SYNCHRONICITY: SANDPLAY AND THE TRANSFORMATIVE PROCESS

by

RONDALYN SCHORER WRIGHT

A dissertation
submitted in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

IN

PSYCHOLOGY

MERIDIAN UNIVERSITY

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For Jonathan Wayne Wright—a man of strength, courage, perseverance, and generosity
Often the hands know how to solve a riddle with which the intellect has wrestled in vain.

—Carl Gustav Jung, *The Structure and Dynamics of the Psyche*

Thinking in images creates fire in the mind, visions in the soul, and energy in the body... Imagery, then, provides an environment as real and as influential as the tangible environment of our outward life.

—Jean Houston, *A Passion for the Possible: A Guide To Realizing Your True Potential*
ABSTRACT

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by

Rondalyn Schorer Wright

The Research Problem for the study of synchronicity and sandplay was: In what ways might the creative process of sandplay facilitate an engagement with synchronicity? The Research Hypotheses stated: Exploration of sustained practices of engagement with the imagination reveals a willingness to attend to and be guided by synchronicity.

In addition to Jung’s writings, currently there are numerous on-line sites that may be found for a correlation between synchronicity and imagination; for me this interconnection was arrived at over years of witnessed observation and experimentation.

Imaginal Inquiry was utilized to create the four phases of research design. For Evoking Experience, a story of a memorable, previously encountered, synchronous occurrence was evoked. For Expressing Experience, participants created a sandtray with small images; then they dialogued, wrote and moved in relationship to their sandtrays. For Interpreting Experience, the Intuitive Approach, Narrative Approach, and the Condensation Approach for making meaning of the data collected were each utilized. For Integrating Experience a follow-up email provided additional data for participant’s everyday experiences that correlated with their sandtray exploration.

The Cumulative Learning for the study states that creating with sandplay can engender a strong connection between the phenomenon of synchronicities and archetypal life. Four Learnings arose from the study. The first Learning posits that trusting one’s personal imagination, inner direction, and guidance is essential for an effective engagement with synchronicity. The second Learning states that the interaction of bodily awareness and focused
mindfulness while engaging with sandplay can be helpful in creating a type of receptivity for receiving the unknown. The third Learning posits that the capacity to play can potentially be seen as foundational in engaging with sandplay and synchronicity. The fourth Learning discusses the notion that the process of engaging with sandplay as an inquiry into synchronicity can lead to experiences of emergence, rebirth, new opportunities, and healing.

The research demonstrated how the use of imagination, coupled with willingness, created a certain capacity of interest and surrender for engaging with experiences of synchronicity for the people involved. Myth and sacred multi-cultural texts were employed to cast further meaning in the interpretation of the data.
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**CONTENTS**

ABSTRACT .................................................................................................................................vi

ACKNOWLEDGEMENTS ........................................................................................................viii

Chapter

1. INTRODUCTION ................................................................................................................1
Research Topic
Relationship to the Topic
Theory-In-Practice
Research Problem and Hypothesis
Methodology and Research Design
Learnings
Significance and Implications of the Study

2. LITERATURE REVIEW .................................................................18
   Introduction and Overview
   Distinctive, Unique, Varying Theories of Synchronicity
   Seeking the Self
   Agents for Inner Work
   Conclusion

3. METHODOLOGY .................................................................98
   Introduction and Overview
   Participants
   Four Phases of Imaginal Inquiry

4. LEARNINGS .................................................................124
   Introduction and Overview
   Learning One: Creating an Imaginal Life
   Learning Two: Creating Out of Unknown Emptiness
   Learning Three: The Power of Play
   Learning Four: Flowing with Graceful Emergence
   Conclusion

5. REFLECTIONS .................................................................174
   Introduction
Significance of the Learnings

Mythic and Archetypal Reflections

Implications of the Study

Conclusion

Appendix

1. ETHICS APPLICATION ..............................................................205
2. CONCEPTUAL OUTLINE ..........................................................212
3. CHRONOLOGICAL OUTLINE ....................................................214
4. INFORMED CONSENT ...............................................................216
5. TELEPHONE SCREENING QUESTIONNAIRE SCRIPT ..................217
6. TELEPHONE AFFIRMATIVE PARTICIPATION SCRIPT ..................219
7. TELEPHONE DECLINING PARTICIPATION SCRIPT ......................221
8. OPENING MEETING SCRIPT .....................................................222
9. OPENING STATEMENT AND INTRODUCING THE STUDY SCRIPT ..................................................223
10. REVIEW OF PREVIOUS SYNCHRONOUS OCCURRENCES SCRIPT ......................................................224
11. CREATION OF SAND TRAY WITH SYNCHRONOUS OCCURRENCE SCRIPT ......................................................226
12. ORAL DIALOGUE WITH SANDPLAY TRAY SCRIPT ....................228
13. JOURNALING EXPERIENCES WITH ACTIVE IMAGINATION SCRIPT ......................................................230
14. EMBODYING A PHYSICAL EXPRESSION OF SENSATIONS ABOUT SYCHRONICITY SCRIPT ......................................................232
15. OPEN SHARING OF YOUR EXPERIENCES WITH SYCHRONICITY SCRIPT ......................................................233
16. EMAIL INVITATION SCRIPT ......................................................235
17. THANK YOU LETTER SCRIPT ......................................................236
18. SUMMARY OF DATA ..........................................................................................237
19. SUMMARY OF LEARNINGS ............................................................................257
NOTES .......................................................................................................................260
REFERENCES .........................................................................................................335
CHAPTER 1
INTRODUCTION

Research Topic

Synchronicity and synchronous occurrences are the focus of this dissertation. David Richo writes, “Synchronicity is the phenomenon of meaningful coincidence. It is a resemblance, concurrence, correspondence, or connection between something going on outside us and something happening inside us.”¹ Many theorists in the field posit that what appear to be coincidences are actually connected by meaning, and synchronicity happens “when the meaningfulness is relevant to our personal evolution,” Richo emphasizes.² Elaborating on meaning Jackie Black documents:

von Franz writes, in C. G. Jung: His Myth in Our Time, “From 1929 on Jung observed a class of events that appear to point to a direct relationship between psyche and matter.”³ To von Franz and others there is a connection between an inner and an outer event which appears meaningful. For a Jungian this might entail a series of dreams after which an event involving the dream motif appears in the material environment.

Thomas Moore writes, “By definition, the soul is attached to life in all its particulars. It prefers relatedness to distancing. From the point of view of the soul, meaningfulness and value rise directly out of experience, or from the images and memories that issue modestly and immediately out of ordinary life.”⁴

Synchronicity was defined by Carl Gustav Jung as the advent of an archetypal or primordial image into the present moment.⁵ Jung wrote that “synchronicity seems to be bound up with the archetypes.”⁶ Archetypes are "formal factors responsible for the organization of unconscious psychic processes: they are ‘patterns of behavior’," Jung explains.⁷ These basic primordial patterns of behavior of archetypes are thought to be pre-generative, that is, they are theorized as being prior to thoughts, ideas, and actions and often make themselves known in the form of an image or images Luis Alvarado, among others, notes.⁸
Some theorists, including Jung, Jean Shinoda Bolen, and Richard and Iona Miller see the basis of synchronicity as being our conscious capacity to employ an attitude of equality between the unconscious and conscious. The transcentent function is the psychological term Jung gave to the process that “arises from the union of conscious and unconscious contents.” Jung elucidates further, writing, “It is called ‘transcendent’ because it makes the transition from one attitude to another organically possible, without loss of the unconscious.” Margaret Eileen Meredith explains this hard to grasp phenomena of the transcendent function, writing:

The transcendent function is a mysterious, even magical, psychic faculty activated, at least in part, by the tension which arises between consciousness and the unconscious. It is facilitated by an ego which can maintain its standpoint while becoming aware of the unconscious through material offered in dreams, fantasies and active imagination. This could be compared to the process of gardening: tilling the ground, planting the seeds, watering the new shoots, and then letting nature take its course.

Synchronous occurrences are transformative and that is what this study focused on: stories of individuals who, in their own words, experienced synchronous events and delved into them by creating sandtrays about these episodes. Individuals involved in the research openly dialogued with, and about, their immediate resulting experiences from creating with sandplay. Research participants revealed that they learned significant new insights while making and moving physically, emotionally, psychologically, and imaginally with their sandtray creations. In addition, all who participated reported significant transformations and profound inner revelations that resulted in further synchronicities in their lived lives.

The process of transformation is elaborated on by the Millers, who write that “All the symbols and archetypal figures in which the transformative process is embodied are vehicles of the transcendent function. It is the union of different pairs of psychological opposites (like male/female, good/evil, Sol/Luna) in a synthesis that transcends them both.” The transcendent function may also be referred to as “one’s Inner Guide, Angel, or Guru” which “embodies the transmuting power of the symbol,” the Millers explain. Polly Young-Eisendrath writes that “The fluidity of perspective (different worlds) that [Arnold] Modell advocates is consonant with Jung’s transcendent function—the dialectic of opposites—and with D.W. Winnicott’s play space.
or potential space, and with Tom Ogden’s dialectical space. All of these point to a particular kind of uncertainty. It seems to be an ability to hold multiple meanings in mind without foreclosure.” Discussing the transcendent function, paradox—or uncertainty—and synchronicity Richo writes, “Our psyche is driven by a spontaneous urge toward wholeness and strives to harmonize polarities: conscious and unconscious, ego and Self. It is up to us to animate this process with tangible actions or to let it slumber.”

Utilizing the modality of sandplay, the experience of synchronicity was explored with 10 participants. Their words, insights, and felt sensations and revelations were recorded to elaborate on, and add to, the written foundation of information surrounding synchronous occurrences. What all participants spoke of was their increased awareness surrounding synchronous incidents. In their own way, each individual recorded their experiences of interacting with a new or different level of consciousness in their own world as a result of working in a sandtray.

The use of the modality of sandplay was crucial for this work about synchronicity. Ruth Amman likens sandplay with the imagination and “a kind of subtle body between mind and matter.” Amman defines the observable process of sandplay thus:

> Out of the essence of the analysand and the essence of the sand and the figures there arises a new third. In this process the conscious as well as unconscious parts combine. A holistic fusion of the psyche and matter is experienced through the human body. For the process in whom this fusion occurs there results an experience which is indeed a union of what is conscious and unconscious, of body, soul and spirit and external matter. It is an experience which is connected to deep emotions and feelings. This experience touches the whole person and brings about a transformation or a maturation which does not have words and indeed, does not need words at that moment.

Writing about Jung and his discussion of consciousness in the unconscious Edward Edinger recorded “he points out that the consciousness in the unconscious is diffuse and partial. It does not have the focused clarity that ego consciousness has; it is of a different nature, probably best described as latent consciousness.” To make the subtle phenomenon of working and interacting with the unconscious and synchronous events more apparently clear, the modality of sandplay was employed to investigate and document this usually more invisible “latent consciousness.”
Two seemingly disparate psychological aspects have been noted and recorded by Dora Kalff, Kay Bradway, and Barbara McCoard who write that the “coming together of mind and heart is an essential feature of the synchronistic moment in sandplay therapy.” Per von Franz synchronous occurrences are complementary, which in psychology refers to the juxtaposition “between conscious and unconscious contents.” For this reason the use of sandplay’s inherent capacity to provide a materially solid, visual observation of the psyche, with the phenomena of synchronicity’s complementary nature, was employed in the research with participants.

Bradway and McCoard note that “Sandplay is a form of active imagination, but the images used in sandplay are concrete and tangible rather than invisible and intangible.”

The backbone of this dissertation on synchronicity is constructed of key concepts and principles that are derived from Jungian Synchronicity Theory. In order to imagine into the creation of an academic treatise, and build an approvable framework, it was necessary to have a foundation upon which to work from. Delving into an in-depth study for a dissertation into a difficult to glean phenomenon—synchronicity—an outline, or map, was derived from which to investigate and cull sightings and experiences of synchronous occurrences. In addition to synchronicity, archetypes, and the transcendent function; creative imagination, and will are key concepts that were foundational for creating a body of work into an amorphous, challenging to grasp subject.

Creative imagination is the psyche at play. Jung writes, “The creation of something new is not accomplished by the intellect, but by the play instinct acting from inner necessity.” Jung specifies that “acts of creation” are a primary source through which individuals might come into realization of the original patterns of generation that are, and have been, operating throughout eternity, known in Jungian terms as the archetypes. Synchronicity is a process of creation, Jung wrote. The essence of life, “the inner necessity,” is potentially to have creative working and playing relationships that feed our souls, Jung informed. Playfully working and moving with the archetypes and creative imagination might have the capability to lead us to
transformative, and possibly synchronous occurrences, as Jung, Richo, Meredith, Woodman, Amman, von Franz, and Johnson, among others, have documented. \(^{31}\)

**Relationship to the Topic**

Jung, Bolen, and Meredith discuss that synchronous occurrences are an archetypal experience full of wonder, awe, and change. \(^{32}\) As Jung, Edinger, Estelle Weinrib, Bradway and McCoard, Allan Combs, Mark Holland, Robert Bly, and Victor Mansfield have expressed I, too, find that synchronicity might be a vertical, and numinous, experience. \(^{33}\) Andrew Cohen writes that “When we’re talking about verticality, it has to mean that the whole self is going through a process that is going to result in the emergence of capacities and ways of thinking that are genuinely, authentically new and that weren’t there before.” \(^{34}\) Engaging with the topic of synchronicity for some time I have experienced the unfolding of Cohen’s words in my life.

Raised in an American military family that traveled around the world, I grew up in a global community. Therein I experienced that many people had what are delineated as, in the western mind and literature, vertical experiences as a matter of course. For these others I encountered throughout the world, separating and categorizing experiences into dualistic nomenclature was not done. They lived, worked, and played with acceptance, gratitude, and reverence for the lives they were given. I observed that synchronous occurrences were among life’s encounters and were not only normal, they were expected, and welcomed. Recalling this witnessed practice did not fully merit appreciation until I began researching, observing, and participating with synchronous occurrences as an important aspect of my own life with the research of the dissertation.

A simple example might be as follows: One evening recently I took out the vegetable compost and recyclables to the area provided for these maintenance needs near the street where we live. Having gone there, I found that one of my neighbors had left two little-used bed pillows in an area that has, over time, become earmarked for recycling items that might be reused by others (instead of throwing them in the garbage). The previous night Jonathan, my partner, had
casually remarked that he was wondering where to get some bed pillows for his mother. Seeing the pillows I recalled the previous evenings’ conversation, and I picked them up immediately and took them home to inquire if he still needed them. He did.

This example might demonstrate how I listened to my husband with intent, and then reacted by picking up the pillows when I encountered them. I find that activities of this nature occur all of the time, likely as a result of being open to them from having been immersed in the study of synchronicity for a number of years. As “I” did not cause them to happen, I feel and consider such occurrences to be synchronistic. I have found that my capacity to be in the right place at the right time in which to notice and act with synchronous occurrences has become more amplified over the years of actively performing spiritual practices. These spiritual practices might include prayer, chanting or singing, and rituals that are acted upon toward a relationship with the inner, invisible, Self. As a result, I have found that a whole new way of moving and being in the world has arisen naturally. Noticing and following synchronous occurrences is at the foundation of this new way of participating with the world for me.

In my experience “I,” in a willful, egoic sense, did not select synchronicity as my dissertation topic. As I remember into the experience of coming to the topic of this work, my experience is: that synchronicity and the Self selected me to report on this phenomenon. This was not necessarily a creative process per se; I associate it more with the pain of the lack of creativity, and deep confusion. I had been actively working on the topic of couples and creating a work around that information since the inception of graduate school, but over some time I found that this work did not seem to be leading anywhere toward a researchable dissertation about couples. I was at a loss. I had a decade of research on couples, but nothing was fitting together.

One day I sat down to contemplate what was not happening. I asked myself, “why is my research on couples not coming together?” An internal answer came immediately. Inside myself I heard that, “couples are not what you are to report on.” I was dumbstruck. All my focused attention had gone into work pointing toward this end for many years. Up until that point it had
never occurred to me to do anything else besides a study on couples. Sitting on the floor in a room full of books I hesitantly thought, “what could I research and report on then?” I had no clue. I started looking through some books, and at the titles listed in the front of these books of other volumes these researched author’s had written. I realized that the word love appeared to be coming up a lot in these titles. I had been researching couples and loving, so the use of the word love was obvious in this context to me.

Sitting on the floor I looked up at a picture of the Dalia Lama. I could not understand what was trying to happen. I looked at a picture of an important teacher of mine, Parmahansa Yogananda, wishing he would speak to me from that two-dimensional photograph. Then I looked at another photograph of a spiritual teacher, Gurumayi Chidvilasananda. I looked at her smiling at me. I looked from Gurumayi to Yogananda to the Dalai Lama—all smiling at me—and I mused on the question of what would they want me to research and document. What could happen if the dissertation was not to be about couples—I wondered.

I’m not sure how long I sat there on the floor looking at the photographs of individuals I consider teachers in clock time. It could have been relatively spontaneous actually, I do not really recall. What I do remember is that suddenly, for no apparent reason, my body started moving with laughter. I was laughing, and I didn’t have a clue why. My mind didn’t know what was going on in my body. Slowly, looking at these outer pictures of teachers, I felt a great sense of love wash over me. Then my mind understood. I was to report on inner love, in Jungian terms, the inner love of the Self. After ten years of researching what “I” thought “I” was being directed to do, I realized I was supposed to discuss a deeper love. To say this was a revelation would be an understatement. Initially, I had no clue how I might go about researching inner love in an academic manner for a dissertation.

Then I prayed fervently to Jung. Help me! There were no words forthcoming, I am sad to write. However, the fact that my mind had thought of Jung, and his works on the Self, helped me. I thought of my experiences of how deeper inner love manifested for me personally, and how I knew concretely that this inner love existed. Looking through a number of Jung’s books
that I had read for a dissertation on couples, I re-focused my research in that moment on Jung’s writings on the Self. As I read, I noticed the concept of individuation came up a lot. After some more time I noticed the word *synchronicity* was in the indices of books near the page references for the word *Self*. It was then that I began researching synchronicity itself in earnest. Later that same day, I noticed that I was deeply immersed in understanding the Self, and how and where Jung might have referenced the two concepts together. It was then that I knew *this topic*—synchronicity and the Self—was what I needed to research and write about.

I can’t write that I was happy *per se*, only that I was sure I had entered into a totally unknown territory in which I had no idea how I was going to create a dissertation on this subject. Only when I surrendered any personal, pre-conceived ideas about the dissertation project, however, and turned to the idea of exploration of synchronicity and embraced it, did the many years of active research recombine and formulate a researchable question. Synchronicity has thus become a koan for me. It has been my experience that focusing on synchronicity has provided me with the impetus, inspiration, and continued commitment to pursue a dissertation on Jung and others pioneers foundational work of synchronicity.

**Theory-In-Practice**

The Theory in Practice for this paper is theory, from Jungian thought, on *Synchronicity.* In his memorium for Richard Wilhelm in 1930 Jung discussed synchronicity for the first time:

The science of the *I Ching*, indeed, is not based on the causality principle, but on a principle (hitherto unnamed because not met with among us) which I have tentatively called the synchronistic principle. My occupation with the psychology of unconscious processes long ago necessitated my casting around for another explanatory principle, because the causality principle seemed to be inadequate for the explanation of certain remarkable phenomena of the unconscious. Thus I found that there are psychic parallelisms which cannot be related to each other causally, but which must stand in another sort of connectedness. This connection seemed to me to lay mainly in the relative simultaneity of the events, therefore the expression ‘synchronistic’.

With these words Jung provides us with an entrée to his work on synchronicity. Here Jung is expressing another understanding for how the world might operate, not only in a causal manner,
but also in an acausal way that he has termed the *synchronistic principle*. Referring to Jung’s work on synchronicity Bolen writes, “this was Jung’s definitive statement about synchronicity, in which he postulated that synchronicity was a principle as important as causality and in which he brought the concept into psychology.”

Mansfield explains that “For Jung, synchronicity implies that something distinct from linear causal explanations must be invoked as an explanation.” Mansfield elucidates:

Jung stressed that neither the individual’s unconscious nor the archetypes cause synchronistic experiences. He was not interested in replacing material causality by some new form of psychological causality. Instead, Jung understood acausal connection through meaning, or synchronicity, as complementary to causal explanations, as offering a new explanatory principle for events. Synchronicity does not replace or contradict causality but supplements it to provide a more encompassing view of experience.

Researching and delving into synchronous occurrences was the focus of this dissertation in order, to perhaps, enlarge the understanding of synchronicity through personal, experiential accounts, utilizing sandplay as the research instrument.

**Research Problem and Hypothesis**

The Research Problem for this study was: In what ways might the creative process of sandplay facilitate an engagement with synchronicity? The study’s Research Hypothesis was: Exploration of sustained practices of engagement with the imagination reveals a willingness to attend to and be guided by synchronicity. Synchronicity is a spontaneous expression, and this study endeavored to show some ways that the phenomenon showed itself.

Charlene Belitz and Meg Lundstrom explain that

Synchronicity is not a word we have grown up with. The concept may not be firmly in our minds, and because we don’t have a label or mental framework for it, we may not notice it. Researchers in communication have found that when we lack a word for an object or a concept, we can’t identify it—and this can happen in the most literal of ways. For instance, in China, there is only one word for red—and people literally do not distinguish between rose, crimson, pink, and scarlet. They lack the vocabulary and therefore the perception that red comes in more than one shade.
Berlitz and Lundstrom articulate our cultural concepts and introduced a new understanding of perhaps why some people might notice, or not observe, and interact with synchronous occurrences.

About concepts Jung writes

This is where those perilous aberrations begin, the first of which is the attempt to dominate everything by the intellect. This serves the secret purpose of placing both doctor and patient at a safe distance from the archetypal effect and thus from real experience, and of substituting for psychic reality an apparently secure, artificial, but merely two-dimensional conceptual world in which the reality of life is well covered up by so-called clear concepts. Experience is stripped of its substance, and instead mere names are substituted, which are henceforth put in the place of reality.43

Thus, concepts can hold us away from that which we are trying to understand and potentially experience, as Jung states.44 In my occurrences with synchronicity, I have come to the experiential awareness that trying to conceptualize, or box, or limit, the way in which we think of, relate to, or imagine what might occur with the phenomenon, is not respecting synchronicity for what it might be or how it might work in our lives. In a place of trying to pre-guess or presuppose and relate only to a heady concept, or a possible “perilous aberration” to the living entity that synchronicity exhibits, we might “distance [ourselves] from the archetypal effect and thus from real experience,” as Jung writes.45 A distancing from archetypal effect was the furtherest possible intention of this work. To revisit a quotation used in the opening paragraphs of this chapter, Moore writes, “By definition, the soul is attached to life in all its particulars. It prefers relatedness to distancing. From the point of view of the soul, meaningfulness and value rise directly out of experience, or from the images and memories that issue modestly and immediately out of ordinary life.” 46

Jung continues his above thoughts on concepts stating, “No one has any obligations to a concept; that is what is so agreeable about conceptuality—it promises protection from experience. The spirit does not dwell in concepts, but in deeds and in facts.” 47 The form of inquiry utilized for this dissertation, Imaginal Inquiry, is one in which experience is held with high regard. For this reason, having a mindset that is focused on the concept of synchronicity only was not appropriate in this study. Concepts are, as Jung points out, an aspect of the logical
mind; this dissertation was focused on using “head and heart as the proper stance of the
scientist,” as David Ray Griffin specifies, to listen and record the soulful aspects that accompany
synchronous occurrences.  

Peter Reason writes, “The development of presentational knowledge is an important, and
often neglected, bridge between experiential knowledge and propositional knowledge.”  
Quoting John Heron, Reason explains that presentational knowledge is that “by which we first
order our tacit experiential knowledge of the world into spatio-temporal patterns of imagery, and
then symbolize our sense of their meaning in movement, sound, colour, shape, line, poetry,
drama, and story.” So that was the deepest task of this dissertation work: to look for and
document presentational and experiential knowledge, remaining open to what was flowing in a
moment-by-moment living encounter with synchronicities and the world at large, and to find the
appropriate academic language to present all of the experiential occurrences.

**Methodology and Research Design**

Imaginal Inquiry was the methodology in which this study was situated. Imaginal Psychology is an embodiment of the participatory paradigm the dissertation manual explains. The intent of the research portion of the dissertation was to study the phenomenon of synchronicity by utilizing Imaginal Inquiry.

In the context of Imaginal Inquiry, the soul is given expression. Moore writes, “Soul is understood not as a thing, but as a quality or dimension of experiencing life and ourselves.” Utilizing Reason’s view of “research as a participative process,” new knowledge was sought. This was done by employing a brief bypass of personal consciousness to allow that which we do—our thinking and subsequent actions—to arise. Mansfield writes, “The meaning in synchronicity is an expression of individuation—the very heart of Jung’s view of depth psychology. Synchronicity is soul-making in action.”

The data collection meetings were done with individual participants to create a respectful free and protected space with each person. Two co-researchers assisted with the use of
technology to capture the sessions. These co-researchers also helped delineate and designate the key moments, convergent and divergent observations, and patterns in the data.

In evoking experience, each participant was asked to focus on a remembrance of past synchronous experiences. The most potent of the experiences was focused on, with the permission of the individual. An active imagination process utilizing sandplay was entered into with the chosen synchronous occurrence through sandplay. Von Franz explains that:

In contrast to dreams, which represent a pure product of the unconscious, active imagination gives expression to the psychic factor that Jung called the transcendent function. (This is the function that brings about a synthesis between the conscious and unconscious personality.) Therefore, active imagination brings about something like an intensified and (compared with dream analysis alone) accelerated maturation of the personality.57

For this reason, the modality of sandplay, a type of active imagination as Bradway and McCoard and Weinrib write, was utilized with participants in order that their experiences of synchronous occurrences might be expressed in their own words.58 Development of an oral imaginal dialogue was done as participants were making their sandtrays. This was done to amplify and elicit information about the synchronous occurrence that had happened previously, and during the making of a sandtray for each individual. Then individuals were asked to bring the process into awareness by journaling. After this, a physical posture or stance was demonstrated by each participant as an embodied way in which to kinesthetically speak about how the phenomenon of synchronicity worked through them personally, and to assimilate any new information they might have received between their body and mind. Finally there was an oral sharing by each participant of all that had transpired for them that day. Specific questions that were previously approved by the dissertation committee were asked of the participants throughout the research to document their key moments and how they felt internally and interacted with these experiences. Using the same words and expressions of the participants about their experiences was done with the utmost of care and respect to document the research in Chapter 4, Learnings.

Contact two was done by email. In the second meeting participants, were asked to discuss any new synchronicities that might have arisen after the initial data collection meeting.
In addition, individuals were asked to imagine into future time and how what was learned through their personal experiences with sandplay might carry forward into lived life, explicitly in relationship to and with possibility for initiating awareness for synchronicities. At the end, much gratitude was expressed to all those who had participated in this study of synchronicity.

