other hand the conscious, at least in Western culture, sees death as an interruption of life. It is *saudade* that will help the approximation of these opposites by bringing into play the transcending function whose objective it is to restore equilibrium at the psyche/ energetic level.*N.T. *Saudade*, a word unique to Portuguese. It means sorrow, grief, lamentation cause by absence of the desired one. It can be roughly translated in English as "To miss".

THE ELUSIVE SERPENT

Author: Maarit Rivers

Abstract

Keywords: serpent, guide, defense, worship, transformation.

In this paper, I discuss how serpents have been revered, worshipped and feared by humans throughout the ages. Serpents also have led me to a deeper understanding of myself. They have guided me both on my inwards journey and on my journey in this world and its surrounds. The serpent appears frequently in a sandplay. Its meaning can only be recognised from the effects it produces. The serpent evolved about 165 million years ago.

Modern serpents have adapted to their surroundings perfectly. They can be found in most countries. Physically serpents vary widely by their size, habitat, speed and way they move, how quickly they digest their food, and how they protect themselves from predators. They have an acute sense of smell and hearing. They have adapted to different ways of seeing. Their bodies have a large number of tactile receptors. Serpents have many predators. They use colouring as their primary protection. They bite only at last resort to protect themselves. The serpent is one of the oldest and most versatile mythological symbols that have been found. The serpent has been and is worshipped in Europe, Africa, North and South America, Asia and Australia. The worship of serpents occurred as early as 70,000 BC. Similar occurring themes of serpents appear around the world. Many of the world's creation stories include the serpent as part of creation and as being one of the primal forces. Ouroboros, Nagas, the tree of life and the serpent coiled around the wand is also a common theme in many cultures. The richness of serpent fairy tales around the world also indicates the importance of this symbol. Serpents demonstrate transformation, manifestation of self and spiritual awakening by introducing supernatural powers in these fairy tales. Freud, Jung, and Kalff acknowledged the importance of serpent symbolism. For Freud, the serpent symbolised fantasies of sexuality. For Jung, the serpent is one of the archetypes. He associated it with connection between with heaven and earth. The Jungian serpent was also a libido and whole process of psychic power. Dora Kalff saw the serpent as an indicator of transformation and protection, but sometimes representing negative energy. The serpent is associated with myriad meanings. They can represent the union of opposites. They can offer a means of communicating with the divine. They represent healing, wisdom, immortality, rejuvenation, love, sensuality, sin and death. They can be demons of earth, darkness and evil. Serpents can be symbols of transformation and renewal, or gods and goddess.

THE DANCING SNAKE GODDESS

Author: Ellen Searle LeBel, Arcata, California. STA.

Keywords: snake goddess, Minoan, labyrinth, dance, spiral.

Abstract

The ancient figure of the snake goddess is a compelling symbol of transformation in the Feminine. This paper presents evidence from art and dance history supporting the connection between this figure and ritual dance in ancient Crete. It describes the symbolic aspects of snakes and relates them to the snake goddess and spiral dances of worship and healing. The legend of Theseus' encounter with the Minotaur associates the snake goddess with Ariadne, whose ball of thread led the hero back from the dark labyrinth. Two different therapeutic experiences of the snake goddess in sandplay therapy are illustrated in the sand pictures of both a man and a woman. Published in *Journal of Sandplay Therapy* Vol.13, Number 2, 2004

WEAVING/REWEAVING: CLOSING ADDRESS

Author: Dyane N. Sherwood. Oberlin, Ohio, USA

Keywords: Proceeding, weaving, reweaving, symbol, meta-phor, Arachne, Athena, Assembly, spider, opposites, Kay Bradway, Cybele, father's daughter, Dora Kalff, Kokyamana, Kokyanwuhti, Margaret Lowenfeld, Olympian gods, Ovid's *Metamorphoses*, sandplay, spider, Spider Grandmother.

Abstract: A brief introduction to the nature of weaving, its metaphors and symbols, is offered. The famous weaving contest between the Greek goddess Athena and the mortal Arachne, as told in Ovid's *Metamorphoses*, is re-imagined from the point of view of Arachne, who was turned into a spider by the enraged and envious Athena. Athena and Arachne form a pair of opposites. Athena is a well-armored father's daughter who loves order and a life of the mind. On the other hand, Arachne has learned from the observation of the natural world and from working with her mother and grandmother, contained in a world of the goddess. STA ASSEMBLY 2015. Published by Sherwood, D.N. (2015) Weaving/Reweaving, *Journal of Sandplay Therapy* 24:2, 21-43.

CATERINA AND THE HOWLING WOLF THE CALL FOR CONNECTION

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Keywords: howling wolf as a symbol, child sandplay therapy process, adoption, fetal alcohol effects, Ukraine, attachment, attunement, singing in therapy, voice in therapy, co-transference, art, Sandplay therapy, Ukraine, symbol, animal, poverty, orphanage, resilience.

Abstract: The author discusses the sandplay therapy process of an eleven-year-old girl adopted internationally from the Ukraine, focusing on her use of the symbol of the howling wolf as a thread throughout. Information about the howling wolf in the natural world is presented as a prelude to highlighting the child's clinical work, which included sandplay, art, play, and singing, to provide mirroring, twinship, and connection. The client, raised in poverty and sent to an orphanage at a young age showed signs of fetal alcohol effects. She demonstrated creativity and resilience, as she used the therapy and the co-transference to create a coherent narrative of her past life in the Ukraine, and her current life in the United States. *Journal of Sandplay Therapy*, Volume 20 Number 1, 2011