**Significance and Relevance of the Topic**

Young-Eisendrath writes, “We create our worlds, but not unilaterally. Our experience is interdependent, an interaction of our perceptions and attitudes with an environment in flux.” 59 Even though Jung came upon and delineated the concept of synchronicity more than eighty years ago, the western public as a whole seems, only now, to be moving into relationship with an understanding of this phenomenon. Reason advocates, “A participatory methodology in which we conduct research with people rather than on people [that] attempts to heal this [dualistic] division [that exists in the West].” 60 I found the utilization of participatory methodology an important aspect in making the understanding of synchronicity more available in, and to, the world in general. For people to become aware of synchronous occurrences, it is primary that they open up to a discussion about synchronous phenomena, within themselves and with others. Bolen writes, “There are good reasons to discuss that which cannot be known fully through words—because the way for an experience to happen can be prepared.” 61

Bolen explains further that “As a concept, synchronicity bridges East and West, philosophy and psychology, right brain and left. Synchronicity is the Tao of psychology, relating the individual to the totality. If we personally realize that synchronicity is at work in our lives, we feel connected, rather than isolated and estranged from others; we feel ourselves part of a divine, dynamic, interrelated universe.” 62 Living in relationship to synchronicity might be one way to actively feel and interact from a larger connected mindset I have experienced. Reason references Morris Berman and Henryk Skolimoski with:

To heal means to make whole: we can only understand our world as a whole if we are part of it; as soon as we attempt to stand outside, we divide and separate. In contrast, making whole necessarily implies participation: one characteristic of a participative
world-view is that the individual person is restored to the circle of community and the human community to the context of the wider natural world. To make whole also means to make holy: another characteristic of a participatory world-view is that meaning and mystery are restored to human experience, so that the world is once again experienced as a sacred place.63

Bolen and Reason’s view of an interrelated, whole and holy, sacred place or world-view, was the stance from which I endeavored to show how participating with synchronous occurrences might create meaningful mystery, purpose, and life changes for some through the dissertation.64

The Cumulative Learning of this study was: “Creating with sandplay can engender a strong connection between the phenomenon of synchronicities and archetypal life.”65 Four other Learnings were delineated as follows: The first Learning posits that trusting one’s personal imagination, inner direction, and guidance is essential for an effective engagement with synchronicity. The second Learning states that the interaction of bodily awareness and focused mindfulness while engaging with sandplay can be helpful in creating a type of receptivity for receiving the unknown. The third Learning posits that the capacity to play can potentially be seen as foundational in engaging with sandplay and synchronicity. The fourth Learning discusses the notion that the process of engaging with sandplay as an inquiry into synchronicity can lead to experiences of emergence, rebirth, new opportunities, and healing. Each Learning is the synthesis of data collected from 10 participants and reflects patterns that were paralleled across participants’ sandtray constructions, stories of synchronous occurrences, personal disclosures, and shared insights. The deep aspect of moving from one’s own aware, personal, self-convictions was shown throughout the study. This was repeatedly expressed by all the individuals willingly sharing synchronous occurrences by each participant’s utilization of imagination, body-mind awareness, a playful countenance, and being open to the opportunity for newness in one’s life throughout the research.

Chapter 5: Reflections, focuses on the implications of the study’s learnings with sections that include: Significance of the Learnings, Labyrinthine Threads, The Unknown Journey, and Transformative Creation. In Chapter 5, the learnings from ten participants and their interactions
with sandplay and synchronicity are explored through myth and symbol. Subsequently, Implications of the Study follows, and a Conclusion completes the dissertation.
CHAPTER 2

LITERATURE REVIEW

Introduction and Overview

Richo writes, “Synchronicity is the phenomenon of meaningful coincidence. It is a resemblance, concurrence, correspondence, or connection between something going on outside us and something happening inside us.”¹ Jung attached the nomenclature of synchronicity to a type of phenomenal experience at Richard Wilhelm’s memorial celebration in 1930.² Stein writes that in a lecture in China Thomas Kirsch recalled “that Jung ‘claimed that Wilhelm had influenced him more than any other individual in his life’.”³ Stein writes, “Development as circular and synchronicity as fundamental principle of reality were two essential ideas Jung drew from Chinese thought and adapted his own theorizing about the psyche and the nature of the human mind . . . It is a middle way, a third path, which attempts to unite the polarities represented by Eastern and Western ways of thinking into a unified Weltanschauung.”⁴

Jung writes, “One understands nothing psychological unless one experiences it oneself.”⁵ Jung explains the importance of experience with archetypal or numinous experience thus:

The mere use of words is futile if you do not know what they stand for. This is particularly true in psychology, where we speak of archetypes like the anima and animus, the wise old man, the great mother, and so on. You can know about the saints, sages, prophets, and other godly men, and all the great mothers of the world, but if they are mere images whose numinosity you have never experienced, it will be as if you were talking in a dream, for you do not know what you are talking about. The words you use are empty and valueless, and they gain life and meaning only when you try to learn about their numinosity, their relationship to the living individual.⁶ Jung concludes his above discussion noting, “Then only do you begin to understand that the names mean very little, but that the way they are related to you is all-important.”⁷ Bolen notes that observing and moving with synchronicity requires an inner “intuitive facility.”⁸ Thus, the importance of synchronous occurrences might lie in our capacity to be with an experience, in
which the inside and the outside correspond, in a meaningful manner as we attempt to relate to them like Jung, von Franz, Richo, Bolen, and Robert Moss, among others, document.  

In 1973 Ira Progoff wrote, “The irritability in Jung where synchronicity was concerned can be understood and appreciated in terms of the gap between the vastness of his vision and the limits of what he could demonstrate and convey to the rationalistic minds of his generation. His intuition enabled him to envision the principle of synchronicity as having applications throughout the cosmos, and especially in all the areas where the psyche of human beings is involved.” Progoff explains that “But the range of research and application this opened was so great, while the task of formulating it and demonstrating it was so difficult, that Jung felt himself to be caught in the middle, surrounded by an unbridgeable gap in communication.” Since that time the concept of synchronicity seems to be a phenomenon that has been evolving with witnessing observers and writers in the western world. Subsequently, writing in 2004 Bolen pens, “The Tao of Psychology doesn’t have synchronicity in the title because twenty-five years ago the word was too esoteric and unfamiliar. Today, I would have called this book Synchronicity and the Tao. The word and concept are now almost mainstream.”

Research into synchronicity for this Literature Review is organized under three primary headings, beneath which three sections are developed, for a total of nine sections overall. The first collection of three sections is clustered under the heading of Distinctive, Unique, and Varying Theories of Synchronicity. The first section is entitled Chaos Theory. This section utilizes the works of Combs and Holland, John Briggs and David Peat, and Helene Shulman to discuss chaos theory and a potential relationship with synchronicity. Out of Stephen Wolfram’s work with computer models an unusual phenomenon was observed that has become known as chaos theory, out of which a science of complex adaptive systems (CAS), in which all living things are thought to “evolve toward the edge of chaos” has grown, Shulman writes. The second section is entitled A Natural Theory of Synchronicity, and discusses the psychoanalytic views of Gibbs Williams and M. D. Faber. Williams gives a comparative documentation of analytical, and Jungian, theories with reference to synchronicity, and potential reasoning behind
these psychological schools divergent views. Fields of Morphic Resonance is the third section in this cluster. The work of Rupert Sheldrake with biological organisms is overviewed, and theorists Houston, Bolen, and Amy Lansky are utilized to enunciate potential connectivity of synchronicity to Sheldrake’s theory of morphic resonance out of their writings.

Seeking the Self comprises a second group of three sections, and discusses the basis of openness to the Self as an underpinning for a study of synchronicity. The first section of this group, The Ego –Self Bridge, documents Jung’s concept of individuation, and investigates writings about the ego-Self relationship as a means of establishing a connection that might include synchronous occurrences. The second section of this grouping is Imagining Wholeness. Wholeness and the Imaginal Process, as approaches to individuation, are explored in this section. Remarking on individuation, Jung explains that the concept of the “Self” is “a term on the one hand definitive enough to convey the essence of human wholeness and on the other hand indefinite enough to express the indescribable and indeterminable nature of this wholeness.”

Passionate Soulfulness is the third section of this group in which written exploration focuses on the potential necessity of utilizing passion with the Self for the sake of the soul. A discussion of theorists’ writings that prospectively link passion and synchronicity are given to further develop the possible coherence of the phenomenon of synchronicity with passion.

The third group of sections is categorized under Agents for Inner Work in which Johnson expresses the nature of inner work, and a potential connection with synchronicity. The first section is entitled Sandplay: Bridge to Healing, and documents the psychological modality of sandplay, and the theory that synchronous occurrences might arise from use of a sandtray. Playing Imaginatively is the second section of this trilogy, and focuses on writings about imagination and play as aspects of human life that might be engaged to witness, and work with, synchronicities. The use of imagination in sandplay is chronicled as a foundation for the research study with participant’s that utilizes this psychological instrument. The last section is entitled Emergence in the Sand and discusses the concept of emergence in relationship to synchronicity. The transformative process of sandplay is documented as justification for
utilizing sandplay in the research study with participants and synchronous occurrences. Distinctive, Unique, Varying Theories of Synchronicity leads the Literature Review and encompasses three differing theories that might shed some light on synchronicity.

**Distinctive, Unique, Varying Theories of Synchronicity**

Since Jung’s designation and labeling of the phenomenon of synchronous occurrences in the Western world more than 80 years ago other theories have been developed that potentially might explain, or lead to an understanding, of synchronicity. The following three sections—Chaos Theory: Processes of Change, A Natural Theory of Synchronicity, and Fields of Morphic Resonance—are research into current multi-ranging scientific ideas and thoughts and conceptions that might encompass explanations into synchronous occurrences.

**Chaos Theory: Processes of Change**

Chaos theory has been linked by some theorists, Combs and Holland, Briggs and Peat, and Shulman, with synchronicity. This section explores some of the ideas and thoughts around chaos theory and their potential links with synchronicity. Combs and Holland write that Kammerer is thought to have begun the Western study into synchronicity and “Kammerer touches on the most essential feature of his study of coincidence: ‘the recurrence of identical or similar data.’ In fact, virtually all of Kammerer’s cases involve repetitions of the ‘data.’ Throughout, he emphasizes the trend for like to attract like.” 15 Combs and Holland state, however, that “Some of the most instructive examples of synchronicity do not display this quality of similarity, but involve rather the coincidence of meaning.” 16 Other theorists who link synchronicity with meaning include Belitz and Lundstrom, Nick Totton, Allan Hunter, Willard Frick, Carolin Keutzer, Dan Hocoy, Sandra Sytsma, Jeffrey Mishlove, and Brendan Engen.17

Combs and Holland reveal that “Kammerer believed that clusters of recurrent events propagate in cyclic fashion, like waves of water. Only the peaks of the waves are visible, the
troughs are hidden from view . . . As a biologist, Kammerer felt that cyclic behavior was characteristic of natural processes in general.” 18 Combs and Holland further describe:

A major sector of modern systems theory known as chaos theory or chaos dynamics is devoted in part to just those types of periodic processes that so fascinated Kammerer . . . Some of these, known as ‘chaotic’ or ‘strange attractors,’ depict processes that are entirely unpredictable in the short run but in the long run show periodic fluctuations . . . Chaos theory does not explain processes such as the weather or the behavior of the roulette wheel, but it does demonstrate that mathematical analysis is capable of describing seemingly random processes that look very much like those which interested Paul Kammerer. 19

Shulman clarifies that among random processes with computer models four phases arose from Wolfram’s work of complex systems: “point attractors,” “periodic attractors,” “chaotic systems” that “never settled down,” and a phase in which “coherent structures that propagated, grew, split apart, and recombined in a wonderfully new way.” 20 Shulman notes, “In mathematics, they were expressed as deterministic chaos or fractals, held together by ‘strange attractors’.” 21

Shulman explains that this fourth phase of “strange attractors began to be called the ‘edge of chaos,’ the place where complex adaptive systems (CAS) begin to evolve.” 22

This location at the edge of chaos, then, is the maximum point of creative but semistable reordering turbulence in all complex systems. It is believed by some theorists that . . . CAS, and all biological species, tend to evolve toward the edge of chaos. CAS that are able to survive competition for resources and maintain stable structures do so because they handle new information better. That is, the processes at the edge of chaos somehow represent computational and self-organizing skills that allow evolutionary success in landscapes particularly suited for evolutionary development. 23

Shulman adds that “Whether we are talking about one-celled organisms, nerve cells, adult human beings, or parallel-processing computer models, all survive by forming schemata against which to test ongoing experience, and then using feedback to alter the models.” 24 Shulman coheres CAS with synchronicity stating, “Jungian archetypes can be thought of as a reflection of the structure of complex adaptive systems on a psychic level. Jung himself, writing half a century before the discovery of parallel-processing systems, realized he was looking at something structural in all biological organisms: ‘On the organic level, it might be possible to regard biological morphogenesis in the light of the synchronistic factor’.” 25
Shulman explains that “Through the lens of complexity theory, the experience of synchronicity can be viewed as an autonomous and unconscious speed-up in information processing which brings a system to an ‘edge of chaos’.” Shulman discusses “edge of chaos” theory and how individuals and change might be interfacing, writing:

Many complexity theorists hold that those biological life forms that have evolved . . . are likely to be close to an “edge of chaos” in terms of computational abilities, both individually and as a group. It may be that phase transitions are built into their structure as a possible gamble under certain circumstances. It is thought they maintain themselves at a subcritical state that is at the edge of order and stability, but sometimes go over into the edge of chaos to go through a creative reordering phase . . . Ecosystems that have achieved some control over their interactions and evolvability would best be able to “ride” changes in the environment and adapt to them.

Shulman delineates this in terms of evolution and human beings denoting that “The human body is such a coevolving ecosystem, with some systems—breathing, heartbeat, —controlled by more or less frozen structures, while others—immune reactions, dreams, thinking, —are free to continue evolving. If the tendency toward coevolution is part of the ordering process at the edge of chaos, then societies, schemata, neural networks, economies, and even psyches would be going through a constant process of integration.” Woodman resound’s Shulman writing, “The psychic processes which we are able to observe and experience are linked with the body, and therefore must have a share in its instincts or be the result of the actions of those instincts.”

The capacity to witness and relate to actions arising from a collaborative resonance with the personal body and the outside world might be at the core of synchronous occurrences von Franz, Combs and Holland, and Mansfield, among others, theorize. Some other theorists who place importance on evolution, or development, of the human body, psyche, and society include Michael Murphy, Jeffery Maitland, Peter and Kate Damian, James I. Kepner, Dawson Church, Robert Kegan, Andrew Newberg et. al., Anna Wise, Patt Lind-Kyle, Marco Iacoboni, and Daniel Siegel. These, and other, theorists write about the importance of the correlation of mind and matter, or body, in ways that are transformative, healing, and expansive; although most of these authors are not writing about synchronicities per se; the evidence by Jung, von Franz, Combs and
Holland, Mansfield, Richo, Woodman, Hunter, and others, however, describe the working together of the body and mind as a necessity, a basic prerequisite, for synchronous occurrences. Calvin Hall and Vernon Nordby write that the theme of integration that Shulman discusses above is a core foundation of Jungian psychology. Jung states, “Psychology therefore culminates of necessity in a developmental process which is peculiar to the psyche and consists in integrating the unconscious contents into consciousness.” It is out of this integration of opposites Jung felt that the Self arises. Shulman writes that “One ‘marries’ the ego to an inner center of integration, and is less influenced by social pressures. The crucial thing in such cases, Jung noted, was that the individual go through such a process consciously, gaining a new attitude toward the collective.” Shulman quotes von Franz on the process of integrating:

The possibility of integrating projected contents instead of apotropaically casting them out into extrapsychic space does not arise until symbols of the Self begin to appear. From this center impulses proceed to a contemplative, thoughtful recollection of the personality. The contents now seen to have been projected are at the same time recognized as belonging to one’s own psychic wholeness. Consequently, the psychic energy belonging to these contents now flows toward one’s own inner center, strengthening it and heightening its intensity.

Shulman explains that “Our human work of integration, which Jung called individuation, occurs within a larger context in which all of nature is integrating for coevolution. Yet, human self-organization takes place in many small acts of synthesis in daily life, where the individual comes into contact with the social and physical environment.” Shulman writes, “In complex self-organizing systems, we see a principle at work that could incorporate both grid and group, soma and psyche, time and synchronicity. Self-organization seems to require both a principle of transformation and a principle of cohesion, a many and a one. Every self-organizing life form is an ongoing integration of building blocks that are themselves integrations of other building blocks, and so on.” Shulman continues enunciating that “In the human psyche, the Self is the factor that integrates these different possibilities, compensating any tendency toward one-sidedness to maintain wholeness and balance. The level of reality it operates from is psychoid or archetypal.” Jung writes, “By far the greatest number of spontaneous synchronistic phenomena that I have had occasion to observe and analyse can easily be shown to have a direct
connection with an archetype.” 41 Other theorists who write about the importance of integration include Richo, Scott Peck, and Kegan, among others.42

Shulman further explains Per Bak and his colleague’s model of a sand-pile that might symbolize “a system in a critical state,” which might be another way of stating at the “edge of chaos.” 43 Shulman writes, “At the beginning of the process, the [sand] grain can fall anywhere on the table and find a stable location. As time passes, a central sand mountain begins to build up on the table. It becomes like a network in which there are so many connections and constraints on information flow that no innovations can happen.” 44 Shulman continues to clarify CAS by elucidating that “If we imagine the grains of sand as mutations or new learning, those that fall on the table at the beginning have a much greater chance of finding a place . . . Those falling on the mountain in a critical state may be lost in the system not because of any intrinsic property of the individual grain, but because it can cause overload and runaway avalanches in the structure as a whole.” 45 Shulman qualifies writing, “In biological organisms, the ‘sandpile’ is, in fact, living tissue that reacts when it is acted upon. In searching for solutions, the ‘living sand pile’ could create a ‘new table top’ above it that would freeze development in part of the area below, while allowing a whole new ‘level’ of new adaptations above.” 46 Shulman concludes that “The occurrences of synchronicity, from the point of view of the ego, follow the patterns noted for other phenomena in critical states.” 47

Shulman describes that “one of the strategies that seems to have been useful in the adaption of organisms to the edge of chaos is canalizing, that is constraining future developments by channeling their emergence. We can imagine this in terms of the sand pile, as the capacity of the pile itself to form valleys that could allow new grains to slide down the mountain without disturbing the structure.” 48 “Biologist C. H. Waddington has suggested that life forms create ‘creodes,’ which are fixed channels of development that constrain future development within a certain range,” Shulman explicates.49 “Creodes would be to evolution what grammar is to language and rituals are to cultures, a structure which defines and constrains future possibilities,” Shulman elucidates.50 She further writes:
Waddington believes that at each layer of evolution, genes limit possible connections and make others more likely. He pictures these limits as pegs and wires which cause “valleys” or channels to appear in the landscape above. When new experience enters, like a ball or a grain of sand, it is more likely to be constrained by a creode. But under external experiences of environmental stress, like a windy day, for example, the ball or the grain of sand may be pushed out of its creode. Then it could fall on the side of the sand mountain and cause an avalanche.51

Shulman clarifies that “The ideal place to achieve evolutionary success might be at a highly canalized subcritical state. Here there are still some possibilities for new growth, new ideas, and new mutations to find fertile territory to take hold; but the possibility of destructive avalanches is held in check under most circumstances.” 52 Jung felt time is a crucial aspect of synchronicity, and wrote, “The forms of psychic orderedness are acts of creation in time. That, incidentally, is precisely why I have stressed the element of time as being characteristic of these phenomena and called them synchronistic.” 53 Thus, canalizing and creodes may be two structures in which information and opportunities, and perhaps synchronicities, are held in place within a “sandpile of a larger world order” until it is “time” for them to arise as Jung and Shulman theorize.54

Linking archetypal psychology and complexity theory Shulman writes:

Just as in complexity theory, Jung thought he saw the same basic dynamics at work in the whole range of human, social, and biological life. Exploring these depths was for him the deepest meaning to which we could aspire individually. In adding our part to the ongoing integrating agenda of biological life, we could help to dream on the mysterious unity that works within us. By doing this, we join forces with whatever source organizes the world, the unus mundus.55

Shulman expounds that “This creates the possibility of a reimagined godhead, an old one living in our soma and psyche who goes with us in the task of integrating and recreating the world at every moment. Such a living god, ever cycling through dynamic changes of form in us and the world, leaves open the possibility that something unexpected and healing may emerge in our nature at the edge of chaos.” 56 Synchronous occurrences might be among that “something unexpected and healing” that might emerge “at the edge” Shulman theorizes.57

Moving from a place within Waddington’s “highly canalized subcritical state,” or the “edge of chaos,” might be the place from which some creative individuals explore and conceive, Shulman, and others, write.58 Briggs and Peat explain that:
Because of their willingness, even outright eagerness, to enter a chaotic state, people who engage in creative enterprises have a different attitude about mistakes, chance, and failure than contemporary society. Creators know that a drip of paint on the canvas, a slip with the chisel on marble, even a mistake in an otherwise well-planned experiment can create a bifurcation point, a moment of truth that amplifies and begins to self-organize the work. Briggs and Peat write, “Novelist Henry James coined the idea of ‘the germ’ for the point when amplification takes place. A germ is the seed from which the creative thing flowers.” Briggs and Peat note, “David Whyte, a poet who has worked for years as a consultant and trainer to business organizations, recommends an approach for solving personal or other problems that makes use of the way bifurcations happen. He suggests summoning an image—perhaps from a dream or other source, something that seems powerful to you—and letting it unfold. ‘The main point is to live with the image or the dream and let it work its magic on us.’”

Briggs and Peat continue to reveal that “The literature of creativity is full of descriptions of that magical moment when the flux of the creator’s perception shifts and the chaos begins to self-organize—moments of the aha!” They explain that: “At various times in our lives, we’ve all experienced germs and aha’s like those professional creators talk about—moments of insight when we see or hear something that would be meaningless, nonsensical, or trivial to someone else, but which seem to set in motion a significant change in our perception, to get to the ‘truth’ of our perception, the authenticity of our experience of life.” The Millers cohere creativity, a deeper level of relationship with the Self, and synchronicity, writing, “Your soul lives on images and metaphor . . . As you embrace the image, you embrace the feminine . . . Synchronicities, or meaningful coincidences, multiply.”

Schulman echoes the importance of creativity stating, “Joseph Campbell suggests that we need creativity to be human: ‘Art is not, like science, a logic of references but a release from reference and rendition of immediate experience: a presentation of forms, images, or ideas in such a way that they will communicate, not primarily a thought or even a feeling, but an impact.’” Schulman explains that “In classical Jungian psychology, the encouragement of creativity is the crucial ritual of healing.” Schulman quotes Paul Brutsche writing:
There seems to be a connection between creativity and synchronistic phenomena... when you are very close to this creative energy—I don’t think that one becomes only more sensitive—it’s really constellated, too. I mean, the experience that you find interesting, or helpful quotations, or you see a book you have never seen before, but just in the moment, you are writing on it, and it happens with clients, too, in the analytical context. So there is a particular activation of this synchronistic phenomenon in times where one is deeply involved in a creative process.\textsuperscript{67}

Thus, Brutsche links synchronicity and creativity. Jung, himself, referred to synchronous occurrences as “creative acts, as the continuous creation of a pattern that exists from all eternity, repeats itself sporadically, and is not derivable from any known antecedents.”\textsuperscript{68}

Brutsche continues to elaborate on the coherence and collaboration he finds between synchronous experiences and the transcendent function, and Shulman quotes him writing:

One could imagine that the transcendent function has something to do with this phenomenon. Doing creative work is an interchange between conscious ideas and something that which is still unconscious... In such a creative mood, one is close to a guiding principle differing from the ego, so you are probably closer to this central energy than you are in a normal state, where you are organizing your vision more according to an “I” vision. I think in order for synchronistic phenomena to occur, this energy, which is not controlled too much by the ego, has to get a chance to become strong. In meditation or creativity, or doing pictures, you come closer to this.\textsuperscript{69}

This deeper pattern of creation that Brutsche discusses Jung felt was a part of the process of synchronicity.\textsuperscript{70} Shulman writes that “In [Gregory] Bateson’s view, our species is being acted upon by selection to enhance the greatest amount of choice and creativity, consistent with maintenance of order. When we use this creativity, the next period of selection will favor those who use it best. There is an ideal balance for creativity at a poised state between order and chaos as in all CAS. Too much creativity leads to anarchy and chaos. Too little leads to rigidity.”\textsuperscript{71}

Briggs and Peat write, “Chaotic creativity suggests why diversity is so important... As individuals—each with their own self-organized creativity—couple together, some degrees of freedom are given up but other degrees are discovered. A new collective intelligence emerges, an open system, unpredictable from anything one could have expected by observing the individuals acting in isolation.”\textsuperscript{72} In keeping with Briggs and Peat, Angela Ka-yee Leung, et al., find that multicultural or diverse, experience, enhances creativity.\textsuperscript{73} Briggs and Peat also write that the trickster figure is bound up with creativity; Combs and Holland correlate the trickster
with synchronistic play. Terry Marks-Tarlow correlates chaos theory, unpredictability, and ancient creation myths in which “demons and tricksters are the bearers of chaos that account for chaotic forces of nature,” in her writing.

Describing Adolph Portmann’s observations with greyling butterflies and Campbell’s wonderment at a male butterflies’ selection of a darker-than-normal shaded model over a normal shaded dark female butterfly Schulman writes:

Campbell wonders whether much in culture—myth, art, costume, cosmetics, gods—is not a result of this capacity to imagine and respond to super-normal sign stimuli. These images are part of a spontaneous process of pattern formation at the edge of chaos, a source of ‘whirlpools’ of meaning within the natural world and consciousness. We live in it, and it lives in us. These images are ‘that which is not yet’ in the process of birth.

Some individuals might refer to the “not yet,” or unbirthed, that Shulman writes of in her discussion of images as an essential aspect of self that Combs and Holland describe stating, “To pursue your core creativity is to make life choices on the basis of what feels most deeply rewarding and satisfying rather than what society dictates or what others think is best for us. This is individuation. Campbell simply calls it ‘following your bliss’.”

They continue by explaining that “Campbell emphasized the importance of discovering exactly what it is that leads each of us to personal bliss or satisfaction . . . The vital point is that we get it done; that we do not live our lives according to the directions of others, but follow the inspiration and promptings that arise from within and have deeply personal value.” Campbell, himself, said in response to Moyers question of “Do you ever have this sense when you are following your bliss, as I have at moments, of being helped by hidden hands” that:

All the time. It is miraculous. I even have a superstition that has grown on me as the result of invisible hands coming all the time—namely, that if you do follow your bliss you put yourself on a kind of track that has been there all the while, waiting for you, and the life that you ought to be living is the one you are living. When you can see that, you begin to meet people who are in the field of your bliss, and they open the doors to you. I say, follow your bliss and don’t be afraid, and doors will open where you didn’t know they were going to be.

Thus, moving with one’s bliss, as Campbell and Moyers describe, seem to provide opportunities that might be termed as synchronous, or serendipitous. Belitz and Lundstrom elucidate, “Synchronicity is a powerful entry point to flow,” which they describe as “flawless
Berlitz and Lundstrom note that “we can diminish it [flow] and even cut it off. When we become open, willing, trusting, we experience flow as fulfillment and joy, and synchronicities pop up all over the place. When we become fearful, doubting, controlling, flow diminishes, our day is filled with blocks and frustrations, and synchronicities cease.”

Robert Hendrickson defines serendipity writing, “A desirable discovery made by accident. English novelist Horace Walpole coined the word in 1754, basing it upon a lucky faculty enjoyed by the three heroes of the Old Persian fairy tale ‘The Three Princes of Serendip.’ Serendip is an old Arabic name for Ceylon (Sindhalawipa, “Lion Land”).” William and Mary Morris add that “The princes in the story, he (Walpole) noted, were ‘always making discoveries of things they were not in quest of’.”

Both Campbell and Moyers point out that when you choose to follow your bliss, when you make choices based upon an inner sense of fulfillment rather than outer demands, there is often a sense of ‘hidden hands,’ of unexpected opportunities and unanticipated resources. This is synchronicity in the service of individuation. It is the influence of the Self in the world of human affairs that makes itself felt when we submit to the deep call of our being. Carl Jung termed this the law of synchronicity, meaning that when we are in accord with an archetypal process, then that archetype, in this case the Self, can influence events around us even at a distance.

Combs and Holland conclude, “Even without a conscious choice to follow your bliss, at critical moments in our lives the unconscious sometimes takes things into its own hands, as it were, in the form of synchronistic coincidences that trigger new phases in our lives.” Summer McStravick explains that a focused, blissful, place “is more blended between your brain, mind, and soul.” Some other authors who find bliss, joy, happiness, or ecstasy to be integral for human beings are Donald Nathanson, Richo, Lee Jampolsky, Verena Kast, Mike Mason, Ed Diener and Robert Biswas-Diener, Daniel Gilbert, Sylvia Boorstein, Sonja Lyubomirsky, Copthorne Macdonald, Suzanne Falter-Burns, C. S. Lewis, Robert Johnson, Deepak Chopra, Hillari Dowdle, Frank Jude Boccio, Lobsang Rapgay, et al., Michael Lemonick, Sally Kempton, Nora Isaacs, Kate Holcombe, James Baraz, Caylin Huttar, Jane Myers and Thomas Sweeney, Martin Seligman, et al., Barbara Fredrickson and Marcial Losada, and Salle Merrill Redfield.
Out of the work of Edward Lorenz, one of the founders of chaos theory, the idea of "butterfly power" came into chaos theory, write Briggs and Peat. Lorenz studied weather patterns and out of these experiments found a “mathematical feedback loop” in which “Lorenz realized that what was happening in his equations was faithful to what is always occurring in real weather. Because weather is a chaotic system full of iterating feedback, it is nonlinear, which makes it incredibly sensitive to tiny influences.”  In a chaotic system, Briggs and Peat document, “everything is connected, through negative and positive feedback to everything else.” The authors further disclose that “After Lorenz had made his discovery, scientists began to see nonlinear ‘butterfly’ effects all around them in complex systems: the few grains of pollen setting off an individual’s attack of hay fever, the small trigger of sensations that causes a whole bundle of neurons to fire . . . Any one of those internal butterfly loops can become amplified through feedback until it transforms the whole situation.” Briggs and Peat concluded that “Humans may continue to dream of the power of prediction and control, but chaos theory tells us that most self-organized systems are laced with countless butterflies of many subtle varieties and colors. In nature, society, and our daily lives, chaos rules through the butterfly’s power.”

Briggs and Peat note, “In modern and postmodern society, spiritual and humanistic values have declined in the face of the rising central value of power . . . Chaos [theory] tells us that each one of us has an unrecognized but enormous influence on these [feedback] loops. Chaos suggests that although we may not have power of the controller in the traditional sense, we all possess the ‘butterfly power’ of subtle influence.” Clarissa Pinkola Estes reveals that: Butterfly Maiden is the female fertilizing force. Carrying the pollen from one place to another, she cross-fertilizes, just as the soul fertilizes mind with nightdreams, just as archetypes fertilize the mundane world. She is the center. She brings the opposites together by taking a little from here and putting it there. Transformation is no more complicated than that. This is what she teaches. This is how the butterfly does it. This is how the soul does it.

In their writing Combs and Holland recount a personal story of a young boy who went through a series of synchronistic occurrences that was physically and emotionally healing, all on one day, which involved multiple physical and symbolic butterflies. Butterflies, and metamorphosis,
Jack Tresidder and Juan Eduardo Cirlot write, are infused with symbolism cross-culturally and are equated with the Self by Jung, et al., and Bradway and McCoard. Potentially the butterfly power of chaos theory might be linked to soul and synchronicity through the Western idea of awareness that Briggs and Peat, Estes, and Combs and Holland discuss.

Briggs and Peat note “But no matter how provocative or insightful, metaphors, theories, concepts, and knowledge can take us only so far. To live sanely and deeply we need something else, a special sort of awareness.” Edinger writes, “That’s the crucial feature of consciousness: consciousness is aware of itself, it is the ego being aware of itself.” Chopra elucidates further writing, “Awareness is energy. The more attention you give to coincidences, the more likely they are to appear, which means you begin to gain greater and greater access to the messages being sent to you about the path and direction of your life.” Awareness of living near “a ‘universal door’ at the edge of chaos,” is revealed by Shulman who spells out, “From the point of view of complexity theory, to become conscious of an inner integrative function means that a new feedback loop has been created.”

Shulman discusses Jung and the Tao as a concept based on “emergent wholes” which is in direct contrast to Western scientific thinking that describes “a special emergent state of spontaneity and synchronicity.” Alan Watts’ writings, from the late 1950s, which endeavored to explain to “Westerners of his generation” who “could not understand Taoism because they were trapped in a conventional (i.e., at that time, Newtonian) way of thinking,” Shulman cites:

The important difference between the Tao and... God is that whereas God produces the world by making (wei); the Tao produces by “not-making” (we-wei)—which is approximately what we mean by “growing”... A universe which grows utterly excludes the possibility of knowing how it grows in the clumsy terms of thought and language, so that no Taoist would dream of asking whether the Tao knows it produced the universe. For it operates according to spontaneity, not according to plan.

Jung, Bolen, von Franz, Shulman and others, link the Tao with synchronicity and synchronous occurrences. “Chaos suggests that instead of resisting life’s uncertainties, we should embrace them... It requires an aesthetic sense—a feeling for what fits, what is in harmony, what will grow and what will die. Making a pact with chaos gives us the possibility of living not as
controllers of nature but as creative participators . . . To sacrifice control and live creatively requires attention to the subtle nuances and irregular orders going on around us,” Briggs and Peat write.\textsuperscript{106} Peat also states, “The extremely subtle plays a crucial role in all aspects of nature, and it is important to look beyond the surface of things to the very delicate. Synchronicities and moments of illumination become natural unfoldings of the underlying order of nature.”\textsuperscript{107}

This section has explored chaos theory’s potential coherence with synchronicity. “Following one’s bliss” with awareness, utilizing “butterfly power” and “impactful creativity,” as Shulman, Briggs and Peat, Combs and Holland, Campbell and Moyers, Chopra, and others document, could facilitate emergent states that might lead to synchronous occurrences.\textsuperscript{108} In addition, Shulman’s research into Bak’s work with sand-piles, and her subsequent theory about critical states and synchronicity, could support the research of this dissertation with the modality of sandplay. The next section is A Natural Theory of Synchronicity which documents Gibbs Williams’ writings about M. D. Faber, and his own psychoanalytic views of synchronicity.

**A Natural Theory of Synchronicity**

In this section a view of synchronicity from Williams and Faber of a naturalistic theory of synchronicity is explored. In explaining Faber’s theory, and orchestrating his own, naturalistic theory of synchronicity Williams asserts that “A naturalistic theory of synchronicities is obligated to strip away, (demystify) the supernatural coloration of Jung’s psychodynamic/supernatural perspective. To accomplish this task requires an open minded person to consider that what Jung asserts as proven fact may just be a brilliantly imaginative but unproven hypothesis.”\textsuperscript{109} Williams explains that “A naturalistic theory of synchronicities begins with the ontological assumption that absolute reality can never be directly known but only induced (constructed). What is induced are the finds derived from various fields of knowledge that in turn may be utilized as singular and/or composite filters of experience.”\textsuperscript{110}

Williams quotes Clarence Irving Lewis to support his point writing, “In experience, mind is confronted with the chaos of the given. In the interest of adaptation and control, [which is
what patients are seeking to change, transformation from psychological pain—compulsion/impulsion] it seeks to discover within or impose upon this chaos some kind of stable order, through which distinguishable items may become the signs of future possibilities.”

Lewis goes on noting, “Those patterns of distinction and relationship which we thus seek to establish are our concepts. These must be determined in advance of the particular experience to which they apply in order that what is given may have meaning. Until the criteria of our interpretation have been fixed, no experience could be the sign of anything or even answer any question. Concepts thus represent what mind brings to experience.”

Williams points out how the two differing paradigms that Freud and Jung contributed to the field of psychology might impact how synchronicities might be viewed by each model:

Freud’s identification and treatment of hysteria as a de-facto scientific anomaly initiated a revolution in thinking resulting in a paradigmatic shift from a decidedly religious to a scientific explanation—the psychoanalytic revolution. Similarly, Jung’s identification of meaningful coincidences—as another scientific anomaly (defying adequate psychoanalytic explanation)—swung the understanding of these perplexing events back to what many believe to be another paradigmatic shift characterized by a decidedly occult and religious perspective.

“Thus Freud’s and Jung’s major difference with respect to understanding the nature of synchronicities—occult like phenomena—is primarily a difference between alternative epistemological alternatives: namely that knowledge is either revealed or is constructed,” Williams writes.

Williams explains that “Freud essentially believed that immersion in the occult was ‘escapist providing a too easy way for human beings to delude themselves by denying that reality on the earth plane isn’t as harsh, complex, and realistically limiting as indeed it is . . .’ Representative of his tacit warning to Jung concerning the lure of the occult Freud wrote:”

The occult allows us to bypass feelings of ‘aversion, doubt and uncertainty’ . . . a general human inclination toward credulity and belief in the marvelous . . . when life imposes its stern discipline upon us [realistic limitations] there grows up in us a resistance against the restlessness and monotony of the laws of thought, and against the need for putting things to the test of reality.”
Williams utilizes Colin Wilson’s definition to clarify the word occult stating, “C. Wilson describes such an ‘occult’ suffused reality as consisting of ‘a sense of hidden meanings’ lurking behind the apparently impassive face of everyday reality.”  

Williams writes, “In addition to promoting escapism, Freud was concerned that an immersion in the esoteric occult runs the risk of obviating critical thinking,” and quotes:

The occultists . . . will be welcomed as liberators from the irksome obligation of thinking rationally . . . It is a vain hope that analytic work would escape this collapse of values simply because its object is the mysterious unconscious. If the spirits . . . provide the final explanation, then there will be no interest in the laborious approach of analysis to understand unknown psychic forces. Even analytic technique will be forsaken when hope beckons that occult measures will one to enter into direct communication with the spirits who determine everything, just as one forsakes patient detail work, when there is hope of winning riches . . . through speculation.

Williams records that “In this light, the implied war of theories between Jungians and the Freudians over the nature of synchronicities is a battle between two different approaches in dealing with anomalous events: the supernatural versus the scientific.” Furthermore Williams outlines that “These two views are most clearly differentiated by the concentrated use of their primary organizing concepts: that is, Jung’s collective unconscious and Freud’s personal unconscious and their alternative conceptualizations of meaning, and time. Differences in their frames of reference as a starting point for their research is crucially responsible for the radical differences in their respective attempts to understand the nature and use of synchronicities.”

Lisa Herman’s writings on anomalous experience provide a useful source here, as well. Williams quotes Faber’s writing “of ‘the golden scarab’ coincidence as representative of Jung’s supernatural attitude toward synchronicities. However, unlike Jung’s view of it as a ‘spiritual’ breakthrough, enabling his patient to commence a spiritual rebirth; Faber, instead views this seminal coincidence as evidence ‘of [Jung’s] therapeutic manipulation and authoritarianism.’ This strong assertion is Faber’s opening salvo advocating a naturalistic rather than a supernatural point of view.” From this perspective Williams continues to explain that “Faber says that his book is not a refutation of Jung but a viable alternative, however his hard hitting analytic approach to this subject pulls no punches. His stated aim is to ‘strip away’ by
‘unpacking’ and ‘deconstructing’ the magic and mysticism that Jung militantly believes is absolutely essential in accurately appreciating the nature of and wondrous implications of these extraordinary events.” 123 Williams reveals that “Faber’s method is to take each one of Jung’s core supernatural, mystical, and transpersonal concepts and convert them into organizing concepts derived from the Objects Relations school—an offshoot of classical psychoanalytic theory. Thus Faber’s aim is turning Jung’s half-naturalistic and half supernatural theory of synchronicities into one which is purely naturalistic.” 124 Thus, Williams delineates naturalistic theory and its foundations in this manner:

Without using this explicit formulation, Faber (as does Williams) derives his organizing concepts from the collective consciousness, unlike Jung who derives the majority of his concepts from the realm of the collective unconscious. In so doing Faber selects a number of psychological concepts recently added to the collective consciousness to explain the mysteries of synchronicities from a naturalistic perspective. Further, in selecting and synthesizing these psychologist’s ideas, each an adherent of the object relations school of thought, Faber believes that his “psychodynamics of interpersonal development strips synchronicities of their [transcendent] spiritual implications.” 125

Williams gives details that “Since Jung’s day, Faber notes that there has been a shift from ‘instinct theory to attachment theory [in which] the self and its development is of central concern . . . And of central concern to the formation of the self is the process of internalization’.” 126 Williams explains that “Schafer defines the internalization process as: [a process by which we] ‘transform real or imagined interactions with the environment, and ‘real or imagined characteristics of the environment’ into inner relationships.” 127 Williams amplifies Schafer writing, “Faber says ‘it is the thesis of [his] book . . . that the conflict (separation merger) never ceases’.” 128 Williams continues his elucidation enunciating that “Faber believes this to be the case because: ‘It is the infant’s sense of helplessness, his long period of dependency to master and to control a world at odds with his wishes and threatening in itself that goads the internalization process to life’.” 129 Williams sums up this section inscribing, “Logically then, from a strictly psychodynamic perspective, Faber believes that the key to a naturalistic theory of synchronicities is associated with the psychodynamics of the developing self and its vicissitudes originating in the pre-oedipal (first two years) of self development.” 130
Williams writes, “I initially believed that it was entirely plausible that my meaningful coincidences were actual transmissions from a realm of spirituality that was transcendent (a priori) to my personal experience.” From this point Williams gives an account of his interest in, and relationship with, synchronous occurrences. Williams notes that after a “coincidence” that “reinforces my awareness of being aware” he came to—in his words—“cathect the concept of Waelder’s principle of multiple functions. This illuminating organizing concept states that any psychological event (i.e, symptom, psychodynamic, theory etc.) is best considered to be a convergence of various psychological determinants (causes) serving alternative functions.”

Williams describes that:

Freud’s structural theory as a confluence of id, ego, and superego is an example of the principle of multiple function. This principle when applied to synchronicities invites a researcher to consider the process that results in a given synchronicity to be one that is complex. Thus, synchronicities might be viewed as the surface manifestation of an intersection of overlapping multiple logics, i.e., primary process plus secondary process mixed together. In this view, I theorize that an adequate naturalistic explanation of the nature of synchronicities would be a synthesis of both Freudian classical psychoanalytic determinism and Jungian teleology.

Williams records, “According to classical depth psychology, there are six concepts utilized to comprehensively understand how content is processed through form. These six concepts are the structural (id, superego, ego), the topographic or the iceberg model, the dynamic, the economic, the genetic, and the adaptive.” Williams discusses these concepts then moves on to explain that “The idiosyncratic ways in which a given person will attempt to organize his chaos, utilizing his particular complex of contents of consciousness processing through his particular structure, is the operational definition of psychodynamics.” From this place Williams notes that “In this view, the more a person is aware of (cathects, makes an abstract concept come alive) his own unique complex of contents and structures, and the ways in which they work together, is an operational definition of degrees of consciousness.”

Williams illuminates that “In all theories of synchronicities be they supernatural or natural, the self is a primary organizing concept. However, there are important differences. The Self for Jung is preformed and originally whole and balanced whereas for the naturalist theorists
the self is initially unformed and therefore must be grown and developed.” Building on the self as a “primary organizing concept” Williams defines object constancy as: “the capacity of a person to experience the frustratingly ‘withholding’ object as bad, hated, and ‘killed off,’ yet, somehow, at the same time, managing to tolerate the destructive negative affect enough to be able to repair the broken circuit, thus emotionally reconnecting with the frustrating but loved parental object.” In addition Williams discusses further that “Self constancy refers to the same situation, except that the person who falls short of his expectations of himself is able to be disappointed without ‘completely’ destroying himself (psychic or literal suicide), keeping solid, and maintaining focus and fortitude.” Williams states, “Thus the realm of being is primarily concerned with growing and preserving the integrity of the self structure.” Out of which Williams writes, “Successfully negotiating the tasks of object and self constancy leads directly to the growth and development of a cohesive self. An operational definition of a cohesive self is the capacity of a disappointed person to experience internal and external cohesion while still remaining solid at the core . . . A person, in this state, is able to shift from automatically reacting to acting from within.” Williams writes that the “relevance of this discussion to the topic of meaningful coincidences” is:

The development of a cohesive self, by learning to bear increasing dosages of frustration leading to object constancy is, I believe, the core psychological process involved in what speculative philosophers are describing when they refer to a human being’s need to order their personal chaos. The psychological progression from automatically reacting to being able to act from within is, I believe, a statement about the existence and development of consciousness . . . In this light there is, then, a necessary connection between the attained level of psychological development and the degree of attained development of an individual’s consciousness.

“If this idea is extended to attempts to understand the nature and function of consciousness, it is hypothesized that consciousness is actively dynamic (not static) and ranges from an undifferentiated sensory base, gradually to quickly, expanding into ever increasing states of awake and aware. The penultimate state of awake and aware might be thought of as consciousness of consciousness,” Williams explicates.
Williams explains that “My findings indicate that all examined presynchronistic contexts are similar in that they reflect a person who has a felt sense of imbalance seeking an elusively rebalancing resolution. It is proposed that this need for redress of imbalance initiates a process whereby failure at assimilating a solution changes to accommodating a creative solution.” 145 Williams inscribes that “I believe that this mixture of basic stuckness experienced as depression combined with a proactive wish to find an adequate freeing solution is the psychological soil from which synchronicities flower.” 146 Williams writes:

Synchronicities grow out of the soil of psychic conflict. In this view they are the end result of a psychological process which has as its aim the creation of a constructive resolution to what previously seems to have been an unsolvable stuck point. Thus synchronicities are intimately involved with a felt need for significant psychological change and transformation . . . But, for synchronicities to be born, the attitude about the stuckness has to shift from passive to active. Once this is done, it is hypothesized, the energy used in the service of depressing the subject is now freed up to be available for “creative” purposes. 147

Williams' states, “Viewed in the light of this paper, meaningful coincidences are naturalistic by-products of human being’s utilizing the totality of available informational streams filtered through multiple perspectives to arrive at the ‘best’ resolution possible at a given time to free themselves from what initially seems like a never-ending entrapment in the horns of a psychological dilemma.” 148 He concludes that “From this perspective, there is nothing mystical or divine about the origins of these anomalous events. While this analysis does rob the ‘magic’ associated with only observing the surface, it nevertheless affirms a wondrous appreciation for the creative capacities of each person to order his own internal and external chaos.” 149

Thus, Williams finds that synchronicity might be viewed as a type of re-balancing that arises from an active attitude that utilizes creative opportunities as they arise out of chaos. Williams’ focus on creativity and synchronous occurrences might support the research problem of this dissertation into the creative process of sandplay in the exploration of synchronicity. In the next section Rupert Sheldrake’s theory of morphogenetic resonance is discussed. Further commentary by Houston, Bolen, and Amy Lansky is given to explain and extrapolate the implications of these theorist’s findings of Sheldrake’s theory with synchronicity.
Fields of Morphic Resonance

This section discusses Sheldrake’s theory of morphogenetic resonance. Sheldrake writes, “How do plants grow from simple embryos inside seeds into foxgloves, sequoias, or bamboos? How do leaves, flowers, fruits take up their characteristic forms? These questions are about what biologists call \textit{morphogenesis}, the coming into being of form (from Greek \textit{morphe} = form + \textit{genesis} = coming into being).”\textsuperscript{150} Sheldrake theorizes that:

> Behavioral fields organize the behavior of animals by patterning the activities of the nerve cells within their brains. Social fields link together the members of social groups and help to coordinate their activities in such a way that the society acts like a single organism, as in ant colonies, flocks of birds, schools of fish, or packs of wolves. Morphogenetic fields, behavioral fields, social fields, and mental fields are all different kinds of morphic fields. All morphic fields share common properties, and all contain an inherent memory given by a process called morphic resonance.\textsuperscript{151}

Sheldrake expanded his work on plants and animals to arrive at a theory that might encompass how these patterns of behavior might work.

Explaining his theory Sheldrake writes:

> First, morphogenetic fields work by imposing patterns or structures on otherwise random or indeterminate processes in the systems under their control. Second, they contain attractors, which draw systems under their influence toward goals. Third, they evolve, along with living organisms themselves. The morphic fields of all species have history, and contain inherent memory patterns of activity in self-organizing systems on the basis of similarity, irrespective of their distance apart. Morphic resonance works across space and across time, from the past to the present.\textsuperscript{152}

Sheldrake further explains that “Through morphic resonance, each member of a species both draws upon and contributes to a collective memory of the species. For example, as a mouse embryo develops, it is shaped by mouse morphogenetic fields containing a spatial memory of countless previous mice, and of the organs, tissues, and cells within them.”\textsuperscript{153}

Sheldrake hypothesizes that there is a seventh sense in people and animals. This seventh sense he refers to as “the extended mind.”\textsuperscript{154} Sheldrake writes, “The idea that minds or souls reach out beyond bodies is found in traditional societies all over the world, and is taken for granted in most religions . . . But the idea of the extended mind is not simply a philosophical theory. It is a scientific hypothesis that leads to testable predictions. It is already supported by a
large body of evidence from people’s spontaneous experiences and from controlled experiments.” 155 These controlled experiments into Sheldrake’s theory of an “extended mind” might include what some theorists, like Jung, Progoff, Pierre Teilhard de Chardin, Chopra, Bolen, Alice O. Howell, Mansfield, and others refer to as a unitive nature in the cosmos, that might lead to synchronous occurrences. 156 Writing on the nature of psi Elizabeth Mintz quotes Freud, “who in his later years came to accept extrasensory communication as either a certainty or a strong probability.” 157 Mintz notes, “One is led to conjecture that this may be the original archaic method by which individuals understand one another and which has been pushed into the background in the course of phylogenetic development by the better method of communication by means of signs apprehended by the sense organs.” 158

Sheldrake outlines some of the “various theories of psi” with reference to J. W. Dunne, Gertrude Schmeidler, and Stephen Hawking as scientists who hypothesize extended dimensions of space and time beyond the “familiar three dimensions of space and one of time.” 159 Sheldrake writes that these “are extra dimensions that might help to explain psychic phenomena.” 160 Additionally Sheldrake notes that “Some have also proposed that numerous independent space-time systems may coexist and interact with each other. The problem is that such suggestions are very vague. They do not make it clear how these extra dimensions might help explain telepathy, for example, or precognition.” 161

Sheldrake also documents Jon Taylor’s work on ESP based on Einstein’s relativity theory; Rex Stanford’s “general theory of psi phenomena” based on “conformance behavior”; William Braud’s contributions of “lability” and “inertia”; and Evan Harris Walker, who “proposed that consciousness interacts with quantum processes not only in the external world, leading to psychokinesis, but also with the brain itself.” 162 Sheldrake touches on “nonlocality,” “also known as ‘nonseparability’ or ‘entanglement’ of quantum theory” as “experiments have shown that quantum nonlocality is indeed a fundamental feature of reality.” 163 In addition, Sheldrake cites Brian Josephson and Fotini Pallikari-Viras who “have proposed that focusing in relation to goals may change quantum probability distributions, and that this focusing would
become more effective as learning took place.” 164 Josephson and Pallikari-Viras’s denotation of “focusing” might possibly be understood as “intention” per Mihaly Csikszentmihalyi, Chopra, Lynn McTaggart, Wolf, Leventhal, William Stuber, Lind-Kyle, Church, Albert Low, and others, which has been linked to synchronicities.165

Russell Targ references Amir Aczel’s work on Erwin Schrödinger and nonlocality:

In a nonlocal universe such as ours, the accuracy of our psychic awareness is found to be independent of space and time. Such spatial and temporal independence is what we mean by the nonlocality of the space in which we live. The idea of entanglement of separated quantum particles that were once together is now well accepted . . . Schrödinger first described this idea in the late 1920s.166 He saw it as the main difference between the new quantum theory and the old classical ways of describing nature.167

Targ describes entanglement further as potentially being analogous to David Bohm’s term of “quantum-interconnectedness,” and quotes Bohm stating, “Extending this view [that you cannot separate the observer from the observed], we see that each human being similarly participates in an inseparable way in society and the planet as a whole. What may be suggested further is that such participation goes on to a greater collective mind, and perhaps ultimately to some yet more comprehensive mind, in principle capable of going indefinitely beyond even the human species as a whole.” 168 Chopra writes, “Nonlocal intelligence is everywhere at once, and can cause multiple effects simultaneously in various locations. It is from this virtual domain that everything in the world is organized and synchronized. This, then, is the source of the coincidences that are so important to synchrodestiny.” 169 Chopra explains synchrodestiny stating, “A synchronicity is a coming together of seemingly unconnected events. If you focus your attention, you may recognize that your life is shaped by those moments of meaningful coincidences. You may even be able to nurture and participate in those moments in a positive way. Together, this awareness and intention make up what I call your synchrodestiny.” 170

Targ further explains Bohm and adds his own beliefs writing, “In the holographic universe of Bohm, there is a unity of consciousness, a ‘greater collective mind,’ with no boundaries of space or time. Similarly, I believe that our psychic abilities offer us one way of experiencing this world of nonlocal mind or community of spirit.” 171 Dean Radin concurs
writing, “One only needs a minor leap of imagination to imagine that if psi is real—and given the experimental results, that seems an increasingly safe bet—then in the same way that networks of neurons combine to form our brains, maybe psi forms an interconnective web of brain/minds that results in a collective mind.” Targ explains that:

The term psi is derived from the Greek, Ψ (psi), the twenty-third letter of the Greek alphabet, and means ‘psyche’ or ‘soul’. Psi was coined in a parapsychological sense by Bertold P. Wiesner and first used in print in 1942 by Robert Thouless. Parapsychologists prefer psi to ESP, because the term extrasensory perception implies the use of a sense that we don’t normally have—an extra sense, whereas in actuality there is nothing extra about psi, even though it is often repressed and even though, in fact, it transcends our usual ideas of the limitations posed by time and space. Psi is a gift we all have.

Sheldrake explains that “My own hypothesis resembles some of the ideas proposed above, but it starts neither from quantum physics nor from theories of human consciousness, but from biology. As a biologist, I see psychic phenomena as rooted in our biological nature. I suggest they arise from fields of a kind that are fundamental to all living organisms—namely morphic fields.” Houston (potentially) simplifies Sheldrake’s theory writing, “The English botanist Rupert Sheldrake has introduced a radically innovative hypothesis of formative causation concerning how things function in the universe. This theory suggests that the form, development, and behavior of everything from atom to organism to human and social patterns to the universe itself are not so much determined by unchanging scientific laws as by invisible, self-organizing units that Sheldrake calls ‘morphogenetic fields’.”

Houston extrapolates additionally that “Sheldrake’s hypothesis has extraordinary implications for the nature of learning, the development of change, and evolution. It also raises the possibility that memory is not just stored in the brain but receives some of its codings from the morphogenetic field in which the past experiences of the human race are contained.”

Houston goes on to state her view into the prospective importance of Sheldrake’s theory stating:

These fields, acting across space and time, serve as blueprints for establishing new structures, forms, and behaviors. They contain the memory of past organized systems and account for the way that organisms can “tune in” to the morphogenetic fields of their species and be influenced by the cumulative effect of previous similar organisms. Changes and innovations are thus added to the species “memory,” and future organisms can draw upon it . . . Once a substance or an individual or even a society learns a new
behavior, the causative, morphogenetic field of that entity is changed, and the next substance or individual or society learns the new behavior more easily and quickly.\textsuperscript{177} Houston explains Sheldrake’s morphogenetic resonance theory’s potential as it references, informs, and melds with her work into sacred psychology. Houston writes that “The implications of this hypothesis for sacred psychology are even more far-reaching, for if these fields are as universal as claimed, we may have found evidence for the nature of inspiration, for tapping into patterns and possibilities, and even for tuning into an archetypal level of morphogenetic resonance.”\textsuperscript{178} Jung explains his correlation of archetypes and synchronicity illuminating, “The effective (numinous) agents in the unconscious are the archetypes. By far the greatest number of spontaneous synchronistic phenomena that I have had occasion to observe and analyse can easily be shown to have a direct connection with an archetype.”\textsuperscript{179}

Houston describes Sheldrake’s theory as archetypal in nature writing:

This archetypal level contains the great symbolic and mythic patterns that charge the human spirit with meaning and direction. Sheldrake’s theory would also support the belief that prayerful, meditative, and mystical experiences are those states of grace in which the mind-body system attunes to the primary field of being and, for a time, has the accumulated knowledge of the patterns stored in the mind of God. Although such experiences have been known for millennia, an explanation that Westerners can appreciate is only now becoming available as a result of the speculation of the new scientists.\textsuperscript{180}

Likewise Bolen compares Sheldrake’s morphogenetic resonance theory to Jung’s archetypal theory of collective unconscious spelling out that “Sheldrake’s morphic resonance theory (as applied to humans) and Jung’s concept of the collective unconscious are very similar ideas. Both theories account for collective memories, knowledge, behavior, or images that we did not acquire in our personal lives; both account for transpersonal, collective, archetypal experience.”\textsuperscript{181}

Bolen goes on to explain how morphic fields might describe what has been going on for human beings for millennia, and has a similar belief in the importance of Sheldrake’s theory for explaining human actions and interactions as Houston does. Bolen records:

Rupert Sheldrake described morphic fields as a source of cumulative memory based upon experiences of the species in the past. The human morphic field is what we tap into and are resonating with and influenced by when we respond as members of the human race, doing what humans have done. From prehistoric to contemporary times, humans have apparently held spiritual beliefs, observed rituals, had places of worship, and related to
divinity. Whatever the particular practice or place, whatever spiritual or mystical experience humans have had are in some way contained within the morphic fields of our species, the contents of which span time and distance.\textsuperscript{182}

Thus, morphic fields may underlie the power of place and the collapsing of time and distance as Sheldrake, Houston, and Bolen, as well as others, hypothesize.\textsuperscript{183}

Bolen writes that Sheldrake’s nomenclature and categorization of the term morphic fields may have an importance by the sheer fact of being able to name an experience, which she compares with Jung’s utilization of the word synchronicity. Bolen elucidates writing:

Intellectual approaches to mystical knowledge, synchronistic experiences, and the perspective gained as a result help the rational left brain to accept what it cannot understand, to step aside, be quiet, and not discount or fear the realms of nonordinary reality. Jung and Sheldrake have made major contributions to this perspective. While what we know gnostically or the ineffability of mystical experience cannot be conveyed by words, words that name the category of the experience such as \textit{synchronicity} or \textit{morphic fields} nonetheless help us to keep these experiences in our consciousness.\textsuperscript{184}

Bolen believes these terms, “morphic fields” and “synchronicity,” might help humans interpret and integrate experiences that are wordless, or feeling oriented only in origin, that happen for them by giving them words to work with, thus utilizing both hemispheres of the brain.\textsuperscript{185}

Bolen outlines Sheldrake’s morphogenetic resonance theory as a potential explanation for transpersonal experiences in which time and space seem to be immaterial:

Through meditation or dreams, while in a mystical or ecstatic state, a person who taps into the collective unconscious or morphic field has gained access to transpersonal experience where time and distance are immaterial. Sheldrake’s analogy is that our DNA is analogous to a television receiver that enables us to pick up transmissions; we “tune into” programs in the morphic field. Jung’s collective unconscious has much the same implications: archetypal images, associated feelings, and patterns of behavior are the contents of the collective unconscious (or the field) of which we are unaware until they are activated and brought into consciousness.\textsuperscript{186}

Bolen continues by explaining how Sheldrake’s morphic fields might influence and affect humans over epochs noting that “Since morphic fields span time, they contain everything that has been important to human experience . . . Tapping into a morphic field that holds the energy or pattern of the collective human experience of divinity would be awesome; it may contribute to the numinosity of all religious experience.” \textsuperscript{187}
Amy Lansky writes, “one piece of evidence for the holographic nature of nonstandard fields that have been proposed in recent years—the zero-point field (a candidate for the unified field), the psi field of psychic phenomena, Ervin Laszlo’s Akashic Field, and the morphic field proposed by Rupert Sheldrake—is that they all share a common feature: sensitivity to similarity in vibration.” 188 Lansky explains, “Each individual’s resonant frequency, determined by their life experience, physical body, and energy body, limits what they can perceive.” 189 Lansky discusses in her words the—“fascinating body of evidence”—from Radin and Roger Nelson as a possible example of “similarity of vibration” with: 190

Researchers at PEAR found that connected couples can influence random event generators (REGs) . . . Because of this phenomenon, Radin and Nelson decided to test for even larger field effects by using these random devices as “antennae.” First they placed REGs at events where people were all focused on the same thing and therefore “vibrating” similarly – for example, at music festivals, religious events, and even at the Academy Awards. The results were as predicted; these venues did indeed cause the machine’s outputs to deviate from the norm. 191

Lansky illuminates Radin and Nelson’s experimental results since 1997 with REGs slated to pick up on global phenomenon noting that “The results were astounding. Over the next ten years, Radin and Nelson studied the machines’ reactions to 205 major world events and discovered that they did indeed respond to events that were intense on a global level – especially those that were tragic. The most striking effects occurred in response to the events on 9/11, which caused the largest daily average correlation between the machine’s outputs.” 192 Not only were the machines sensitive during an event, Lansky writes that “Even more amazing, this correlation became noticeable a few hours before the first of the twin towers was hit!” 193

Lansky records that “Similarity in vibration has also been used to explain the phenomenon of synchronicity—‘coincidences’ of seemingly unrelated events that share a common meaning.” 194 Lansky uses a chronicled story of Jung’s to illustrate her point of “similarity in vibration,” writing: 195

A well-known illustration of this phenomenon was described by psychiatrist Carl Jung, the originator of the notion of synchronicity. One of Jung’s patients was recounting her dream about a golden scarab beetle when he heard a rapping on the window. When he opened it, a rose chafer beetle—the insect most similar to a scarab in Jung’s region—flew into the room. Jung quickly put two and two together. He realized that the mythological
meaning of the scarab—an ancient Egyptian symbol for rebirth—was highly pertinent to his patient’s problems. And this was also the reason why the insect had appeared in waking life.  

Lansky explains that “The phenomenon of synchronicity demonstrates a key point—the universe may not be operating like a cold, meaningless machine after all. Instead, the reality we experience each day may be flooded with fields of meaning.”  

In addition Lansky writes, “Each field of meaning has a particular vibration to it, and objects, individuals, emotions, dreams, and events with similar vibrations will tend to resonate with one another and then co-occur. This is what creates synchronicities. In fact, various theories of quantum physics require the existence of synchronicities.”  

When writing about morphic fields Lansky had an opportunity to meet Sheldrake when he was touring the United States. Lansky writes, “Steve [Lansky’s husband] got word that Sheldrake would be giving a talk at his research laboratory at Sun Microsystems. Now please understand, talks about things like the morphic field are not commonplace in computer research labs. In fact, Sheldrake’s talk was poorly attended. But it just so happened that one of the lab’s researchers had met Sheldrake in Scotland and had invited him to speak the next time he was in our area.”  

“When Steve heard about Sheldrake’s visit, he asked if I could also attend, and we both received an invitation to have lunch with him the next day. Before I could even finish writing about Rupert Sheldrake, I was sitting and having lunch with him! Coincidence? Or synchronicity?”  

Lansky’s story might seem unbelievable to some, yet she has many others involved in her experience to validate and verify it.  

This section was a discussion of Sheldrake’s morphogenetic resonance theory, in which Sheldrake outlined other scientist’s premises that might cohere with his theory based on his research into the biology of plants and animals. His morphic field theory, and its biological language, might facilitate an understanding of synchronous occurrences, and were noted by Houston, Bolen, and Lansky. The possibility of “fields of meaning” that might “co-occur” as synchronicities, as Lansky writes of, could potentially bear a foundational brace for the
meaning-making modality of sandplay and the work of this dissertation. The next group of sections—the Ego-Self Bridge, Imaginal Psychology, and Passionate Soulfulness—begins with an introduction, Seeking the Self, and the relevance of receptivity to the Self as a foundation for a study of synchronicity.

**Seeking the Self**

Being open to a relationship with the Self might be the foundation of synchronous experiences as the Millers, von Franz, Bolen, and others write. In discussing the concept of the Self in Jung, and Heinz Kohut, Mario Jacoby notes that:

> From the scientific standpoint the self is a hypothesis, the existence of which cannot be proven. But it makes itself felt through its effects of psychic experience—of which Jung provides some striking examples in his memoirs. It also manifests itself with great power in a broad range of symbols of the divine. This provides the basis for Jung’s psychology of religion, which occupies a central place in his work, since from the empirical standpoint certain symbols of the self cannot be differentiated from the image of God in the human psyche.

Outlining a view of the ego and Self concepts, Carolyn Finn Mitchell reports in her dissertation that Rhea White has two principles which she refers “to the ‘ego-self’ and the ‘All-Self’; the former is ego-driven, and the latter is that which makes ‘us aware of our oneness with all things’.” Mitchell quotes White with the following writing that:

> Whether we live our lives with our identity restricted primarily to our ego-self or break through to a basic awareness of the All-Self depends to a large extent on narrative—on the story we compose about who we are, our place in the universe, and our relationship to the All-Self . . . narrative . . . enables us to not identify solely with either self but to experience ourselves as a consciousness that moves back and forth.

Bolen writes, “If we are in our ‘soul’ or in touch with the Self (rather than identified with the ego or the persona or a complex), we would be open to receiving spiritual or soulful experiences.” Bolen explains that “Synchronicity can be most immediately appreciated when we see how it operates in our everyday lives . . . Much of the value of synchronicity lies in its ability to connect us to a meaning-giving, intuitively known principle in our lives by which we can find a ‘path with heart,’ *a tao*, a way to live in harmony with the universe.”
In discussing the role of the heart and synchronous occurrences Allan G. Hunter inscribes, “Praying is not about asking God for something but perhaps about receiving something from God, because we’ve stilled the ego for long enough so that we can listen.” 207 This stilling the ego that Hunter discusses might be referred to as the feminine principle. Emma Jung notes that “Receptivity is a feminine attitude, presupposing openness and emptiness, wherefore Jung has termed it the great secret of femininity. Moreover, the feminine mentality is less averse to irrationality than the rationally oriented masculine consciousness, which tends to reject everything not conforming to reason and so frequently shuts itself off from the unconscious.” 208 Additionally Wickes records that “The unconscious is the wellspring of the feminine being.” 209

Claire James expounds noting, “[Erich] Neumann and [Gareth] Hill describe the feminine principle’s numerous qualities as the following: a potent connection to the body, life giving, regenerating, awareness through experience, sexuality, being, aliveness, unity, wholeness, playfulness, death, infinity, new possibilities, eros, interdependence, madness, paradox, and chaos.” 210 James notes, “These qualities are enumerated in Hill’s description of the feminine principle as both having static and dynamic characteristics.” 211 James writes of her work, “Therefore, this research supports the Institute’s intent for psychology to contribute to the transformation of culture through catalyzing human qualities that are reflected in participants’ expressions of the feminine principle.” 212 This dissertation research into synchronicity and the potential transformative process in our everyday lives, and the greater world in general, might also be viewed as an inquiry into the receptive, feminine, principle of people. A few others who write about the feminine principle include: Frances Wickes, Woodmen, Judith Simmer-Brown, Yogacharya O’Brian, von Franz, Janet Dallett, Woodmen and Dickson, and Esther Harding. 213

The Ego-Self Bridge, Imagining Wholeness, and Passionate Soulfulness are sections that research individuation and the process of being engaged with the Self, and the soul, in order to form an inner foundation that might be interested, and engaged with synchronous occurrences.

The Ego-Self Bridge
In this section the nature of the relationship between the ego and the Self and, potentially, how a cooperative collaboration between these two aspects may bring about an association to synchronous occurrences is looked at. Jung’s concept of individuation is explored as a way that is written about extensively in the Jungian field of psychology to discuss the building of a relationship between the ego and the Self. Edinger writes elucidating that:

Individuation is a term used extensively by Jung to describe the whole psychological process in which the ego becomes progressively conscious of its own nature, its background and the ground on which it’s rooted. Another way of putting it is that individuation is the process whereby the ego comes into a conscious awareness of, and relation to, the Self; or that it is the process whereby the individual ego undergoes a differentiation from its collective identities.214

Edinger further explains Jesus of Nazareth’s discipline Paul and his transformation upon the road to Damascus—which is understood as a time of conversion for Paul in Christian terms—with Jung’s designation of individuation, writing that “he was no longer an ego-centered man, he was Self-centered.” 215  Through the individuation process and coming to accept a higher authority, one may come to be in “conscious awareness” in Christian terminology, Edinger writes.216

Alternatively Philip Moffitt explains that in Vedic [East Indian] language the belief is that one might become “yoked to, or assisted by, this higher power.” 217  Targ documents Patanjali, who lived at the time of Jesus of Nazareth in India, stating, “he describes how we can get in touch with our divine nature by learning to stop our ongoing mental chatter.  The opening line of his famous sutras says that ‘Yoga (becoming one with God) is mind-wave quieting’.” 218

Paramahansa Yogananda describes yoga as the “union” or “science of uniting the individual soul with the cosmic spirit.” 219  Yogananda clarifies this point in Indian philosophy by writing, “Though the ego in most barbaric ways conspires to enslave him, man is not a body confined to a point in space but is essentially the omnipresent soul.” 220  The science of yoga seeks to provide a system in which the ego’s estrangement from the Self, or “disconnection from these vast roots of the Self,” as Cope writes, may become centered in the Self.221  Yoga is just one of many ancient systems that endeavors to answer this age old seeking of the soul to create, as Houston writes, “The divine-human perception [that] becomes reciprocal.” 222  Houston illustrates with:
Throughout history, deeper answers to the questions of life have been offered in the various traditions of sacred psychology—and not just answers, but practical methods of training to grow the godseed. Be it the sophisticated psychophysical methods found in various forms of yoga, or the spiritual practice of oriental martial arts, or the training of mindfulness in Buddhism, or the imagination in Islamic mysticism, or the activation of courage and creative power in the shamanic practices of the North-South axis of the world, the tradition of the development of the god in us is very rich and always contemporary.223

Richo explains that “Jung called the Self ‘the God archetype’ within. It includes the ego and is the center and circumference of the entire psyche. It is a field of inner gravity that is sometimes unconscious and sometimes conscious. Jung theorized that our unconscious is both personal, containing the family album of our own memories, and cosmic, containing the mythic memories of humankind.” 224

Bonnie Greenwell builds on these other writings elucidating that:

Swiss psychiatrist C. G. Jung identified the “Self” as a center of consciousness separate from ego, which possesses an absolute authority in the psyche, and around which all other factors, conscious and unconscious, circumnambulate. According to Jungian analyst Esther Harding, when the Self functions strongly in a human being it produces a preoccupation with the inner, subjective life, and exerts a non-personal compelling power over the individual. She calls this “finding the God within.” Harding believed this Self can never entirely replace the ego, as continuation demands some egoic sense.225

Bolen, Alice Howell, Richo, and others, describe that synchronicities illuminate, or make visible, this quest for relationship between the ego and the Self.226 Bolen writes, “At the most profound level, synchronicity can lead us to the awareness that we are part of something far greater than ourselves, and to a sense of wholeness in the archetype of the Self, metaphorically expressed by the Grail Legend, by the concept of the Kingdom of God, or by returning to the Tao.” 227

This bridging, or building a bridge, toward the Self is the continuous process that is referred to by Jung, and Jungians, as individuation, or “coming to selfhood” or “self-realization.” 228 Hall and Nordby write, “The individual begins his life in a state of undifferentiated wholeness. Then, just as a seed grows into a plant, an individual develops into a fully differentiated, balanced and unified personality.” 229 Meredith notes that “Jung’s view of the psyche and its process is not schematic, but rather has as its root metaphor the imagery of nature.” 230 Jung recorded that “Life has always seemed to me like a plant that lives on its
rhizome. Its true life is invisible, hidden in the rhizome. The part that appears above the ground lasts only a single summer. Then it withers away . . . The rhizome remains." 231 Elaborating on this natural unfolding Hall and Nordby explain further:

That, at least, is the direction development takes, although the goal of complete differentiation, balance, and unity is rarely if ever reached except, as Jung observes, by a Jesus or a Buddha. The striving for self-realization or consummate selfhood is archetypal, that is to say, inborn. No one can avoid the powerful influence of this unity archetype, although what course its expression may take and how successful one may be in realizing the aim varies from person to person. 232

Individuation is Jung’s “key developmental concept” Hall and Nordby make clear. 233 Hall and Nordby elaborate that “This means not only that each system becomes differentiated from every other system but more importantly that each system becomes differentiated within itself. From a simple structure it grows into a complex structure, just as a larva develops into a butterfly.” 234 Mansfield links the Self and synchronicity writing, “Because the self is the archetype of meaning in our lives and meaning is constitutive of synchronicity, it’s no surprise that the self and the process of individuation are always at the core of synchronistic events.” 235

Spelling out how he arrived at his theory of individuation, Jung writes:

As I worked with my fantasies, I became aware that the unconscious undergoes or produces change. Only after I had familiarized myself with alchemy did I realize that the unconscious is a process, and that the psyche is transformed or developed by the relationship of the ego to the contents of the unconscious. In individual cases that transformation can be read from dreams and fantasies. In collective life it has left its deposit principally in the various systems and their changing symbols. 236

Meredith quotes Jung noting, “A symbol really lives only when it is the best and highest expression for something divined but not yet known to the observer. It then compels his unconscious participation and has a life-giving and life-enhancing effect.” 237 Meredith expands on Jung’s words revealing that “In short, the symbol is the bridge over which energy and awareness travel within the psyche. The archetypal world at the heart of the symbol exerts an irresistible appeal to the imagination if one is open.” 238 She further elaborates explaining, “A whole new world of possibilities opens when the imagination is activated, because the habitual activity of the ego is made relative.” 239
Houston describes Jung’s individuation in her own terms, both modern and ancient at the same time, writing, “Tapping into the entelechy of the self. Entelechy, as I use it, refers to the dynamic purposiveness of the patterns of possibility encoded in each of us. Thus, it is the entelechy of an acorn to be an oak, it is the entelechy of a baby to be an adult, and of you to be the God only knows who or what.” Sheldrake further explains that:

Entelechy is a Greek word whose derivation (en-telos) indicates something which bears its end or goal in itself; it ‘contains’ the goal towards which a system under its control is directed. Thus, if a normal pathway of development is disturbed, the system can reach the same goal in a different way. [Hans] Driesch considered that development and behavior were under the control of a hierarchy of entelechies, which were all ultimately derived from, and subordinated to, the overall entelechy of the organism.

The purposeful process of the entelechy might be termed many things as Shulman further notes: “the ratiomorphous function, which Jung called the ‘Self’ (and others have named creativity, redeemer, or Tao) often energizes human behavior without our conscious involvement.” Bolen expounds on synchronicity and the Tao noting, “Through synchronicity the Western mind may come to know what the Tao is. As a concept, synchronicity bridges East and West, philosophy and psychology, right brain and left. Synchronicity is the Tao of psychology, relating the individual to the totality. If we personally realize that synchronicity is at work in our lives, we feel connected, rather than isolated and estranged from others; we feel ourselves part of a divine, dynamic, interrelated universe.”

Becoming receptive to, or learning to foster a discipline toward, the Self might begin with a curiosity for what Wickes terms “choice.” Wickes puts in writing:

The art of living is, in its essential meaning, a development and transformation of the power of inward choice. It is of all creative arts the most difficult and the most distinguished. Its products are fashioned in the workshop of the soul whose windows open upon inner and outer worlds. If the door between these worlds be locked, transforming energy is imprisoned, and awareness, that precursor of new consciousness, becomes bereft of its mobility, its power of quick response.

Meredith expounds on Wickes’ writing, quoting Emma Jung and von Franz noting that “[The Self] is realized to that extent in which it is lived in the experience of daily life . . . For it does not depend so very greatly on knowledge and ability or upon some degree of intelligence, but rather
upon the use which is made of these attributes and above all on the psychic attitude a person adopts in the face of the various circumstances of his life and fate.”

Shulman pens, “Our inner world is, in fact, characterized by a constant moving back and forth between willed conscious attention and relaxed, unwilled fantasy.” Employing willed consciousness and moving toward the Self—rather than away from the Self—with a conscious attitude of choice might be that which creates, or builds, a bridge between the ego and the Self, as Sylvia Brinton Perera, Daryl Sharp, and Estes note.

Wickes writes:

Over and over throughout life this choice has to made between the enemy and the friend for, behind the never-ending confrontation by the opposites lies a power, a dynamic operative in the process of reconciling the split between nature and spirit, ego and non-ego, conscious choice and the creative unconscious, healing the psychic world that severs man from the sense of completeness and from becoming that which he was intended to be—that which, below the threshold of ego consciousness, he is.

Choosing to ignore or negate the Self might unfold as Hunter observes, “While we’re stuck there, firmly in the world of the ego, we won’t be able to spend much time thinking about our souls. We certainly won’t be able to see synchronous events for what they truly are, either.”

Alternatively, developing “conscious choice” as Wickes states, might unfold as Bolen clarifies, “When we feel synchronicity, we feel ourselves as part of a cosmic matrix, as participants in the Tao. It gives us a glimpse into the reality that there is indeed a link between us all, between us and all living things, between us and the universe.”

This section looked at how working towards establishing an ego-Self axis as Edinger, Estes, Sharp, Perera, and others, note might begin some element of receptivity with the Self, or conscious choice as Wickes talks about, that might include a noticing, and potential following, of synchronous occurrences. The next section, Imagining Wholeness, discusses the false self, or neurotic ego as Richo documents Jung’s writing, as that which blocks synchronicity and synchronous occurrences, and specific nomenclature of Aftab Omer’s theory.

Imagining Wholeness

Individuation is associated with wholeness by Jung, von Franz, Amman, Bradway and McCoard, and Mansfield, among others. “For Jung, meaning, individuation, and
synchronicity, are most intimately related,” Mansfield writes.²⁵⁴ “The idea of human wholeness, the body, soul, and spirit, is referred to as the archetype of the Self in analytical psychology. The Self has an ordering power which directs the development of the person so that we could call it the higher personality, comprising both conscious and unconscious aspects. It directs development insofar as this power becomes effective within a person,” Amman expounds.²⁵⁵

Mansfield further inscribes, “Considering the archetype of the self as a purposive intelligence or meaning, as expressing itself in an unfolding ‘vision’ of what we are meant to be, is a truly revolutionary idea. Only when we seek to make this process conscious and intentionally attempt to actualize this meaning, this vision, to bring it into concrete reality, does it truly become the individuation process.” ²⁵⁶ Mansfield clarifies that “For Jung, the activating and implementing process is the highest goal in life. The ego must develop a dialogue with that primordial wisdom or meaning, that ray of divinity within us, the self, and consciously realize its vision of wholeness in our everyday activities. This is the alchemical opus, the transformation of the base metal of our unrefined psyche into spiritual gold, a process honored in worldwide myths.” ²⁵⁷ Furthermore Mansfield writes, “Even if Jung had never developed the notion of synchronicity he was committed to some timeless, eternal vision of our wholeness, the self, which unfolds through meaning in the unique path of our individuation.” ²⁵⁸

Omer explains that “Imaginal Process is an approach to individuation, as the unique and connected emergence of human capacities.” ²⁵⁹ In order to psychically work on the path of individuation within Imaginal Psychological language, it is necessary to dismantle imaginal structures, or aspects within the psyche that prevent us from moving toward the Self. Melissa Schwartz writes, "Think of imaginal structures as patterns of consciousness that distort reality—they are not good things, but rather, are the lenses that we see the world through, and need to be deconstructed.” ²⁶⁰ In Imaginal Process, Meridian’s approach to transformative learning, Omer has specified a term of “I-Factor.” ²⁶¹ Schwartz explains that “The term ‘I-Factor’ refers to the ways in which deficiencies in consciousness capacities impact our functioning and experience of
self-confidence. The ‘I’ is a referent to both our sense of ‘I’ as well as ‘I’ for inadequacy, inferiority, insecurity, and incapacity.”

Jacoby explains that the need of the false self that arises out of inappropriate mothering, to believe it is in control, might be a total antithesis of the acknowledgement of the Self. Without a relationship to the Self, the archetypal center, synchronicity and synchronous occurrences, if they are viewable, are owned by the ego and no real relationship is forged with the collective unconscious the Millers explain. Thus, Hunter states, “When we put our ego first we disrupt the energy of synchronicity.”

The neurotic ego is at the core of what Imaginal Process refers to as gatekeeping, a formative concept; “Gatekeeping keeps the false self in place,” Omer enunciates. Gatekeeping arises in individual and in collective dynamics that resists and restricts experience; these adaptive behaviors begin out of early trauma as a figure, or figures, to protect one from the effects of a persecutor, Omer makes clear. Omer explains:

The gatekeeper protects the identity of the adaptive identity—or known ego identity. The gatekeeper interrupts the bridging between the ego and the Self; this aspect does not allow trust, collaboration, or empathic imagination to grow between the two,” Omer elaborates. “Gatekeeping keeps us from any kind of release process; they hold us away from having the presence of the Friend and having a different experience [in life],” Omer clarifies. He further describes that “Gatekeeping in the physical world or somatic, felt-body, experience is analogous to Wilhelm Reich’s term of armoring.

To become aware of the gatekeeping we might utilize meditative practice, Omer explains: “We can practice subjectivity or seeing in a particular way to get out of the gatekeeper’s box. Through reflexive participation an awareness of what subjectivity or imaginal structure is running me, or us, is revealed.” This type of awareness—that might illuminate the distorted perspective Omer is advocating “through reflexive participation”—might be parallel to the awareness that Meredith, the Millers, Briggs and Peat, Edinger, Chopra, Shulman, and others write of that may be involved in viewing and interacting with synchronous occurrences.

Writing on Bohm’s nonphenomenological theory of quantum physics Griffin notes, “In this implicate order, enduring things are not separate from each other, as they appear to be in the explicate order, but are mutually enfolded in each other.” The “explicit” order is that which
modern physics can thus far describe, the “implicit” order is that which is still unfolding and has not been specifically documented by science yet, Griffin develops. Therefore, out of Griffin’s discussion of Bohm it might appear as if everything in life is affecting everything; and both sides, reactive enactment and reflexive participation, might be a part of the matrix of being and becoming as Omer explains. To break these two modes of being apart, setting them asunder would be a dualistic move as Griffin writes.

For Omer a major principle entailed in Imaginal Process, is that of, “non-exclusivity toward wholeness.” Non-judgment of either side—reflexive pathology or reactive enactment—as being part of a greater whole of what’s occurring right now potentially could be the essence of “non-exclusivity,” as Omer states. Omer elaborates that reflexive participation can be understood as the primary practice of Imaginal Process. Omer defines this term as, “Reflexive participation is the practice of surrendering, through creative action to the necessities, possibilities, and meanings inherent in the present moment.” In addition Omer says about creative action that “We associate surrender with passivity. It is crucial to re-imagine surrender in action, not just not doing. We have to add ‘creative’ to ‘action’ because so much of our action is reaction.”

The capacity to hold reflexivity and reactive enactment—opposites—might be seen as collaboration between the conscious and unconscious out of which synchronous occurrences might arise as Mansfield, Bradway and McCoard, Weinrib, and others state.

Releasing blockages of imaginal structures, or constrictions, is the basis of Imaginal Process; James elaborates on this potentially difficult to grasp concept quoting Omer, writing:

Omer defines imaginal structures stating, “Imaginal structures are assemblies of sensory, affective, and cognitive aspects of experience constellation into images; they both mediate and constitute experience.” According to Omer, these structures are the images humans inhabit and through which they view the world. In this way, imaginal structures are a mediating lens that gives meaning to experience. Omer explains, “These structures can feel like the self but they are not. As the presence of an imaginal structure is acknowledged, a person can experience freedom in learning that the lens is not the self.”

Elaborating on this process James continues explaining that “Omer refers to this process as disidentification, ‘Disidentification is a key dimension in the transformation of identity...”
Robert Sardello explains how fear might move us toward illumination of the frozen images Omer speaks of: “Fear is the only thing that can eat through the cast-iron layers of the false self and take us to our core where, if it is met with intensified soul consciousness rather than given in to, its transformation into virtue can begin.” What Omer and Sardello discuss is paradox at its finest—delving deep into fear can potentially take us out of that imaginal structure of the false self, and move us toward the Self perchance.

Learning to be with fear, especially fear of the unknown or newness is an important task in the individuation process as Houston, Estes, Sardello, Stephen Wolinsky, Anne Cushman, Charles Tart, Stanley Krippner, Andrea Bartz, Moffitt, Rosalva Vargas-Gladen, and Kegan, as well as others, write about. Describing synchronicity Moss writes, “When we navigate by coincidence, we move effortlessly into creative flow. When we project our delusions onto the world around us, we put ourselves in a place of blockage and pain. It is the release or constriction of creative flow that will tell us whether we are on the right track.” Thus, being attentive to synchronous occurrences as Moss writes might show us how well we are navigating with reflexive participation, or alternatively turning away from the Self in reactive enactment.

Alternatively, trust is an aspect of the Self as Richo writes, “Trust is always an invaluable companion on the synchronous track. Our work is then to make conscious choices that match inner, unconscious momentum. This is the readiness that is all, referred to by Shakespeare.” Les Kaye expresses that “Trust depends on accepting things as they are, letting go of fixed ideas of good or bad, like or dislike. This is the best way to let go of the habit of limiting ourselves. It is a matter of simply expressing our spirituality in the midst of things as they are, trusting that our unlimited true nature will express itself through our actions of daily life.” Belitz and Lundstrom write, “When we trust, synchronicity abounds.”

The experience of participating with the Self in an aware manner might facilitate a relationship with synchronicity as Richo, Chopra, von Franz, Woodman, Mansfield, and the Millers, as well as other theorist’s, document. Watts writes, "self-awareness makes human
experience resonant.” 292 This self-awareness, which might be an aspect of reflexive participation in Omer’s terms, may serve to enunciate the necessary participation of the ego in the ego-Self dyad. 293 The Millers write that synchronicity “is an experience in sacred and not profane time, so the ego makes no grab for glory.” 294 In the fire of transformation the will of the ego becomes subordinated to the will of the Self, Jung explains. 295

This section has been an overview of individuation as a purposeful activity of the Self, in which ego alignment that might result in synchronicities, was explored. As Richo documents, “The purpose of synchronicity is to release the riches of the spiritual Self,” which might become evident throughout the transformative process of individuation he finds. 296 Utilizing sandplay with participants, who might engage with Omer’s “creative action” to illuminate synchronicity, is the focus of the dissertation research. 297 Passionate Soulfulness is next, and delves into the focus of building a bridge between the ego and Self. Relationship to soul is discussed as a potential way to cultivate conscious inner work that might lead to synchronous occurrences.

Passionate Soulfulness

One of the main capacities of Imaginal Process is the Friend, whose power might be analogous to the Self. 298 Melissa Schwartz writes that “the Friend is not an imaginal structure, as we see it as an archetypal kind of force or dynamism.” 299 Omer says “Willfulness has to be met by fierceness. The only thing stronger than willfulness is fierceness.” 300 This fierceness comes from alignment with the Self Omer says; and, picking up from Rumi’s term seen frequently in his poetry, is termed, the Friend, in Imaginal Process. 301 Omer says, “Coming into relationship with the Friend from as far back as we can trace is how people have responded to this human vulnerable dilemma, to soul loss that comes from various overwhelming experiences. We can look at the history of religions in those terms.” 302

Some refer to this same universal force as the Beloved as Hazrat Inyat Khan, Houston, and Andrew Harvey might. 303 These theorists and others might also refer to this invisible power as the Divine as Dante Alighieri, de Chardin, Harvey, Houston Smith, Greenwell, and Hunter
James reports that “to feel connected to the divine [is] considered by Omer to be a deep human desire.” Edinger explains that “The Self is the center and totality of the psyche. One of its synonyms is the inner God-image. It is the transpersonal authority of the psyche. The ego is the smaller authority, the Self the larger authority. When one has made contact with the Self, the ego then becomes relativized; it recognizes that its life must be governed by an authority higher than itself.” Richo writes, “The inner artist of our true Self uses two brushes: a conscious one, synchronicity, and an unconscious one, dreams. The synchronicities (meaningful coincidences) of our lives and the dream images that have most excited or stupefied us are the best—though often most ambiguous—clues to our self-realization.”

“As I said, the Self is the second center of the psyche, the ego being the first. To say a little more about it, one could say that it is the objective center as opposed to the subjective center. It is the transpersonal center, which includes both consciousness and the unconscious,” Edinger continues. Omer explains further that “the Friend is a personification of passionate objectivity.” When we have been touched by the objective psyche, the Friend, the Self, we might become passionate Omer and Harvey and others impart. Omer makes a distinction about the necessity of adding the word passionate to objectivity saying:

To just say “objectivity” takes on a detached positivist connotation, but [adding] “passionate” indicates that it is deeply affected by everything, becomes everything; for example, Thich Nhat Hanh’s poem “Call Me My True Names.” I am all these subjectivities. This holds that some subjectivity has been deepened, deepened until it lives in some bedrock. It is not a detached objectivity; it lives in some passionate bedrock of experience. Merging with the Friend means being absorbed into the Friend to that extent, realizing subjectivity has become everything and everyone else. “I am who I am.”

Echoing Omer’s belief in the need for passion Rollo May writes that passion is an “intensity put toward the encounter.” When discussing synchronicity and divination and the necessity of playfulness von Franz writes, “So one has to be completely and passionately involved, and at the same time sacrifice any kind of ego desire.” Thus, passion, a type of directed “intensity,” is what theorists Omer, Harvey, May, von Franz, and many others believe may well make a difference in every relationship—and might include the ego-Self bridge, and synchronicities.
Moss inscribes, “The passions of the soul work magic.” Elaborating on Moss’s statement, Moore endorses the necessity of soul expression in the everyday world writing, “The soul has an absolute, unforgiving need for regular excursions into enchantment. It requires them like the body needs food and the mind needs thought.” Re-enchantment might be related to passion, and as Moore records our lives might be positively affected by “turning our backs to the disenchanted values that dominate modern life.” Moore notes that “Enchantment is an ascendancy of the soul, a condition that allows us to connect, for the most part lovingly and intimately, with the world we inhabit and the people who make up our families and communities.” Magic and passion of the soul may be uncomfortable for some in a Western society that frequently touts a patriarchal need to remain fixed only in the mind, and a system of logic, as Omer, Moore, Reason, Hunter, Mansfield, and others note.

Moore makes clear by explicating, “In considering magic seriously, we may have to stretch the borders of our scientific assumptions and insist that the moon is not dust and rocks, the human body is not a machine or a gene factory, and the earth is neither inert nor without a personality. We may have to push the limits of psychology and insist that human beings are not aggregates of social influences or brain-driven packets of emotion that can be tweaked by chemicals into well-functioning social machines.” Synchronous moments of aha’s! might unfold from attempts at magical re-enchantment, as Briggs and Peat write in Chaos Theory.

With “passions of the soul” and “re-enchantment” we might be able to step into living life creatively and magically, as Moss and Moore ascribe to, and possibly encounter synchronous occurrences. Moss imparts a two-step process for soulful action explaining: “The first is that we must choose to take the primal, pulsing energy of our strongest passions and direct it toward a creative goal . . . Whatever its origin, the strongest passions of the soul produce the energy to remake our world—if we choose to direct that energy.” Moss gives a natural example of directing instinctual force that might be a metaphor for “passions of the soul” writing, “Imagine a vast body of pent-up water, engorged by a pounding thunderstorm, that is going to burst through a dam with irresistible power. We can choose to harness that force, turning it into hydroelectric
power that can light our city and warm our homes. Or we can let it swamp everyone and everything in its path, bringing misery and devastation.” 324

Then, Moss records, “The second requirement for letting the passions of the soul work magic is that we must seize the moment when they are running strongest and give ourselves completely to acting in the power of that moment. The time is always now, but when the passions of the soul are at work the time is always go.” 325 “Passion,” “magic,” “now”, “go;” these are Moss’s words for “soul work.” 326 Quoting Honore de Balzac Moss expounds, writing:

Acts of mind, fueled by passion, abolish time and space. ‘To desire [Balzac says] is immediately to be where one desires to be, instantaneously to be what one desires to be.’ For the man in such a state, distances and material objects do not exist, or are traversed by a life within us . . . What kind of desire makes these things possible? “A desire [Balzac says] is a fact entirely accomplished in our will before being accomplished externally.” The passion that works magic is “the will gathered to one point” so that “man can bring to bear his whole vitality.” 327

Balzac and Moss both point to how the will is actively used in order to further our capacities with “passion that works magic.” 328 Karen Jaenke re-iterates this need for willingness in discussing ritual and creative action, which Moore, Omer, Houston, J. Donald Walters, and others feel is a part of community building, and might be understood as passionate soulful work expounding, “The ritual pivots on the willingness to step forward and to participate actively.” 329 Astrid Berg documents Hollye Hurst in her dissertation writing, “Hurst explained how ritual is a method of honoring the unconscious matter, or the imaginal, by expressing it in the outer world. In conclusion, Hurst found that ‘Experimentation with imagery, meditation, movement, storytelling, music, singing, and the exploration of feelings provoked self-awareness, self-expression and integration of lost aspects of the self’.” 330 Thus, Balzac, Moss, Moore, Omer, Houston, Jaenke, and Hurst might be seen as illustrating, and extending on Jung’s understanding of will as “that sum of psychic energy which is disposable to consciousness. In accordance with this conception, the process of will would be an energetic process that is released by conscious motivation.” 331 Perhaps, it is from this willing place that synchronous occurrences might be viewed, as von Franz, Kalff, Richo, Amman, and the Millers write. 332
Moore writes, “The disorientation typical of modern life is often due to a failure in creating temenos.” Moore explains that:

The essential ingredient in a temenos is the perimeter that marks out the space, whether a wall, a fence, a hedge of flowers and bushes, or some rocks that only imply the full perimeter. Having crossed the border, we find ourselves in a special place where certain things happen and other things do not. A good door, whether light and permeable or heavy and secure, can serve temenos. Even carefully placed lighting can mark borders and create the kind of perimeter you need to keep the proper spirits housed.

The idea and feeling of temenos might be an unusual unknown for some, and Moore is describing a place in which “certain things can happen, and others do not.” These “certain things” Moore writes of are soul oriented things—meetings, events, creative aspects—that fill the soul, he imparts. A part of temenos is a place or space in which waiting and reverie might arise; in this space Moore observes that “Soulful emptiness in not anxious. In fact, power pours in when we sustain the feeling of emptiness and withstand temptations to fill it prematurely.”

Moore describes the reason behind this necessity of creating and maintaining temenos:

In a culture given to functionalism and practicality, attention to temenos easily suffers, and then enchantment becomes impossible. All space becomes democratically functional, and there may be no real gateways and entrances, no real thresholds that lead the soul in and out. We can do anything in such spaces, and we can do nothing, because there is no clearly defined sense of place. We are always half present in what we’re doing, and yet never fully absent. A threshold is a border that lets us know where we are and where we are not. When liminality has been lost, then we may not know where we are and may feel in several places at once.

Moore continues explaining what soul needs: “We need thresholds in our daily lives, so that we clearly move from one sphere of life to another. The soul needs a variety of places where it can retreat and disappear from life . . . Each requires a temenos that is created with imagination and protected fiercely and aggressively if necessary.” In temenos a certain type of environment is created and held to, and Moore explains that “These systems are not abstract, not grids for the mind, but rooms and gardens of the heart. If we would tend these borders carefully, resisting the modern tendency to live and work in undifferentiated space or in places built and arranged without sensitivity to the resident spirit, we would find a mysterious enrichment of the heart and a means for holding life together.” Howell writes, “The Self must live in that holy place called a temenos and in that time called by Jung illud tempus or ‘Once upon a time,’ which are
the place and time of synchronicity.”  

Creating temenos is an inherent nature of sandplay, Bradway and McCoard give details for, and might be a foundational aspect for establishing a rhythm that could potentially serve as a background for synchronicities to arise and be known. 

Mansfield states, “Synchronicity is soul-making in action.” He extrapolates that those events “are a numinous expression of transcendent meaning that unfolds in both the inner and outer worlds. Synchronicity is soul-making, a revelation of the cosmic self or soul as meaning, an instruction through acausally connected events in both the inner and outer worlds. If we have the inner eyes to see, the self is providing us with both the necessary experience and meaning required for our transformation, our individuation.” Bolen connects synchronicity and soul: 

It is the promise of synchronicity that there is a connection between inner harmony and outer world. These are metaphors that describe what is known gnostically or mystically about the connection between the inner world of the soul and the external reality of the natural world. Only when we already grasp the connection does the metaphorical story make sense. It takes intuitive understanding to see the connection between a metaphor and life, just as it takes intuitive feeling to see a connection between an inner experience and an outer event. Without intuition, there are no connections. Without metaphor, we cannot describe the intuitive connections we make. 

Bolen concludes this passage, remarking that “As souls, we intuitively grasp synchronistic connections.” Hillman echoes these thoughts, writing, “There is no other end than the act of soul-making itself and soul is without end.” Some theorists, among others, who write about soul-making, include Woodman, Kathleen Hurley and Theodore Dobson, and Alvarado. 

This section has been an overview of writings about being in relationship to soul with a perspective toward cultivation of an attitude that might encourage a type of openness to synchronous experiences. The creative process of sandplay, which Amman engraves “as the garden of one’s soul,” is used to illuminate synchronicities with participants in the dissertation research. The next three sections—Sandplay: Bridge to Healing, Playing Imaginatively, and Emergence in the Sand— are grouped under the heading of Agents for Inner Work; which begins with an introduction by Johnson on soul moments, or synchronicities. 

Agents For Inner Work
Johnson reminisces about Jung’s answer to the question concerning human civilization of “Will we make it?” documenting: “If enough individuals do their inner work.” 350 Johnson explains, “To do one’s inner work means to work on dreams, meditation, active imagination, drawing, music, poetry, or even gardening, fishing, or achieving a ‘runner’s high.’ True inner work puts one into contact with the inner world and helps reveal the meaning of one’s life.” 351

For Dr. Jung, one of the most fascinating but perplexing ways an individual can find meaning is through an experience of synchronicity. To him the phenomenon of the “meaningful coincidence” was a missing piece to the puzzle of the psyche. By the end of his life he was convinced that synchronicity was such a potentially powerful experience it should be taken as seriously as dreams, as messages from the unconscious world, and an example of “individuation,” the unfolding of the unique life of each soul. 352

This is Johnson’s opening entree to pay attention to those experiences that might be labeled synchronous, and to treat them as we would “dreams, as messages from the unconscious world.” 353 Documenting and living with dreams and synchronicities, or “exultations of the spirit,” as Johnson writes, is what Jung, Moore, and others, might term “inner work.” 354 The next three sections, Sandplay: Bridge to Healing, Playing Imaginatively, and Emergence in the Sand, are documentation that shows synchronicities weaving way throughout inner work processes, and that may spill out, potentially, throughout life in general. In the first section, sandplay is discussed as a psychological modality that might be utilized in the process of individuation, and in which synchronous occurrences might be witnessed and interacted with.

**Sandplay: Bridge to Healing**

This section discusses the psychological instrument of sandplay, first engendered by Dora Kalff, through which synchronistic occurrences sometimes arise, as Bradway and McCoard, and Weinrib, as well as others, document. 355 Kalff, a student of Jung’s writes, “My observations agree with Jung’s theory that the Self directs the process of psychic development from the time of birth. The Self, according to Jung, ‘designates the whole range of psychic phenomena in man. It expresses the unity of the personality as a whole. The Self consists of both the conscious and unconscious components of the psyche’.” 356 Martin Kalff, her son, explains that “Sandplay is a
method of psychotherapy and personal development. This method has three roots, united into a single unit by my mother. Sandplay combines the analytic psychology of C. G. Jung, the World Technique of Margaret Lowenfeld, and Eastern thought and philosophy.” 357 With sandplay Martin Kalff writes “the freedom to enter the unknown” comes into play, and one might perhaps “come to know the Self.” 358 Kalff, herself, expresses that the designated boundaries of a sandtray constitute “a frame wherein transformation can take place.” 359 Bradway explains “that the play in the sand reveals and seems to actually bring about” “the process of transformation,” and has been “confirmed by clinical improvement.” 360 Writing on the nature of the psyche and synchronicities Richo notes, “Our psyche is driven by a spontaneous urge toward wholeness and strives to harmonize polarities: conscious and unconscious, ego and Self.” 361

Small, three-dimensional figures are selected by a client and placed in a sandtray during a therapeutic session. These images are selected from among a wide range of figures that have been provided by a sandplay therapist. A sandplay therapists’ library of images arises out of their own psyche, and is limited to their budget and the resources available to them. Alternatively, an individual may bring their own objects with them for use in the sandtray. Sandplay was used in this context as a way of gathering participants’ experience during the research. Bradway and McCoard write, “Sandplay is a form of active imagination, but the images used in sandplay are concrete and tangible rather than invisible and intangible. Like dream scenes, sandplay scenes are a series of figures and actions. But, unlike dreams which must first be remembered by the patient, then reported to the therapist and then visualized internally by the therapist, sandtrays are immediately seen by both patient and therapist.”362

Eliana Gil documents the history of therapeutic play beginning with Freud in 1909 who used play with clients “to uncover their unconscious fears and concerns.” 363 Hermine Hug-Hellmuth utilized play with children in 1920, and was followed by Melanie Klein and Anna Freud, with “structured therapy,” a decade later Gil details.364 Other therapists documented by Gil are David Levy, Gove Hambidge and Joseph Solomon as “structured play therapists” or directive therapy; “non-directive” therapists, based on “relational therapy,” Gil recognizes are
Otto Rank, Carl Rogers, Clark Moustakas, Virginia Mae Axline, and Louise Fisher Guerney. Behavior therapy, applying the concepts of reinforcement and modeling to relieve behavior problems” in the 1960s, and group therapy, beginning with Samuel Richard Slavson in 1947, are two other types of play therapies Gil recognizes. Gil writes of Kalff’s work that “Sand therapy, based on the principles of Jungian therapy, sees the sand tray as symbolic of the child’s psyche.”

Joan Donelan documents the symbolic process of sandplay writing:

The symbols in the sandplay scenes serve as healing agents, as a reconciling bridge between the opposing conscious and unconscious forces. They do not resolve a conflict but point the way to its resolution, suggesting possibilities for psychological movement. The availability of a new attitude is accomplished through the operation of the “transcendent function.” The transcendent function belongs neither to the ego sphere nor to the unconscious, yet by relating to both serves as a bridge between them.

Bradway recalls, “In his essay ‘The Transcendent Function,’ Jung says that there are two main tendencies or ways of dealing with material obtained through this dialectical process. The two ways are the way of artistic formulation and the way of understanding.” In addition Bradway expresses that “Sandplay avoids verbal solutions by asking the subject to use the hands rather than verbal speech to develop the fantasy production. As Jung says later in the same essay: ‘Often the hands know how to solve a riddle with which the intellect has wrestled in vain’.”

Quoting Kalff Weinrib documents, “Sandplay is a synchronistic event in that there is a simultaneous psychophysical phenomenon. The inner image is given physical expression.”

Bradway notes that “Sandplay seems to be a special opportunity for the natural and spontaneous phenomenon of the transcendent function to occur.” Bradway explains that “Jung is really suggesting what is required to develop the transcendent function is first and foremost an active unconscious.” Bradway reveals Jung’s notions clarifying:

He observes that the most readily accessible expressions of the unconscious are dreams. After stating why dreams are difficult to use in developing the transcendent function, Jung refers to the value of drawing or painting and working with plastic materials. He emphasizes that it is not important for the product to be technically correct . . . but merely for the fantasy to have free play so that a product is created which is influenced by both conscious and unconscious, embodying, as he says, “the striving of the unconscious for the light and the striving of the conscious for substance.”
Bradway enlightens this potentially amorphous phenomenon explaining, “In the transcendent function, Jung saw the psyche transcending its own deep divisions, which so often involve the claims of apparently irreconcilable opposites such as instinct and spirit, love and fear, dependency and independence.” 376 This pivotal process in the psyche Bradway elucidates upon with: “Transcendent function is the term that Jung uses for a process through which such opposites are united. The transcendent function mediates between the warring opposites and unites them with a reconciling symbol, which is experienced consciously as a new attitude transcending the original divided state of the self.” 377

Writing about the opposites in the psyche Richo make clear that “Synchronicity is actually calibrated into the psyche in two ways. Since opposites constellate and combine there, if we become too one-sided consciously, our psyche will shower us with synchronous events, dreams, and relationships that commandeer us gently to the other side.” 378 Richo elucidates:

Sometimes, however, the ego is meant only to maintain or contain a tension of opposites without making a choice in favor of either. This prompts the psyche to release a healing third dimension. This “transcendent function” is the synchronous capacity to present us with exactly the reconciling or balancing image that unites or cuts through our either . . . or’s. This miracle of paradox allows a whole new possibility to open for us. It happens to us when we simply do not take sides with either opponent in the inner argument. 379

This new attitude that Bradway and Richo allude to might include relativization of the ego as Weinrib explains, “A primary aim of Jungian analysis and sandplay therapy is ‘to relativize the ego’—that is, for the ego to relinquish its illusory dominance and to reestablish a connection and continuing relationship between consciousness and the unconscious.” 380

Weinrib clarifies relativization by outlining what might occur during the making of a sandtray in which “a deeper descent into the psyche” might reveal or touch on the Self: 381

This stage, at the deepest level, may be represented in the sand tray in numerous ways, but usually appears in images of centering or unions of opposites, or overtly religious symbols such as Christ, Buddha, mandalas, etc. A numinous experience occurs together with the awakening of a religious impulse. The patient has a sense of having touched, “home,” of having been guided by a suprapersonal power, and a paradoxical change occurs. 382

Writing on transformation the Millers explain Weirib’s discussion of this psychological process alchemically: “The goal of this great work [individuation] is to develop a firsthand, personal
awareness of the transpersonal aspects of the psyche, or the hidden Self. The Self is only hidden because of the ego’s unconscious identification with it.”

Thus, experiencing the transcendent function in sandplay may bring about a separation of the ego from the Self, and a new level of development and self valuation might occur, as Weinrib, Kalff, Bradway and others document, and a “synchronistic moment,” might ensue.

Continuing further, Weinrib develops the concept of relativization in sandplay remarking:

The patient’s consciousness (ego), having experienced the greater Self, gives up its autonomy, and paradoxically, at the same moment, experiences itself as stronger because of a feeling of being supported by that same transpersonal power to which it has surrendered. The person gains, then, a new sense of order and security and a new sense of his own worth. It is this phenomenon that Kalff has called “the relativization of the ego.” It is as though a coagulation occurs, in which the ego finds its right size and function. The ego no longer envisions itself as the supreme power within the personality, but as evolving out of the unconscious and in daily relation to it.

Out of his research about sandplay and the Self Scott Cameron reports: “#3 spoke in terms of surrender to a powerful numinosity when the Self appears. #3 said, ‘it’s that feeling that . . . there is something there that is indescribable, that has awesome power, and that I surrender to . . . Yeah. It’s a giving over.’ This surrender, or shift in the relationship between ego and Self corresponds with the experience of ego relativization.” Cameron informs that another interviewed therapist, #9, said, “[Dora] Kalff would talk about the ‘relativization’ of the ego. Well, that’s a very cumbersome word. I think that it’s not the best word, but English was not her native language. What she meant by that was that there was a new relationship between the Self and the ego. Instead of the wounded ego being the central axis of the personality, the Self was, and the ego had a new relationship relative to the Self.”

Bolen writes, “If the ego and Self . . . are aligned, positive synchronicities happen.”

Cameron explains that “Sandplay therapy facilitates a developmental and therapeutic process whereby the sandplayer develops a relationship with the Self . . . Participants [sandplay therapists] spoke in terms of a coalescence, a connection, a transformation, a release of energy with regards to the sandplayer. The Self experience was associated with a culmination, integration or ordering of the elements of the sandplayer’s unfolding issues or story.” Writing
about the two different schools of analytical psychology Donelan notes, “The Developmental theorists emphasize life-span development of personality and the clinical aspects of transference-countertransference. They also emphasize the importance of integration of unconscious material into consciousness as a necessary precursor to the development of a relationship to the Self.”

Additionally, Cameron documented that “The deep internal connection and shift that the sandplayer experiences when the Self appears is associated with a release of energy. This energy may be used for psychological transformation.” Participant #4 of Cameron’s study said, “The appearance of the Self means that the energy for transformation is now available but it doesn’t necessarily mean that the transformation is happening. It’s the release of the energy.”

Participant #4 likened the freeing of “energy” in this way, “The manifestation of the Self [is] like the release of Kundalini energy up through the chakras. It’s such a powerful release of energy and the body and the psyche [may not] yet [be] ready to integrate it.”

Greenwell lists synchronistic experiences among other occurrences after Kundalini awakening.

Bradway sums up the integral way in which sandplay and the transcendent function collaborate together to produce transformation in the psyche informing that:

A third way in which sandplay helps the transcendent function to occur is by its providing a physical space for the presentation and uniting of opposites. The left and right sides of the tray, the far and near halves of the tray (top and bottom in pictures), and the two diagonals provide opposing sites for placing objects or sets of objects which represent conflicting opposites. What is placed between the opposites or the succession of scenes, or sometimes—particularly with children—a movement within the sandtray provides for a bringing together of the opposites. We can then speak of the opposites as having been bridged.

“Sandplay is a dynamic happening, not a static production,” Bradway concludes writing, “The bridge provides for the phenomenon of the transcendent function as described by Jung.”

In his dissertation on synchronicity, David Asomanig explains that “And yet such wonderful signs and the inner archetypal symbols related to them, that come to us from the transcendent function, are of no benefit in and of themselves. Depth psychology and theology must intertwine if such experiences are to be of any lasting good.” Asomanig quotes Ann Belford Ulanov by way of clarification of his statements: “It is not enough just to appreciate the transcendent function and
marvel at the new symbols that arise with it. We must live them, bind them back into personal and communal life if we are to submit to the religious attitude. The transcendent function is the process through which the new comes about in us.”

This section has focused on sandplay, in which the activation of the transcendent function might relativize the ego and bring about a meeting with the Self. Bradway and McCoard mark down that “Sandplay is conducive to the ‘synchronistic moment’.” For this reason sandplay is employed in the dissertation research with participants and synchronicity. Playing Imaginatively follows, and discusses imagination and playing in the context of synchronicity.

**Playing Imaginatively**

Synchronicity is linked to imagination and playing by Jung, von Franz, Moss, Combs and Holland, Shulman, and the Millers, among others; this notion is explored in this section. Moss states, “We live by images . . . Images generate and constitute our experience of reality.”

“Imagination is the faculty of mind and soul that thinks and acts through images, which, as the English poet Samuel Taylor Coleridge said, are ‘facts of the mind’,” Moss defines. Jung writes, “Concepts are coined and negotiable values; images are life.” Images, archetypes, and synchronicity, are linked by Jung who notes that “certain phenomena of simultaneity or synchronicity seem to be bound up with the archetypes.” Jung explains that “Archetypes, so far as we can observe and experience them at all, manifest themselves only through their ability to organize images and ideas, and this is always an unconscious process which cannot be detected until afterwards. By assimilating ideational material whose provenance in the phenomenal world is not contested, they become visible and psychic.”

James notes, “According to Omer, it is important to realize that all human experience is at its core imaginal.” James references Henri Corbin inscribing, “The larger idea presented by Corbin that imagination articulates an existing link between the body, mind, and soul rests at the core of Imaginal Psychology.” In her dissertation on the imaginal as a cradle of the divine Astrid Berg explains, “The expression of the imaginal arises in symbols, feelings, creative
expression, inner sensations, or felt-sense. Its forms, for instance, occur in myths, are experienced in dreams, or expressed in the arts and literature.” Quoting James Hillman Berg writes, “Like ‘myths . . . ’ the imaginal ‘. . . talk(s) to the psyche in its own language; (it) speak(s) emotionally, dramatically, sensually, fantastically’.” Corbin argues that ‘the imagination has a noetic value, that it is an organ of knowledge because it ‘creates’ being,” Berg cites Corbin. Berg continues this passage noting, “As a creative force, the imagination is real just as the creations of God are real. Corbin proposes that the object of this creating force exists in an intermediate world between our world of the senses and the world of the spiritual.” Discussing the intermediate realm of imagination Amman writes:

This intermediate realm of the imagination connects the world of the archetypes with the concrete world and it is possible to imagine it in the following manner: Through the power of imagination we can transform the as yet unimaginable primordial images (because they are unformed energy) into a piece of concrete world creation. But we can also abstract, by virtue of the imagination, our experience and life events and contribute to the shaping of the primordial images. In this process of the transformation of energies by the imagination a decisive role is played by the morally responsible attitude of the individual.

Continuing with an elucidation of the imaginal experience that arises in sandplay Amman inscribes that “This experience touches the whole person and brings about a transformation or a maturation which does not have words and indeed, does not need words at that moment.” The experience Amman writes of as “transformational” might be what Kalff, Bradway, Bradway and McCoard, Weinrib, and the Millers term the synchronistic moment.

James writes that “Corbin further states that the imagination is both the threshold to and world of the soul.” Amman addresses this aspect of imagination, as viewed in the Celtic world, in depth in her work with sandplay. Hillman states, “Our life in soul is a life in imagination.” And Moore writes, “The soul lives in the realm of imagination, and influences the direction and quality of life through a kind of poetics, a language of image and symbol.” Richo expounds on soul with: “The soul is the dream-maker, not the logical mind. According to Jung, the soul is the connecting link between our consciousness and our unconscious. Soul is
made up of images. The unconscious produces images as the body produces T-cells: pictures that tell how healing happens and even make it happen.”  

James quotes John O’Donahue with “the soul’s expression includes imagination,” and continues his words citing: “The soul is . . . the place where imagination lives . . . Everything in the world of soul has a deep desire and longing for visible form; this is exactly where the power of the imagination lives . . . The imagination is the faculty that bridges, co-presents, and co-articulates the visible and invisible.”  

Out of her research James found that “Imagery and imagination combined with archetypal feminine energies provide a pathway, state Omer, Hillman, Bordo, and Minh-ha, to incarnate the soul into the physical body, to guide human knowing, and to transform culture.”  

In her research Berg found that “[Sandra] Dennis presents a phenomenological inquiry of the emergence and development of imagery, and of the uniting of psychic image with the body. She finds that integration of insights with bodily sensations is significant for psycho-spiritual change.”  

Thus, these and other theorists write that soul and imagination and the symbolic world influence our daily lives in how we live.

Mansfield quotes Jung on synchronicity writing, “that supremely real and rational certainty which I call ‘experience’ is, in its most simple form, an exceedingly complicated structure of mental images. Thus there is, in a certain sense, nothing that is directly experienced except the mind itself . . . We live immediately only in the world of images.”  

Working with images in the form of image-thinking is an important aspect of healing and wholeness and is written about by many theorists: Rudolf Ritsema and Shantena Sabbadini, Moss, Sardello, Jerome Singer, Jeanne Achterberg et al., Singer and Kenneth Pope, Joan Chodorow, Shaun McNiff, Pat Allen, Sandra Shulman, Kast, William Fezler, and Valerie Harms are a few such authors.  

Houston clarifies that “Thinking in images creates fire in the mind, visions in the soul, and energy in the body . . . Imagery, then, provides an environment as real and as influential as the tangible environment of our outward life.”  

Preparing a way for viewing, or noticing images that might have synchronistic meaning is discussed by Bolen who notes: “There are good reasons to discuss that which cannot be known fully through words—because the way
for an experience to happen can be prepared. Intellectual awareness and acceptance of a spiritual concept, coupled with receptivity or openness, lay the groundwork for an intuitively felt experience that can then follow.” 426 Image-thinking is written about in relationship to synchronicity by Yuasa Yasuo, Colleen Seifert, Johnson and Jerry Ruhl, among others. 427

Aligning synchronicity with coincidence Moss writes, “In its root meaning (from the Latin), a coincidence takes place when two or more incidents ‘fall together.’ The word does not specify that these events happen at exactly the same time. But that the events are related.” 428 Moss additionally records that “I like the notion of things ‘falling together’ with the implied action of a hidden hand. Coincidences are homing beacons. They are secret handshakes from the universe. They are extraordinary sources of guidance and direction.” 429 “Falling together” might be related to the term Jung outlined with synchronicity: “abaissement du niveau mental.” 430 The French Larousse dictionary defines abaissement du niveau mental as a noun that means: [a] “drop, fall; humiliation.” The verb abaisser means: “to lower, to drop, to reduce; to bring down; to humble.” 431 Shulman writes that “Jung noted that there are states of the psyche where synchronicities happen frequently and there are people who seem to be able to go into a kind of trance state, or an abaissement du niveau mental, which allows them to shift just below ego consciousness into a realm of relativity and creativity where meaningful knowing becomes a kind of clairvoyance.” 432 Shulman, Progoff, and Stein document similar observations as Jung about abaissement, and Stein writes that “Synchronistic phenomena appear most often when the psyche is operating at a less conscious level, as in dreaming and musing. A state of reverie is ideal.” 433 Stein notes that abaissement du niveau mental “is today called an alpha state. This means also that the unconscious is more energized than consciousness, and complexes and archetypes are aroused into a more activated state and can push over the threshold into consciousness.” 434 “The unconscious, dreams, and fantasies seem to be based on relaxation of attention and a lowering of mental energy, an abaissement du niveau mental,” Shulman writes. 435 Relaxation is important for humans Cope, Steven Hagen, Sally Kempten, the Borysenko’s, Laurel Kallenbach, Jean Liedloff, Lind-Kyle, Siegel, Richard Wiseman, Anna Wise, Robert
Gerzon, Dale Graff, and Coleman Barks, as well as others state, and might as Jung, Shulman, Progoff, and Stein observe lead to synchronous experiences. 436

Play, which might be thought of as a type of relaxation by some, is natural for human beings and animals as well, theorists Csikszentmihalyi, Lenore Terr, Patch Adams, David Elkind, Lee Alan Dugatkin and Sarina Rodrigues, Lea Winerman, Sadie Dingfelder, Leslie Gibson, Lynetta Hagler, Alan McGlashan, and Stuart Brown, among others, write. 437 Moss notes, “One thing we want to reclaim from the past is the wisdom of the child’s mind. The practice of imagination begins with making room in our lives for the child who knows it’s okay to ‘make things up’ and knows this is fun.” 438 “It is important in all this to realize that synchronicity in its largest sense is not restricted to external coincidences but includes the inner subjective gifts of the imagination: fantasies, unannounced inspirations, and feelings,” Combs and Holland, state. 439 “Allowing the imagination to play means to lighten up from time to time, to let our fantasies run free. To do this we must relax rigid attitudes or moods, even perhaps our concepts of morality,” Combs and Holland further note. 440 Combs and Holland state additionally that “Moreover, an attitude of lighthearted openness reduces the shadow to a bare minimum, since the defenses are relaxed.” 441 “A truly playful attitude, even if short-lived, can act as a catalyst to synchronicity,” Combs and Holland record. 442

Weinrib develops play noting that “the very act of playing is a submission of the autonomous ego to the service of creative imagination, the freeing and forming power of the Self. Playing requires an attitude or a condition of relatedness to the inner nonrational playful impulse and a willingness to give it concrete expression.” 443 Meredith writes, referencing Johan Huizinga, “Play is older than culture, an activity fundamental to life. Yet in adulthood it may seem superfluous since it is not a physical or moral necessity.” 444 Meredith quotes Huizinga:

Although it does not lend itself to precise definition, play does have three main characteristics. The first is that it is voluntary; it is a free act. Secondly, it occurs outside the necessary activities of daily life but adorns them. Thirdly, it is limited, sometimes secluded in a ritual space. Play “loves to surround itself with an air of secrecy. Even in early childhood the charm of play is enhanced by making a ‘secret’ out of it.” 445
Moreover the ritual of play, and play’s influence on potential synchronous occurrences, is discussed by Combs and Holland, and von Franz.\textsuperscript{446}

Play is not always happy. Weinrib records, “In sandplay, the adult plays as does a child, with seriousness. The playing aspect seems to provide access or an initiatory rite of entry for adults into feeling, affect and the world of childhood. Lost memories are found again, repressed fantasies are released and possibilities of reconciliation occur.”\textsuperscript{447} Chodorow quotes Jung writing, “Emotion is the chief source of consciousness. There is no change from darkness to light or from inertia to movement without emotion.”\textsuperscript{448} Explaining the therapeutic modality of Authentic Movement, Janet Adler sheds deeper light on Jung’s statement writing, “encounters with the shadow . . . bring death of old patterns, old ways in which the ego developed in its need for survival.”\textsuperscript{449} Adler further elaborates that “The task of locating, listening to and then trusting the guide within is always, by definition, hard work. Much of the work in Authentic Movement is difficult, painful, redundant, and frustrating. It involves hiding, risking, premature insight and paralysis, as well as reward.”\textsuperscript{450} Sandplay, like Authentic Movement, includes the whole gamut of emotions in humans where dark and negative emotions, and light and positive emotions, get played out in the sand as a sandplayer is immersed in the process.

Amman notes how playing in the sand creatively is not always linear. Referencing the symbol of the spiral in sandtray work Amman writes, “Particularly during initiations, one enters into and departs from the spiral, movements signifying symbolic death and rebirth.”\textsuperscript{451} Chodorow explains that: “Symbolic play inevitably involves some regression because the process takes us to the emotional core of our complexes. But play does more. Symbolic play activates the image producing function of the psyche (i.e., the imagination) which puts us in touch with ourselves.”\textsuperscript{452} Like working in a sandtray, the symbolic play of Authentic Movement in which the process of laboring with and integrating different aspects of self “which are often at odds,” is identified by Daria Halprin as a principle human task.\textsuperscript{453} Halprin quotes May recording that “The creative process is the expression of the passion for form. It is the struggle against disintegration, the struggle to bring into existence new kinds of being.”\textsuperscript{454}
Fear of, instead of relaxing or playing with, imagination is addressed by Marc Gafni with:

Like so many of eros’s expressions, we fear imagination, for imagination holds out the image of a different life. It challenges our accommodations to the status quo. It suggests that all the compromises upon which we have based our lives might not have been necessary. Our fear of imagination is our fear of our own greatness. So we work hard to kill it. We tell children to grow out of it. “It’s only your imagination,” we tell them, as if this was somehow an indication that “it” was therefore less real.455

Other theorists who write about fear inhibiting the imagination include Mansfield, Hunter, Meredith, and Kast; in addition James denotes Omer, Hillman, and David Freedberg as authors who write about fear of the imagination, and its potential detriment to self and other. 456

Alternatively, Richo states, “Faith is located in the imagination, not in the intellect, since revelation is in metaphors and symbols.” 457 Symbols, sandplay, and synchronicities seem to flow together, Bradway and McCoard, Weinrib, and Kalff document.458

Omer says that “Imagination is an integrative function. Imagination is bigger than intuition. It is a type of cognition that is more connected to the emotional level.” 459 Louis Stewart and Chodorow write, “The natural, healing function of the imagination tends to take us directly to the emotional core of any complex. But instead of, or in addition to direct experience of raw emotion, the imagination creates symbolic images and stories that express the emotion in a way that may be more bearable. The imagination is largely energized and shaped by the life-enhancing emotions (joy and interest) as they modulate and transform the crisis emotions.” 460 In addition Stewart and Chodorow inform that “It seems useful to differentiate here between the content of play and imagination (which may involve a recapitulation of wounding experiences), and the function of play and imagination which is about integration and healing.” 461 Hall and Nordby explain that “individuation and integration go hand in hand so that differentiation and unification are coexisting processes in the development of the personality.” 462 June Singer discusses integration explaining that:

If you have black people and white people, to integrate them in a room doesn’t mean that you have brown people. You still have black people and white people, but they understand each other and can function together in a harmonious relationship, respecting whatever differences they might have. The differences remain, but the way of looking at them changes. There is intercourse between the opposites. This understanding, and acting upon this understanding, is what brings about the integration of the opposites.463
Integration is not a complete merging of two aspects where there is no trace of either, but a type of “understand[ing] between other[s]” who “can function together in a harmonious relationship,” Singer explains.\textsuperscript{464} Sandplay as an integrative process is elucidated by Bradway who asks, “What is the point of Sandplay? . . . One of the essential points of sandplay is that it elicits a confrontation, and a bringing together, of opposite aspects or parts of oneself which leads to centering and the experiencing of wholeness.”\textsuperscript{465} Thus, sandplay, a modality of inner work, might be thought of as a type of imaginative integration, out of which wholeness, and perhaps synchronicities, could potentially be experienced, as Bradway, McCoard, Amman, Cameron, Donelan, and others record.\textsuperscript{466}

This section has been a composition of research into the connection between imagination and play, out of which Jung, von Franz, Moss, Combs and Holland, and the Millers, among other theorists, find that synchronous occurrences might arise.\textsuperscript{467} The use of sandplay, a type of play that employs the imagination, as Amman notes, is used in the research with participants to enlighten the phenomenon of synchronicity.\textsuperscript{468} The next section, Emergence in the Sand, explores emergence and synchronicity as potential processes that might arise in sandplay.

\textbf{Emergence in the Sand}

Transforming and emerging, coming into being, is a natural part of the sandplay process Weinrib, Amman, Bradway and McCoard, among others, write.\textsuperscript{469} Combs and Holland note that “Unbidden additions to one’s inner life that generate from the core creativity are termed \textit{emergents}, a word taken from the late-nineteenth-century French philosopher Henri Bergson, who used it to refer to new and creative elements thrown up in the process of evolution.”\textsuperscript{470} Combs and Holland theorize that emergents include synchronistic coincidences based on the work of Progoff. Progoff’s ideas included \textit{miniprocesses}, \textit{units}, and \textit{core creativity}.\textsuperscript{471} Combs and Holland write that “Such a notion is consistent with the fact that emergents are rooted in unconscious creative processes. Our own observations suggest that emergents include many...
small coincidences, as well as occasional dramatic ones, which aid the flow of one’s life. For instance, you may come across books, friends, poems, and other emergents that give support to your personal direction.” 472 Cambray references Robert Aziz recording, “Robert Aziz points out that in synchronistic phenomena the events partake ‘of mutual complementarity rather than . . . mutual identity.’ Noting that synchronicity as described by Jung is to be understood symbolically rather than concretely.” 473 Cambray elaborates writing:

In the contemporary view, emergent phenomena, especially in the human realm, can appear to ordinary, individual consciousness as meaningful, if inexplicable, coincidences. Aspects of the assembled higher-order or superordinate structures appear in the mind as images, such as those Jung identified as being symbols of the Self. When these symbols are accessed by consciousness and experienced affectively, they often coincide with a sense of deeper purpose or function, though their fullness can barely be intuited, if perceived at all. 474

Cambray adds, “This suggests that synchronicities can be explored as a form of emergence of the Self and have a central role in individuation or psychological maturation (taken as a homologue of biological evolution), providing a more scientific basis for this aspect of Jung’s thought.” 475 Expanding on Cambray and the symbol, Weinrib references Harding noting, “The Jungian view of the function of the symbol is that it is a healing agent that acts as a reconciling bridge between opposites, that it ‘can be regarded as an attempt of the unconscious to lead regressive libido into a creative act, thus pointing the way to a resolution of the conflict’.” 476

Cameron discusses centering, an inner deep alignment with the Self, and Jung’s explanation, which might emerge in some individuals, recording, “As a result of the centering process, the center of gravity in the psyche shifts from the ego to the Self. According to Jung, this event is profoundly therapeutic for the individual. Jung wrote:”

During this centring process what we call the ego appears to take up a peripheral position. The change is apparently brought about by an emergence of the historical part of the psyche. Exactly what is the purpose of this process remains at first sight obscure. We can only remark its important effect on the conscious personality. From the fact that the change heightens the feeling for life and maintains the flow of life, we must conclude that it is animated by a peculiar purposefulness . . . For the psyche [it is] an extremely important life-factor, something as indispensable as oxygen for the body. 477

Edinger writes down that “The Self as the center and totality of the psyche which is able to reconcile all opposites can be considered as the organ of acceptance par excellence.” 478
Emphasizing Edinger's work Cameron writes, “Psychological health is based on a strong and stable ego which includes the sense of acceptance and trust that is conveyed to the ego from Self via the ego-Self axis.” Cameron documents this connection writing:

The connection with the Self informs, compensates and strengthens the ego. Some participants [sandplay therapists'] described the effect in terms of gaining an “anchor” or “source point” for actions and feelings. Accessing the Self becomes easier over time as the ego-Self relationship is made more conscious and developed. Some participants described a positive effect that comes from accessing the Self and developing trust in what comes out of contact with the Self. Some participants described how one can find hope during difficult times in the promise of re-connecting to the Self.

Cameron writes further that “The ego-Self relationship is reciprocal . . . The ego must develop an ongoing relationship with the Self to access the healing energy and supportive guidance of the Self.” Weinrib goes into detail noting, “In Symbols of Transformation Jung suggests that sacrifice of consciousness is a necessary element in psychological transformation: ‘In the act of sacrifice, consciousness gives up its power and possession in the interest of the unconscious. This makes possible a union of opposites resulting in a release of energy’. “ Perhaps the concentration of attention and the activities of the imaginative creative faculties within the free and protected space [in sandplay] generates or frees enough libido (psychic energy) to loosen the grip of the complexes relatively quickly, as though the healing process were activated through exercise of the imagination,” Weinrib explains specifically. Thus, a transformative, or perhaps synchronistic, process might arise out of the ego’s willingness to be receptive to the Self, or as a “feminine quality of activity,” as Weinrib quotes Ulanov. Weinrib expresses that “feminine ego activity describes precisely the kind of activity involved in sandplay.”

Richo explains, “Our persona and our shadow are on a seesaw. When ego appears through its persona, the shadow disappears, and vice-versa. What is the fulcrum? Paradoxically, it is the gap, the spaciousness that is the true Self. This is why our wholeness consists in containing and reconciling the opposites.” Donelan writes, “The integration of disparate elements, conceived as opposites, is called the coniunctio. It symbolizes the integration of conscious and unconscious aspects of the psyche. At the level of the personal unconscious this
relates to the differentiation and integration into the ego of conflicted early childhood experiences.”

Von Franz gives details of the coniunctio writing:

We have therefore to ask in what way a synchronistic event is connected with the coniunctio. I think it is quite correct to say that at the moment of a synchronistic event the psyche behaves as if it were matter and matter behaves as if it belonged to an individual psyche. So there is a sort of coniunctio of matter and psyche and at the same time an exchange of attributes which always takes place in the hieros gamos [sacred marriage]. So it is really true that a synchronistic event is an act of creation and a union of two principles normally not connected.

Beverly Zabriskie writes, “In individual dynamics, synchronicity functions between the psyche and the macrocosm much as Jung’s notion of the coniunctio functions within the psychic microcosm. Both allow a coming together of forces that could effect change through a new synthesis . . . this depends on whether the established ego is willing to be relativized, or reversed, to suffer the shock of dis-equilibrium and risk imbalance in approaching the Tao.”

A few other theorists who write about the relationship of the coniunctio to synchronicity, include Edinger, David Sedgwick, the Millers, and Doris Norgard. Out of Cameron’s research, a sandplay therapist, #11, described the co-transference field that occurs in the sandplay process stating: “The field contains you both, and the experience is you both. It is a kind of coming together. It’s a coniunctio, or a fusion. You’re both experiencing the same thing at the same time. It’s strong that way. So, it bonds. It’s a bonding experience.”

Writing on synchronicity, A.V. Boston quotes Ed Abdill who “noted that Theosophists believe in the unity and interconnectedness of all things and those thoughts carry their own energy patterns and link back to each other.” Jung describes this unity Abdill and Boston write of as the unus mundus. Von Franz explains the unus mundus and synchronicity as:

the one world, a concept which already existed in the minds of some mediaeval philosophers. This world, Jung says, we cannot visualize, and it completely transcends our conscious grasp. We can only conclude, or assume, that there is somewhere such a reality, a psycho-physical reality we could call it, which sporadically manifests in the synchronistic event. Later, in Mysterium Coniunctionis, he says that the mandala is the inner psychic equivalent of the unus mundus.

In her dissertation on grace and living the imaginal into daily life, June Minervini Stinchfield expounds on von Franz’s discussion of the unus mundus recording, “If everything is connected
in the * unus mundus* or one world, then it makes sense that synchronicities might occur." 494

Bolen writes, “Positive synchronicities light the way, negative ones become a cause to pause and ponder about the direction we are taking. The *Tao of Psychology* invites you to take synchronicity to heart and have it become a way of perceiving and knowing how deeply everything is connected.” 495 Additionally, Woodman notes that “There is a synchronistic relationship between the inner and the outer.” 496 Other theorists who write about the potentiality of an inter-connected world, the unus mundus, in which synchronous occurrences might arise through an underlying link between all things, include Mansfield, Combs and Holland, Shulman, Aziz, and Massimo Lanzaro, among others.497 Peat, Stein, Chopra, and Aniela Jaffe refer to this connectedness by “unity consciousness”; Fritjof Capra, Sonbonfu Soma, and Judith Blackstone, term this unity a “web of life,” or a “web of light.” 498

From his clinical observations with individuals Cambray notes that “in more mature states, when the compensatory meaning of a synchronistic event can be reflected upon, then an opportunity to glimpse the psyche in emergence can be transformative.” 499 Cambray writes:

To conclude, many features of synchronistic experience can be reconsidered in light of contemporary science as a form of psychological emergence. Heralding the constellation of superordinate self-organizing states, synchronicities offer valuable clues to the unfolding of the psyche and its individuation, but they must be treated as value-neutral—that is, they do not in and of themselves convey direction to consciousness. Such direction can come only from reflective, ethical struggles with the meanings that we subjectively attribute to the occurrences in question.500

Echoing Cambray Zabriskie writes, “Synchronicities involve an active psyche, rather than passive dependence on the signs, forecasts, and guarantees of magical thinking.” 501 Explicating synchronicities Anne Reiner notes, “By opening a window into that unknown realm we are given an opportunity to contemplate these mysteries of a universe beyond understanding. We are thereby also afforded an opportunity to attend to and experience whatever profound early feelings this evokes about this ultimate reality, and to translate them into thought as a means of facilitating mental growth.” 502 This section, Emergence in the Sand, has provided research on emergence, synchronicity, and sandplay, as a foundation for the study with participants into synchronicity and sandplay. The Conclusion of Chapter 2, Literature Review, follows.
Chapter 2 encompasses a Literature Review into many writings about synchronicity compiled into the second decade of the 21st century: Distinctive, Unique, Varying Theories of Synchronicity included three sections—Chaos Theory, A Natural Theory of Synchronicity, and Fields of Morphic Resonance. Following these are sections listed under Seeking the Self, and is comprised of The Ego–Self Bridge, Imagining Wholeness, and Passionate Soulfulness. The third group of sections begins with a discussion of Agents for Inner Work; they consist of Sandplay: Bridge to Healing, Playing Imaginatively, and Emergence in the Sand.

In the first section, Chaos Theory: Processes of Change, Shulman explains that “Through the lens of complexity theory, the experience of synchronicity can be viewed as an autonomous and unconscious speed-up in information processing which brings a system to an ‘edge of chaos’.” Shulman continues noting, “In complex self-organizing systems, we see a principle at work that could incorporate both grid and group, soma and psyche, time and synchronicity. Self-organization seems to require both a principle of transformation and a principle of cohesion, a many and a one. Every self-organizing life form is an ongoing integration of building blocks that are themselves integrations of other building blocks, and so on.” If we are to be “bridges to the world” as Shulman writes, perhaps as the “flesh of the world”—a notion of Maurice Merleau-Ponty, as David Abrams states—a relationship with synchronicity might embody our actions and lead to meaning in our relationship with the greater world.

In the second section, A Natural Theory of Synchronicity, an overview of Williams’ natural theory explains Faber and his naturalistic approach to synchronicities through their utilization of the Object Relations School of thought’s concepts. Williams and Faber believe that reality is constructed, that an individual’s life task is to formulate their chaos into a workable scenario, and that synchronicities arise when an individuals’ attitude shifts from a depressive state to an active one, thus, giving rise to creative processes that might include synchronous occurrences. Williams explains that “Faber believes that the key to a naturalistic theory of
synchronicities is associated with the psychodynamics of the developing self and its vicissitudes originating in the pre-oedipal (first two years) of self development.” 507 Williams expresses that his “analysis [of the synchronistic process] does rob the ‘magic’ associated with only observing the surface, it nevertheless affirms a wondrous appreciation for the creative capacities of each person to order his own internal and external chaos.” 508

In Fields of Morphic Resonance Sheldrake states, “As a biologist, I see psychic phenomena as rooted in our biological nature. I suggest they arise from fields of a kind that are fundamental to all living organisms—namely morphic fields.” 509 Houston and Bolen define Sheldrake’s morphic fields as archetypal.510 Houston explains that “This archetypal level contains the great symbolic and mythic patterns that charge the human spirit with meaning and direction.” 511 Lansky clarifies that “Each field of meaning has a particular vibration to it, and objects, individuals, emotions, dreams, and events with similar vibrations will tend to resonate with one another and then co-occur. This is what creates synchronicities. In fact, various theories of quantum physics require the existence of synchronicities.” 512

Ego-Self Bridge, section four, delved into the ego-Self axis as a foundational aspect of synchronicity. James Hollis notes, “The capacity to stand in relationship to that which is larger than our ego is to be informed and transformed by it.” 513 Sandplay may provide the structure for a type of transformation with a power larger than the ego, as Cameron makes clear writing, “The connection with the Self informs, compensates and strengthens the ego. Some participants [sandplay therapists] described the effect in terms of gaining an ‘anchor’ or ‘source point’ for actions and feelings [of analysand’s]. Accessing the Self becomes easier over time as the ego-Self relationship is made more conscious and developed.” 514 As Hunter inscribes, “When we let go of our ego-desires, when we stop trying to control things and open our hearts to love and compassion, then the synchronous forces take over.” 515

Section five, Imagining Wholeness, explored Jung’s concept of individuation. Hollis writes, “The concept of individuation represents Jung’s myth for our time in the sense of a set of images which guide the soul’s energies. Simply put, individuation is the developmental
imperative of each of us to become ourselves as fully as we are able, within the limits imposed
on us by fate.” In addition, Hollis explains that “It is not, then, a matter of living without
myth, but rather which myth, for we are always guided by images, consciously or
unconsciously.” Quoting von Franz Mansfield elucidates that:

It is important to stress that the meaning expressing itself in the individuation process, or
in a particular synchronicity experience, “one’s own connection with the universal
meaning,” is not a construction or an invention of our ego, our empirical personality.
Yes, this meaning has a personal aspect because it’s intimately connected to our ego and
of the utmost significance for us personally. But the meaning expressing the self, the
transpersonal intelligence manifesting through unconscious compensation, is not the
work of the ego. The ego cannot compensate itself. The ego is in need of the
compensatory meaning, not the source of it. Elsewhere von Franz writes, “Synchronicity phenomena almost always occur during the most
important phases of the process of individuation.” Meredith writes that “Individuation is a
process of revelation, assimilation and transformation.”

Passionate Soulfulness, section six, was research into soul, which might include
synchronicities, as Mansfield and Bolen write. Moore notes, “Soul work requires both much
reflection and also hard work . . . The trick is to find the soulful perspective that feeds action
with both passion and imaginal contemplation.” Defining the transcendent function in Jung’s
terms Moore states it is “a point of view that embraces the mysterious depths of the soul as well
as conscious understanding and intention. This, for Jung, was exactly what self means: it is a
fulcrum of action and intelligence that feels the weight both of the soul and of the intellect.”
The transcendent function, as Richo, the Millers, and Brutsche have written, is tied up with
synchronicity. Sardello explains, “Anything that shows forth qualities of soul contradicts the
laws by which ordinary experience operates.”

Sandplay: Bridge to Healing, section seven, explored sandplay. “Sandplay is a form of
active imagination, but the images used in sandplay are concrete and tangible rather than
invisible and intangible . . . Even a single sandtray can have healing power,” Bradway and
McCoard note. Weinrib elucidates that “The language of the unconscious, after all, is the
image.” Alvarado inscribes, “The image is primary, and we must have soul in order to know
image—they are inseparable and happen together.” 528 Woodman binds soul and imagination noting, “The imagination, through metaphor, makes the bridge that at once separates and joins matter and spirit. Because the soul is eternal essence living in matter, the images of matter bestowed by the five senses carry within them the food of the soul.” 529 Through the use of imagination in sandplay, synchronistic events might arise, as Kalff explained to Weinrib:

Sandplay is a synchronistic event in that there is a simultaneous psychophysical phenomenon. The inner image is given physical expression. With each synchronistic event, the next step is born. The synthesis between the psychic and the physical becomes the thesis for the next step in the process . . . The synchronous event, in completing a gestalt, in itself, makes possible and provides momentum toward the next developmental step.530

Writing on the transformative process of sandplay, Weinrib states, “The transposition of inner content into concrete outer form makes the inner content an outer reality and this outer reality, in turn, becomes a bridge or mediator to the world.” 531

Moving with imagination, metaphors, and symbols, may be a way to come into relationship with synchronicity by Playing Imaginatively, as section 8 delved into. Remarkning on synchronicity, individuation, and daily life Mansfield notes: “Because of the power of thought and force of images, we have a great responsibility to guide the productions of mind or psyche . . . Individuation requires us to investigate the psyche with great diligence, question its images as to their intent, and take our lead from them. Then we need to embody our insights and ideals in the reality of daily life.” 532 Richo also states, “Synchronicity is in the coincidence of an image held on to with fascination over the years and some piece of our work on ourselves for which it is a metaphor.” 533 “It is possible, if we have real courage, to live all of life as if in play. This does not mean being frivolous or lacking compassion toward others. It means to carry a light, trusting, and open attitude toward ourselves and the world,” Combs and Holland reveal.534

In Emergence in the Sand Ulanov melds sandplay, emergence, and synchronicity noting:

We hover over the gap between ego process and Self process. When the new begins to show itself in image form, we pause, look, contemplate, in order to integrate into a new level of unity parts of ourselves and of life outside us that were hitherto unknown to us . . . The conversation between ego and Self becomes our daily meditation . . . When this happens, reality seems to reform itself. Odd coincidences of events that are not
causally related occur, impressing us with their large and immediate meaning: what Jung called synchronicity.\textsuperscript{535}

In this ninth section, doing our inner work—which may include sandplay—might lead to a relationship between the ego and the Self in which emergence, and possibly synchronous occurrences, could arise, as Bradway and McCoard, Kalff, Weinrib, and others, note.\textsuperscript{536}

The Research Problem Statement is: In what ways might the creative process of sandplay facilitate an engagement with synchronicity?\textsuperscript{537} Out of the dissertation research no other study about synchronicity and sandplay was found. Diane Escoffon’s dissertation on synchronicity which utilized synchronicity incubation—a type of dream incubation—and Cameron’s dissertation on the Self and sandplay, were two works that had overlapping sources which formed a foundational aspect of this research dissertation.\textsuperscript{538} The focus of their work, however, did not have the same intention, or scope, as the research of this dissertation into the use of sandplay to research synchronous occurrences.\textsuperscript{539}
CHAPTER 3

METHODOLOGY

Introduction and Overview

Imaginal Psychology is an embodiment of the participatory paradigm.\(^1\)

The participatory paradigm is centered on participative consciousness. Imaginal Inquiry is a depth psychology that is an embodiment of the participatory paradigm. The Participatory Paradigm strives to inform individuals by initiating a brief bypass of personal consciousness in order to create an experience that can be reflected upon in a reflexive manner. Imaginal Inquiry is focused on creating “research with people,” as opposed to research “on people,” Reason explains.\(^2\)

The Research Problem that shaped the research on synchronicity was: “In what ways might the creative process of sandplay facilitate an engagement with synchronicity?” \(^3\) The Imaginal Inquiry being constructed for this dissertation project was focused on evoking a thread of conscious experience about synchronous occurrences utilizing sandplay.

The Research Hypotheses was: “Exploration of sustained practices of engagement with the imagination reveals a willingness to attend to and be guided by synchronicity.” \(^4\) An attitude of willingness by individuals open minded to experiences in the imaginal realm, that had included synchronous occurrences, was a major criterion for participants. In addition, participants who had some knowledge of Jungian psychology, the use of imagination, and specifically experiences of synchronicity was integral.

For Evoking Experience, participants were asked to create a sandtray. The sandtray experience was centered on a meaningful coincidence, dream, or synchronicity that had occurred within the life of the participant prior to engaging in the research study. The modality of sandplay was specifically utilized for the research portion with participants as Kalff, and
Bradway and McCoard, have documented how synchronous moments sometimes arise during the experience of sandplay. As this was a research study with adults, the idea of therapeutically utilizing toys—as some people might classify sandplay images—as intervention tools was not an option, and were not considered. Objects—miniature images of people, animals, household items, and archetypal icons from the world’s mythic imagination—were offered for the participants to place in their sandtrays, and to interact with. Weinrib writes that “Sandplay enables three-dimensional tangible expression of inchoate, unconscious contents. Sand pictures represent figures and landscapes of the inner and outer world, and they appear to mediate between these two worlds and connect them.”

The modality of sandplay was what each participant delved into, each for the first time, in order to elucidate, illuminate, and explore a previously experienced personal synchronous event.

The most potent synchronous event discussed by a participant was worked with, initially ensuring the comfortability of the participant. For Expressing Experience, participants were asked to create a sandtray surrounding the experience of the occurrence they had selected to work with for the time. For Interpreting Experience, the intuitive approach for making meaning of the data collected was utilized. The primary means of interpretation was with Jungian theory and symbolism. For Integrating Experience one email invitation was extended to the participants. Participants were asked, if they were so inclined, to share meaningful occurrences, dreams, and synchronicities that happened subsequent to the research. Gratitude and appreciation for everyone’s participation was expressed.

Sandplay was utilized to help make the nebulous concretely visible. Synchronicity is a phenomenon. A phenomenon is classically something that until actively sought, remains amorphous. This research on synchronicity was endeavoring to engage with and understand these fluid experiences. Scott Cameron explains that “According to [Janice M.] Morse and [Peggy Anne] Field, a study like this is phenomenological to the extent that the study explores, ‘What is it like to have [this] experience?’ and because it ‘seeks to understand the lived experiences’ of the people who have had this happen.”
Weinrib writes that “An advantage of sandplay is that it requires no skill at all.” The importance behind the simplicity of sandplay was not underestimated, for it is through sandplay that one can engage with one’s inner world and not feel intimidated that there is a particular level of expertise required. Donelan, reporting on the experience of many International Society of Sandplay Therapists [ISST] members, explaining that sandplay is, however, a formal psychological type of play that “becomes a form of active imagination once the client can consciously engage with his or her unconscious material.” Having the capacity to consciously engage with unconscious material is an integral aspect of working with, and being with, synchronous occurrences. Thus, the importance of finding participants who could employ “a surrendered consciousness that can be imaginative and can engage with active imagination,” as espoused by Omer, was imperative. Johnson explains active imagination:

Essentially, Active Imagination is a dialogue that you enter into with the different parts of yourself that live in the unconscious. In some ways it is similar to dreaming, except that you are fully awake and conscious during the experience. This, in fact, is what gives this technique its distinctive quality. Instead of going into a dream, you go into your imagination while you are awake. You allow the images to rise up out of the unconscious, and they come to you on the level of imagination just as they would come to you in dream if you were asleep.

Johnson continues to clarify the experience of interacting with images of the unconscious that have a way of expressing themselves autonomously stating: “You are startled to find out that they express radically different viewpoints from those of your conscious mind.” Thus, when doing active imagination one is in communication with the unconscious and the unconscious has the ability to “tell you things you never consciously knew and express thoughts that you never consciously thought.”

It might be important to understand the reasoning behind the use of sandplay with synchronicity. Synchronicity and synchronous occurrences are spontaneous events. It takes mindful working with synchronicity to begin to see these events as they arise. The processes of sandplay and active imagination might facilitate the dialogue between the conscious mind and the unconscious mind in the waking state. In a dialogue with active imagination the conscious
mind may come to appreciate and learn to engage with the unconscious. Johnson continues to explain active imagination writing:

> Although Jung held dreams in high regard, he considered *active imagination* to be an even more effective path to the unconscious. The difference is this: When you dream, you receive signals from the unconscious, but the conscious mind does not participate. When you wake up, the conscious mind can remember the dream and think about its meaning, but during the dream itself, the conscious mind cannot actively participate. In *active imagination*, by contrast, the conscious mind is awake. It participates consciously in the events.  

In his description Johnson is not taking into account the use of lucid dreaming, here he is focusing on the traditional dreaming state during sleep. Johnson continues writing, “In *active imagination*, contents take place on the *imaginative* level, which is neither conscious nor unconscious but a meeting place, a common ground where both meet on equal terms and together create a life experience that combines the elements of both.” The *imaginative* level Johnson refers to is consistent with the Imaginal Process employed at Meridian University. Johnson makes clear that “Full participation is the essence of *active imagination*.” Sandplay, as a special form of active imagination, was utilized to illicit full participation from willing participants in dialogue with synchronous occurrences in order to illicit new knowledge about synchronicity for the dissertation research.

**Co-Researchers**

As the research meetings were with individuals two co-researchers were asked to participate. The co-researcher’s assisted by performing the crucial tasks of: data collection via videotaping the participant research that focused on pre-approved scripts, and helped to keep to the time constraints set forth in the Chronological Outline. They provided additional observation. They attended to any unexpected requirements by participants or me. At times they facilitated the research activities while I was busy noting important aspects of a process. In addition, the co-researchers assisted in the meaning-making process by adding their understandings of the research during the data analysis.
The co-researchers were familiar with synchronicity and meaningful coincidences. They were self aware and self observant in what happens internally, and externally, when one recognizes a synchronicity or synchronous occurrence. Thus, this learned insight enabled them to be observant of what might be occurring for a participant, an external other. They were mindful and sensitive to individual nuances, and had the capacity to note patterns and shifts in participants’ stances.

The co-researchers were present for both the Evoking and Expressing phases. This was important to help in the noting of key moments, observations, and patterns in the data collection. A specific meeting prior to data collection was conducted with the co-researchers to plan our strategies and note taking, and to discuss the video recording and archiving of the participants’ processes. The proposal was discussed in depth to ensure the Research Problem and Research Hypothesis was firmly in mind prior to data collection.

Two co-researchers were enlisted to help with the data collection meetings. They were Jonathan Wright and Steve Dvorak. Jonathan Wright is my spouse and was approved by the Dissertation Committee. Steve Dvorak has been a sandplay therapist and is a friend. He was pre-approved by Melissa Schwartz, Dissertation Chair.

**Limitations and Delimitations**

The limitations of the study were many. The time frame was a short window of time in which to look at synchronicity and synchronous occurrences. Synchronicities arise in their own time and on their own schedule; thus it could not be projected that a true synchronicity could, or would, arise during the allotted data collection. The task of this study was to participate with and discuss synchronicities in order to make space for, or create awareness for, the phenomenon of synchronicity to be related to.

This was a study of sensitive information. Participants were able to access deep inner information, and discuss how that information was moving within and without for them. What arose was the unknown; whatever occurred was worked with.
Active imagination is a modality that has been known to have some dangers associated with it. Dallett explains, “The word active in active imagination is crucial. As in any relationship, if one partner (the ego) does not participate actively, the (the unconscious) simply fills the vacuum by running on its own way, unchecked and unchanged, possibly taking over completely.”18 Thus, there was always the danger that one side of the partnership may try to dominate. Donelan states, “Through sandplay, the client’s inner images can find visual expression, often bypassing the conscious ego.”19 Creating the time and space in which the ego was consciously bypassed to engage with synchronicity was the purpose of this study.

Participants were able to move past any judging of the ego in order to create a dialogue between the ego and the Self, as Dallett advises.20 This is always a hazard, no matter how long one has worked with this process. The level of relationship between the ego and the Self was an individual dyadic process for each person who participated. This rapport and connection of the ego-Self axis supported and allowed the extensive active imagination process and creation in a sandtray for each person.

In addition, the power principle was guarded against. “To use the unconscious for ego purposes rather than forming a relationship with it,” is the power principle Dallett elucidates.21 Immersion in the power principle might possibly be the nemesis for consciousness and leads to inflation; specifically an inflation of the ego in relationship to the archetypes, as Jacoby discusses.22 An example would be when someone thinks they are the archetype itself, and then acts from this over inflated stance. Alternatively, Jacoby references Rosemary Gordon and Kohut in the formulation of his ideas about healthy narcissism:

Rosemary Gordon is quite right when she points out that healthy narcissism depends on avoiding the idealization of particular ‘internal objects,’ i.e. on not winning self-esteem from an overvaluation of certain personality attributes. Healthy narcissism should be grounded on an affirmative support of the relations, the links and bridges that exist between different aspects of the inner personality.23 I believe this point to be essential since it stresses the fact that self-esteem does not solely depend on an individual’s sense of his beauty, lively intelligence, creativity – or whatever else stands at the top of one’s scale of values.24

Jacoby explains that “It [healthy narcissism] recognizes the importance of the transformative possibilities of the narcissistic libido, when the focus is on the dynamic relations of various inner
parts and not solely on the static overvaluing of one aspect of the personality. It is in this potential that Rosemary Gordon rightly sees the hallmark of the individuation process in the Jungian sense.” 25

What one has learned from the unconscious must be brought into consciousness in such a way that the new information is incorporated in one’s everyday life Emma Jung, von Franz, and Mansfield note.26 Johnson advises that a concrete ritual is done to cement the new knowledge into consciousness, and “integrate it into the fabric of your practical daily life.” 27 Appendixes 13 (Journaling Experiences With Active Imagination Script), 14 (Embodying A Physical Expression of Sensations About Synchronicity Script), and 15 (Open Sharing of Your Experiences With Synchronicity Script), of the research design, were structured to give each participant time to integrate and fully bring new knowledge that was experienced during the research into the body and mind consciously.

Being observed and video recorded could have lead to possible constriction or the inability to access an inner state by participants. This is a problem with any kind of observation of sensitive data. Being recorded was actively discussed with participants and was understood as a requirement for this study. Ease of openness and accessibility with one’s inner world was needed and participants were selected for this. The need for video recording could provide something of a skewed perspective of people in relationship with synchronicity. I am well aware that some individuals have much to report and share, however, the need for video recording precluded their inclusion in this work if they were not comfortable with being recorded.

Delimitation could be limiting the interpretive sieve to Jungian Theory. Where possible, other theories were included to give a more rounded perspective to the data.

Participants

Participant Pool
The initial participant pool to be searched for consisted of ten people in case of attrition. Three of the women who participated in the research were previously known acquaintances met at a women’s health facility. The facility had closed two years prior to the data collection, and I contacted an individual who had phone numbers for many of the former women’s community for information.

The participant pool consisted of ten women. None of the ten women who participated in the study had had any experience, creating or being with a sandtray used for psychological purposes. Although I had explained, to the best of my ability, the sandtray process every woman arrived with their own idea of what the experience might entail. A few women spoke of their anxiety before coming to our meeting; others spoke of their having imagined being in a large children’s sandbox and having worn specific clothing for that encounter; yet others spoke of specific synchronous imaginings they were focused on before arriving. The simple truth was that every single research encounter was vastly organic and unfolded moment by moment. The research study about synchronicity was all about faith in each and every single instant; faith in each other, and faith in the deepest unknowable presence.

**Participant Motivation**

The motivation for a participant was to explore synchronicity and synchronous occurrences for their own edification. Individuals who wanted to delve into, and deepen, their understanding of synchronous occurrences were encouraged to participate. Any specific benefits were unknown, and individuals participated in the research for cultivation of their own personal relationship with synchronicity.

**Participant Recruitment**

Participants were recruited by word of mouth. As this study was conducted with individuals no relationship boundaries between participants were a consideration. Enough participants were found initially by word of mouth, so no advertising was done.
Demographic Data

In order to get a diverse look at synchronicity and synchronous occurrences participants were from a multi-cultural arena. Both men and women were asked to participate. Individuals were from a socio-economic background in which their basic needs are amply provided for; and their sustainability has allowed them to notice, and engage with, synchronicities over time.

The study on synchronicity required a continuous surrendering for me to a higher power to create this work, and to allow what wanted to be reported on to come forward and be seen. I actively tried to recruit seven men with informal interviews; all declined, or did not pursue, the opportunity to participate in the research with synchronicity for one reason or another. In the end, through no conscious notion of my own, this study on synchronicity became a work about ten women and the feminine principle.

Participant Characteristics

The basic criterion for a participant was their willingness to engage with imagination and their recollections of synchronous occurrences. Individuals who had not heard of, or had not had an experience with, synchronicity were not asked to participate. This study was conducted on a voluntary basis. As such, willingness was the primary key for a participants’ inclusion. An optional, albeit potentially helpful, aspect of participants’ lives that I looked for as well was for active engagement with many diverse kinds of meditation, or inner work, on a daily basis. An individuals’ level of self reporting and their willingness to comfortably disclose feelings, insights, and imaginal processes were searched for during the interviews.

Individuals may have been psychologically inclined, and this was not necessarily a major criterion for participant selection. Participants were open to exploration of synchronous occurrences that they had experienced personally. The attentiveness focused on in the study was for self awareness, and for individuals’ capacities to be self observing and disclosing. This study was not about initiating anyone into an experience they had never had before. Participants were
comfortable with synchronicity and open to discussing and deepening their personal knowledge with this phenomenon for themselves, and had the capacity to share their interior experiences.

What evolved out of the participant research was a display of fierceness and courage on the part of the participants as they moved throughout the sandplay process, revealing deep psychological core episodes of synchronistic experiences from their lives. A felt sense of creative action in Omer’s terms was present. As all the participants who came forward were women, Florence Wiedemann’s comments on women in relation to their animus are given here:

By animus I mean the tendency in women that directs attention toward actuality; an enterprising spirit of courage, determination, vigor that moves ahead with authority and forcefulness. These qualities of animus allow a woman to be effective, powerful, and competent in the world. In addition, animus signifies a woman’s feeling relationship to a man, to men in general, to patriarchal culture, and to spiritual life. For women, the functioning of the animus occurs intrapersonally and intrapsychically, and in relation to the wider culture.

Though the animus was not under research—and the animus connection was not searched for in the interview process—Wiedemann’s comments seem applicable here as each woman displayed a keener, deeper sense of balance and relationship to her own personal masculine identity in tandem with her overall feminine nature. Wiedemann states, “The animus, as a second-half development, is seen as the function that bridges ego consciousness and the unconscious, connecting a woman in the reality of her spiritual and deeper psychological life.”

What evolved, unintentionally, from the participant selection process was a multi-cultural population of women. Half of the study’s population consisted of immigrants who came to the United States as adults; the other half of the population had either traveled widely, or re-located to the California area as adults, and were immersed in multi-cultural expressions in their daily lives. Writing on bicultural competence Vargas-Reighley (Gladen) references M. Ramirez; T. LaFromboise, H.L.K. Coleman, and J. Gerton; and P. S. Adler with:

Bicultural individuals are believed to use different problem-solving, coping, human relational, communication, and incentive motivational styles, depending on the demands of the social context. Some authors have speculated that individuals who have the ability to effectively alternate their use of culturally appropriate behavior may exhibit less stress and anxiety, higher cognitive functioning and mental health status than people who are mono-cultural, assimilated, or acculturated. Adler has argued that an outcome of the alternation model may be an enhanced intuitive, emotional, and cognitive experience.
Though the scope of this dissertation was focused on synchronous occurrences as researched through the sandplay process, these comments on biculturalism and the animus are given here to underscore what seemed to naturally arise out of the work of research with participants and synchronicity. They are noted here as potential research criteria for potential future studies with synchronicity.

As pseudonyms were required for the study, participants were offered to bring a name which held personal value and significance for them, during the acceptance phone call. Most participants brought a name with them to be utilized throughout their research meeting. These names had special connotations for each individual. The chosen name might have been a cultural word that carried specific meaning for them; or the selected name might have referred back to a time in childhood, a beloved nick name, or to the synchronous event being discussed.

Alternatively three individuals arrived without a specific pseudonym to be used. When this occurred I became very observant within the first few moments of our meeting. Each time the three individuals, who came with no specific moniker, exhibited a particular quality about themselves almost immediately to me. Words arose as a person was speaking in their dialogue within the first few words or sentences that had charged characteristics: like the way an individual carried their body—with fluidity, like *Tiny Dancer*—or spoke with obvious devotion—like *Amma Lisa* for her two adopted children—or with mellifluous peace about her very being—as with *Peace Lily*. Each time the word for a potential pseudonym was shown to me—through the participants’ behavior or speech—I queried this potential name with them. When the words I spoke of to an individual for a possible name resonated with the participant, they became the pseudonym utilized during our research. Later—toward the end of the study, or in their follow-up replies—most of the overall participants commented on how the name utilized during the study held important implications, and furthered their impetus during the research.

**Screening**
First contact with screening possible participants was done via telephone. Appendix 5, Telephone Screening Questionnaire, is a formal script that was utilized with possible participants. There were three predominate aspects being searched for: knowledge of synchronous occurrences, willingness, and the capacity to engage with their own created sandtray. These were the criteria that were sought among a range of participants.

Describing the Study

The study was about synchronicity: the definition utilized in opening phone interviews was “synchronicity is the advent of meaningful coincidences.” Meaning is a personal subjective value, and what happens to, and for, us which are both meaningful and simultaneously coincidental was explored. We wanted to explore and participate with synchronicity in order to discover what could be learned from synchronous occurrences.

“The study is designed to explore something about meaningful coincidences and our interaction with them. This study is not designed to give you, as a participant, a change in life circumstances or to give you a particular outcome from the experience. We are participating with synchronicity to see what can be learned,” was what was shared with participants.

Accepting and Rejecting Participants

Participants were notified by phone of their acceptance or rejection. Appendix 6 was utilized when notifying potential participants of their inclusion in the study. Appendix 7 was not employed as some individuals asked self-selected to not take part in the research concerning synchronous occurrences. As synchronicity is a phenomenon of connection, it was important to connect with people at a personal level. This included the verification, or in some cases their decline, of participation with each person screened. In total 10 women agreed to share their experiences of synchronicity for the research with sandtrays. Deep care and sensitivity was used to inform each individual of their participation, and how the study would be conducted.

Ensuring Participant’s Confidentiality
Participants’ confidentiality was insured by an ethics discussion, and the oath that I adhere to with any private knowledge from someone. Where individuals knew of another’s identity as a participant, inclusion in the study was contingent on strict boundary adherence. This was discussed with each participant. As each research meeting was with a single individual, ample time was allotted where there would not be any meeting of participants.

The *Informed Consent* form, which was signed by participants, formalized the discussion of the requirement for boundary setting. Participants’ confidentiality was of the utmost importance, and was strictly adhered to and assured with each individual.

Afterward, the co-researchers and researcher may have been discussed among participants, and information shared between individuals about their experiences outside of the research. Participants may have freely discussed anything the co-researchers and I did, or said, and were free to provide our names to anyone outside of the study.

**Setting**

The setting for the screening location, which occurred by telephone, was in the living area of our apartment in Mountain View, California. The setting for the research meetings was at Living Wisdom School, 456 College Avenue, Palo Alto, California, 94306.

**Informed Consent**

The *Informed Consent* form was discussed, and read initially, with all prospective participants in the first phone contact. *Informed Consent* forms were signed in-person, after each participant had the opportunity to ask any clarifying questions about the study. The *Informed Consent* form was signed at the first data collection meeting, within the first fifteen minutes of contact, as outlined in the Chronological Outline.

**Four Phases of Imaginal Inquiry**

**Evoking Experience**
It was bold to imagine evoking a totally fresh experience of synchronicity (based on individuals specific previous synchronous occurrences), with a body of participants interviewed throughout the research individually. When working on the scripts portion of the research design I had asked myself, “What are we really trying to get at here?” Suddenly I got up from my seated position in the living room, and amassed some small objects together on a table. Asking my husband Jonathan to participate with me, I asked him to do a tabletop “sandtray” without sand. Spontaneously a level of numinosum descended, and simultaneously, questions for utilizing a sandtray modality were elicited during our interaction. Later research uncovered that Erik Erickson used a similar tabletop modality. Patrick Petti writes, “Erickson, for example, described a technique in which he studied children’s arrangements of toys on a play table. Erickson instructed the children to ‘construct on the table an exciting scene out of an imaginary moving picture’.” Erickson’s use of a form of tabletop play was consciously unknown to me at the time the above scenario occurred, at home in our living room, when trying to figure out how to devise a research study utilizing sandtray and synchronicity. When I read the above description in Petti’s dissertation, I felt as if I was moving in alignment with some unknown force that knew far more than my own personal mind.

It seems that when individuals choose to engage with synchronicity on a regular basis, they learn to engage with this phenomenon in mind and body naturally. Each participant’s stories about synchronicity held powerful subjective meaningful experience. Therefore, it appeared as if every time a connecting thought-sensation occurred within an individual during the study, new understandings and insights arose with significance. Participants’ responded expressively with their bodies, and spoke openly about this. Utilizing a sandplay experience built on previous synchronous events fresh experience was created by deepening what an individual knew within their own mind and body. This was new synchronicity in the making, and was born out of the natural words and expressions of participants.

What Core Experience?
Key question four states: “The subjective and affective states that arise in an exploration of synchronous experiences utilizing sandplay.” Illuminating the embodied bridging occurrences felt before, during, and after a synchronous event, was sought after in the research design. This was the core experience being evoked.

**Shadow, Taboo, and the Unpredictability of Evoking Experience**

In Limitations and Delimitations a discussion of three aspects of difficulty were discussed: moving past the judging ego’s control, the possibility that one side of the ego or Self’s will may dominate, and the power principle. All these were aspects of shadow, and unpredictability involved in the study. In addition, it was noted that the use of videotaping may restrain a participant, inhibiting the level of depth needed for active imagination and involvement with sandtray if a participant was not comfortable.

The taboo aspect of synchronicity may revolve around secrecy, and not disclosing one’s inner connection between the ego and the Self. This taboo might be more present, and therefore restrictive, for individuals who are not comfortable with sharing their inner world with others. Thus, when screening participants, it was an important task to inquire into each participant’s level of comfortability in communicating sensitive data. Naturally these elements, shadow, taboo, and unpredictability, were present throughout the research study with sandplay that were sensitive in nature. The shadow and taboo aspects were discussed at the beginning of each research study, so each participant was given language to know how to voice those places when, and if, they arose during the data collection.

The utmost responsibility was taken by the co-researchers and researcher to create a clean and clear research container, or space, for the study on synchronicity. Deep focused attention was given to each and every participant; there were two times, however, in which latent shadow material, leaked out and could not be attended to in the allotted time with a participant. This created disharmony among the study’s investigators later. Each time I observed how quickly shadow material can be elicited; and even though I specifically tried to address that undigested
material with a participant, so much had poured forth during the data collection that the residual was left in the research space. As these participants’ projections and distress were not amply attended to immediately thereafter, by conscious release from the research space, the interactions of the co-researchers with the researcher was affected. Each time I accepted any fault in any felt or perceived miscommunication; and actively cleared out any old negativity or unattended distress in the room as soon as possible.

**Researcher, Not Therapist**

This exploration was a scientific procedure to understand, and come into relationship with, new knowledge about synchronicity. The design of the study was a collaborative venture, and was not therapeutic in nature. Participants were encouraged to speak openly of their process while creating a sandtray. At all times each participant was in control of their own process. The only guiding that was done by me, the researcher, was to utilize pre-approved scripts. Weinrib emphasizes that “Sandplay provides a safe, externally unguided way to our depths.” The act of being with the sandplay modality was the guide itself.

**Evoke Without Being Too Directive**

The intention, then, was to have participants create a sandtray when remembering a synchronous occurrence or dream. Participants were asked to remember three specific synchronicities. Of these three synchronous occurrences each participant was asked to focus on the most potent event. Thus, each participant stayed with their own inner process and was not guided from outside from me, the researcher, except through the approved written scripts.

**Screening Interview, Homework, Film Clip Length, and Sub-Groups**

Each participant was met with individually. Co-researchers were utilized to ensure smoothness of the data collection. The importance of the co-researchers could not be overstated: they helped provide the necessary containment by ensuring the technology aspect of the research
process. In addition, they were there to help note the patterns and key moments during our meeting after each data collection. This was a research study and not a therapy session: the presence of co-researchers; my being guided by a specific format with scripts; and my not making interventions that would have steered the participant towards deeper, intrapersonal processes for the sake of their own growth—all of these aspects kept the important distinction between research and therapy quite clear.

No homework, film clips, or sub-groups were utilized.

Screening was an important aspect of the overall study. The screening process set the tone for rapport, comfortability, and collaborativity between the participant and the researcher. A co-researcher was not present for the screening process. No participant asked to meet with the co-researchers before the data collection to ensure their level of ease with the technology equipment. Co-researchers were introduced at the beginning of each data collection meeting.

**Expressing Experience**

To allow a unique experience surrounding synchronicity to arise for each individual was the quest of the research design. Cameron writes, “According to Morse and Field the goal of qualitative research is ‘to discover meaning, not to measure the distribution of attributes within a population’.” Synchronicity is always infused with meaning, uncovering and reporting on meaningful coincidences was what this qualitative research was about.

Weinrib writes that “Words are a name or concept of something, not the thing itself.” Synchronicity is a word Jung gave to a phenomenon; we explored the phenomenon of synchronicity itself in this research, not the word *per se*. Using sandplay, a three-dimensional modality, allowed an environment of meaning to arise for participants. By witnessing participants as they connected and collaborated with their inner images, stories and felt expressions of individuals were recorded. “The language of the unconscious, after all, is the image,” Weinrib imparts. Sandplay was a modality that allowed individuals to interact with their inner depths safely. The point of data collection was to have the participants feel
comfortable enough to disclose information about a personal inner event. Thus, every means to facilitate ease for communication was taken.

In addition to the sandtray creation, each participant was asked to orally share their feelings around their synchronous experiences. Both the feeling states that arose when the original synchronous experiences were discussed, and what resulted during the sandplay process, were noted. After the oral reflexive dialogue there was a break. After the break, participants were asked to journal, or to write freely about, their reflections and highlights of their experience. As synchronicity is a multi-dimensional experience that needs to be digested, this can be done most effectively when feelings, insights, and ah-ha moments are documented. The act of writing down an experience makes it more memorable, and potentially longer lasting. This frequently set off a chain of other synchronous occurrences around it, participants reported, and was extensively documented. The fourth step of the active imagination process, as described by Johnson, is to “Make it concrete with physical ritual.” A physical stance, or posture, was evoked next, as a way of bringing the synchronous experience into the body for each participant. The intent was integrative: to give time to participants to embody their experiences consciously.

After two participants were seen physically, two additional research questions were approved. These were added, and used after the introduction with participants. These questions were: If you do bodymind practices, please share with me some description and detail about them; and Please share with me some description about any imaginative practices that you might do. These two questions were included to more closely cohere the Research Hypothesis with the Research Statement. The first two participants were contacted, and were asked these two specific questions to fulfill the data collection.

The data-collection method for the evoking experience was video-recorded. Use of this method as a part of the study was mandatory. Utilizing video recording provided a documented account of bodily expression, along with the spoken words, that took place. Multiple viewings of digital viewing discs (DVD’s) enabled the captured sensory information that was not particularly noticed during the intake, but was there, to be observed later on.
The intent was to evoke an imaginal stretching to allow each participant to comfortably share from their deepest selves. Meridian’s Dissertation Handbook states, “It is important to invite participants to express their experience with openness to the surprises that come in entering unknown territory.” The quest was to evoke and capture rich experience of synchronous occurrences, and was virtually an “unknown territory.”

**Interpreting Experience**

The key approach to be utilized was the intuitive approach. As Valerie J. Janesick states, “One of the most amazing strengths of the qualitative researcher, as I have written previously (Janesick, 1994), is the ability to use all the senses to undertake the research act. Sight, hearing, touch, smell, and taste often must be used to collect data.” Primary felt physical sensations observed in others, and myself, were noted in the moment in which they occurred. Thereafter, these were documented in the Summary of Data, and in Chapter 4. The video-recordings were made to refresh the co-researchers and the researchers’ memories, if the need arose, for documentation. Frequently so much is occurring in lived life that we have to choose what to attend to, and where to move with action and dialogue as something is occurring. We utilized a video-recording as a virtual time capsule, which expanded the time period allowed for evoking and documenting each experience. The data was able to be revisited again, and again, for a felt-sense of the proceedings, and for nuances and insights to surface.

The focused objective was to remain authentic with each experience for each separate individual. It was important to differentiate the participants’ experiences from the co-researchers, or my own, encounters. From this perspective, their experience was the primary new knowledge being held. Our observed interpretations and learning’s were explored to illustrate and illicit their profound experiences.

After the physical data collection an email invitation was extended to ask participants to share dreams, synchronicities, and other meaningful coincidences that arose for them subsequent to the research meeting.
1. **Identifying key moments**

The Intuitive Approach, Narrative Approach, and the Condensation Approach were utilized to work with the key moments as viewed through expression and images in the transcript that were the most salient.

2. **Responding to the Moments**

The use of reflexive participation among the co-researchers was employed to deepen the intersubjective field of participating in the data collection.

3. **Exploring Differences and Parallels**

Participants were asked to write about their key moments in a journaling phase of the data collection. The journaling came as the fourth aspect of the physical meeting, as documented in the Conceptual Outline. Synchronicity is about key moments in time, thus, these moments were integral to the individual participants. The journaling ensured that participants had time to integrate their personal process, and provided a hard copy of their feelings and thought patterns. These could not be misinterpreted or denied by the researchers in any way, and added to the foundation of research. The written documentation of the participants became an important facet of the data collection.

4. **Contextualizing with Theory and Myth**

The Jungian theoretical landscape of symbols is a large body of information that enlightened this study. Profound insights and mythological understanding were drawn from Jung himself, Progoff, von Franz, Johnson, and Estes, as well as many other Jungians. In addition, stories by Campbell on myth were consulted. The works of Hillman, Sardello, and Moore on archetypal and soul writings were utilized to make-meaning of the deep, rich, experiences evoked during the research.

**Integrating Experience**
Research participants were empowered by taking time to specifically integrate a formative, imaginal, synchronous experience. Creation of a sandtray was integrating in itself. Through the modality of sandplay it appeared that participants were able to embrace important inner psychic parts of self, and move toward receiving unknown gifts from their inner world. The point of this research was to document these findings in order to share them with others.

As each individual participant’s meeting was a deepening of previous synchronous experience, it was vital to witness and be available for each person as new information was being evoked. Sandplay is a sacred activity that can only be done in a safe, free, space, with protection and empathy, as Bradway and McCoard, and Weinrib write. Creating sacred space, in which a deep safety was established, was foundational for evoking and being with emerging, crucial, experiences. At the very end of each participant’s data collection I provided a short review of what transpired during the research. This was done as a way of reiterating and valuing the important aspects that came forth from an individual, and to bring the research to a conclusion. The email invitation was done to further the process of integration as people returned to their daily, and nightly, lives. Observing if, and how, connections with synchronicity continued after the research meetings, yielded further understanding into synchronous occurrence.

Synchronicity and synchronous occurrences are primary experiences for the soul. In these experiences we come to view and witness what is important, nourishing, and enlivening for each and every one of us. Working with participants in the research study, who actively engage with the imagination in a sustained manner in their lived life, allowed meaningful experiences surrounding synchronous events to be witnessed and documented.

Summary of Learnings

A Summary of Learnings was mailed to each participant after they were reviewed and had been approved by the Dissertation Committee. It conveyed the Research Problem and Research Hypothesis, the Cumulative Learning, and a summary statement about each of the four Learnings, expressed in everyday language understandable to a lay person.
Future Plans and Implications for the Learnings

A large part of the research process has been looking at the many dozens of books published in the last ten years about synchronicity. Synchronicity seems to be a highly published topic these days and the market is well saturated. As this study is of an academic nature, and not a personal story, places for inclusion in journals and magazines will be looked at when the time is appropriate. Synchronicity is first and foremost associated with change, specifically change that brings about an alignment between the ego and the Self and one’s life purpose, as Bolen writes. Workshops that link imagination and creative play with synchronicity may be an appropriate venue in which to actively disseminate the experience of synchronicity, in a concrete manner, out into the culture. Synchronicity is an appealing subject and process, and is applicable to every layer of social strata: therefore marketing this topic can be to a broad scope of the population. The implications for learning’s about imagination and synchronicity are important to Imaginal Psychology, as they designate a foundation of growth in which much more exploration can be done. The archetypes and the psyche are unlimited; what needs to be explored and understood is how these two collaborate to bring about greater change for the world culture.
CHAPTER 4

LEARNINGS

Introduction and Overview

This study worked with the research problem, “In what ways might the creative process of sandplay facilitate an engagement with synchronicity?” ¹ The hypothesis guiding this study was, “Exploration of sustained practices of engagement with the imagination reveals a willingness to attend to and be guided by synchronicity.” ² In this research the modality of sandplay was utilized in order to evoke and amplify the stories of synchronicities that participants experienced. To protect participants’ identity all names utilized in the dissertation are pseudonyms. Most individuals selected their own pseudonyms, where this did not occur with a participant, it is documented. The utmost care was taken to ensure each individual’s confidentiality, and no participant or portion of this research was discussed or shown to anyone outside Meridian advisors or the co-researchers of this study.

Cumulative Learning: Synchronicity as Archetypal Play

The Cumulative Learning for the study was creating with sandplay can engender a strong connection between the phenomenon of synchronicities and archetypal life.³ Sandplay is a modality through which we can observe the unseen invisible realm in concrete form. We can think of this occurring via active engagement and interaction with symbolic images. In addition, four Learnings arose from the data collection. The first Learning posits that trusting one’s personal imagination, inner direction, and guidance is essential for an effective engagement with synchronicity. The second Learning states that the interaction of bodily awareness and focused mindfulness, while engaging with sandplay, can be helpful in creating a type of receptivity for receiving the unknown. The third Learning posits that the capacity to play can potentially be
seen as foundational in engaging with sandplay and synchronicity. The fourth Learning discusses the notion that the process of engaging with sandplay as an inquiry into synchronicity can lead to experiences of emergence, rebirth, new opportunities, and healing. Each Learning is the synthesis of paralleled data collected from 10 participants, and reflects patterns across sandtray constructions about synchronous occurrences.

von Franz writes, “One can imagine the archetypes as dynamically charged ‘nuclei’ existing in darkness in a state of latency, which can mutually reinforce, repel, obliterate, or absorb each other.”  

As many theorists posit, and I have personally experienced, synchronous occurrences arise out of interactions with the Self. In enumerating the Self, von Franz states that “Jung has shown a way for us to come into contact with our own inner being alone and free, without preconceived rules.” Commitment with the Self might involve being able to move toward “having a direct encounter with our own inner center,” as von Franz explains. Each of the individuals who participated in this study had spiritual practices that focus on centering and being in rapport with a centered state, and synchronicity was explored as a “new way of understanding the relationship between psyche and matter,” as von Franz states.

Learning One: Creating an Imaginal Life

The first learning states that trusting one’s personal imagination, inner direction, and guidance is essential for an effective engagement with synchronicity. The individuals who chose to be involved in the synchronicity research expressed how they had come to trust and value their own inner being, beliefs, and personal resources, many times in direct contrast to outer cultural mores and values. The participants demonstrated how they were affected by and changed through engagement with synchronicity.

1. What Happened

Shaquetta, [pseudonym], was our opening participant. One of the first selected and largest images in Shaquetta’s sandtray was a winged angel placed in the front left of the tray.
Shaquetta said, “She reminds me of my mother picking me up and the comfort that brings me.” Feeling comfort in discussing that day in New York City when the twin towers exploded was primary for her and allowed her to speak and move freely as she unburdened her heart. One of the images Shaquetta used in her sandtray was a small green army man pointing a gun. She chose this image spontaneously, and she said she was disturbed by the representation of violence and didn’t really want to include it. Later she shared that this image of forcefulness was “totally appropriate for that day and the violence that occurred.” Seeing and feeling this externalization of violence that represented what had happened was profoundly revelatory and allowed her to understand her own inner fear(s), she said, and to move toward healing.

After all the images she selected were in the sandtray, Smokey, [pseudonym], participant two, energetically and angrily divided the sand in the tray in half vertically. She made a wide swath down, from the top to the bottom of the sandtray, with the edge of her right hand; at the bottom she buried a ceramic church that was in her tray. She did this with glee, playfully heaping the sand over the church, covering the church until it was almost out of sight. Then she said, “I feel free.” Later during the writing portion of the research Smokey shared, “Religion—Bullshit! It’s a scam. It blinds minds, hearts, brains! Here we are now, right back where we started, unfettered mind living free now; versus twisting and contorting myself/ourselves to do what others expect of us, moreover, this time we can think for ourselves and live in integrity with the incredible innate wisdom within—(and not the lies and ignorance we lived in listening to and believing significant others.) We are free!”

Sunny, [pseudonym] was our third participant. With a sun drawn as the center symbol her sandtray took on the essence of a mandala, drawings of which Sunny has been coloring for years. “I’ve also used mandala coloring for healing. It is amazing how it transmutes me. I feel it is a form of meditation because it takes me out, away from mind/mental chatter, and I feel better when I come back,” she shared. Later Sunny would remark on how the two processes, mandala coloring-creation and sandplay were similar. Sunny elaborated on the sun and light: “I have always had a vivid imagination. I visualize a new world of peace and honesty, happiness
and joy, which I believe is the natural state of us humans. I send light to every living being. I imagine it going above the planet into a grid work that holds and transmits light to all living beings. I visualize light over others who need healing in body, mind and spirit. It works, too. Many report feeling better and happy.”

_Sandtray Diva_, [pseudonym], noticed that the lion and the image of _Krishna_ she had put in her tray were masculine figures and she said, “I feel empowered.” She also voiced that she realized she needed to use more masculine energy in her home life and in her professional massage practice. She said, “When I’m being with others in that way I need to trust more and realize I am being supported [by spirit]. From that place I can allow a deeper experience of healing energy to flow through me and receive the gift of healing to extend to others.” A yoga and Pilate’s instructor, Sandtray Diva received a significant insight when doing two yoga poses to illustrate how synchronistic energy feels and flows through her. First she moved her body into a triangle pose, held it, and then gracefully flowed into a tree pose: with her right foot firmly planted, her left foot below her knee, her left hand in a position of prayer in front of her heart, and her right arm extended to the ceiling, she playfully waved her upper hand and said, “I have been so busy, I feel like I could stay here for hours [to receive spiritual energy].” She added, “I realize it’s [synchronicity] all about gratitude, and I’m sensing that the more I witness and express gratitude for it the more it will flow abundantly—_wow_!”

_Sulam_, a Kabalistic word that means ladder, was the name this participant chose for herself explaining that she had received this name while meditating a year prior. She confided “[The name] Sulam is serving to help me accept who I am; Sulam is helping me to tune into service [for self and others].” Sulam’s theme of synchronicity focused on a recent event involving a Jewish ritual for a naming ceremony which Sulam had attended shortly prior to data collection. As an infant, Rachel, was being blessed, someone failed to securely make the handoff for the baby. As Rachel was falling through the air Sulam neatly reached out and caught her. Moments before that the rabbi had had Sulam switch places with another participant of the ceremony: everyone was moved in the synagogue that day, and whenever they hear her story.
Sulam said, “Synchronicities happen to everyone—[it’s important] to not take synchronicities for
granted and realize there is something here.” Sulam looked down at the sand in the tray.
Swiftly, almost nonchalantly, but with directed intention, she drew a figure eight in the sand with
her index finger. “For some,” Sulam explained, “the lemniscate is seen as a symbol for eternity.”
(For the reader, the term lemniscate refers to the figure eight symbol.) For Sulam the lemniscate
symbolized the visualization of “no end,” or a “unity field of consciousness [where] love dwells,”
she later wrote.

The sixth participant selected *Shakthi* as her [pseudonym], and explained that this word
was a Sanskrit name for, in her words, “divine movement or energy.” A practitioner of
Vipassana meditation she discussed perception, intention, and positivity versus negativity saying:
“Most of us are a mass of reaction, constantly engaging with the outside world; not many of us
are associated within. To the point of which we accept the inside as the outside, and the outside
as the inside, that transforms the universe. How we perceive what’s going on outside [of us] will
change the world. [I have to] look at the negative thought neutrally, resisting the thought creates
it, so embrace it. I realize now I can be co-creating [with God] in the present even in the
negative experience. This would keep me in the flow, more in the flow. I have to let go of the
fear from the past—can I cancel that [fear]—and place a new order with the universe [she asks
herself].” Out of the research Shakthi grasped that it was important to “differentiate the
imagination from reality.” She expressed the realization that it was vital to be “moving from
imagining to creating [in her world]; and to be setting the intention for what I want next.” She
emphasized, “Intention is like air, I intended to be born and here I am.” “If you know what you
want you don’t even see the obstacles,” Shakthi said quoting an ancient Indian proverb as she
embraced a brass elephant to her chest that she picked up out of her tray.

As we dialogued Tiny Dancer [pseudonym] told of how, in the past, she had encountered
people who scoffed at, or ridiculed, her when she spoke of significant synchronous
occurrences. After telling a few synchronous stories she visibly relaxed and then said, “Well, I
guess I’ll tell you the biggie.” Later, Tiny Dancer revealed that it was a key moment for her to
decide to share her most memorable experience of synchronicity with us. Selecting a seven inch tall white *Tara* statue Tiny Dancer positioned her in the upper left corner facing into the tray. Tiny Dancer said, “She represents Elayna, the woman who initiated me into using intuition. With her I learned to trust and tap into my guides. For me there are two different universes: one before and one after Elayna.” It was during their association that Tiny Dancer went on a trip to Alaska in which “listening to her intuition unfolded life’s promise—the promise that all things are possible,” she explained. One of the experiences Tiny Dancer wanted to have while in Alaska was an airplane flight over Mt. McKinley. Her sandtray depicted how that wished for excursion didn’t occur and then how, synchronistically the flight materialized majestically.

Opposite Elayna, in the bottom right corner, Tiny Dancer placed a stone spiral labyrinth. Later she would write, “The labyrinth [is] the starting point and ending point, for all experience.” During our discussion Tiny Dancer held up the labyrinth three times to indicate how essential this image was to her as the beginning and end point of creation for her experience of, as she wrote, “the miracle and testimony to dedication to listening to and following one’s intuition and the grandeur of the synchronicities that occur.”

*Amma Lisa* [pseudonym] was the name that spontaneously occurred for her to use as we discussed her adoption of two girls from India and how dramatically these children - one sighted and one blind - were changing her and her husband’s lives. Amma is the Sanskrit term for mother, which served to be a revelatory metaphor for her during her research meeting. Although Amma Lisa held an MA in Counseling, my experience of her was not especially different from the other participants. Creating a horizontal display with sandplay images of her life from left to right across the sandtray, Amma Lisa told of many riveting synchronous occurrences during her life. Each of the 15 or so stories that were told along her life continuum could have easily been a separate story in a specific sandtray. Each image used in the sandtray was carefully and deliberately selected and had deep personal meaning for her. One of the images Amma Lisa picked up was a five-pointed star topped silver wand studded with rhinestones. She positioned the wand at a 30 degree angle across the back right half of the tray, with the star hanging over the
edge like a guiding beacon. Amma Lisa mentioned that using, sensing, and seeing the wand displayed in that way was monumental for her, saying - “The wand represents my capacity to be led and to follow the shining star of synchronicity in my life.”

*Peace Lily* — [pseudonym], told a story that, in her own words, was a “spiritual awakening,” and created a sandtray that represented, “a connection to the divine.” At one point in time she underwent laser surgery for endometriosis; afterwards the western medical doctor could only offer more radical intervention to ease her pain. She decided to explore the work of Herbert Benson on relaxation. She stated that the “healing energy” that had engulfed her when she was in a deep state of relaxation seemed to stream through her and was a visitation from an “angelic realm.” She felt that light infusion was quite powerful and that it seemed to vibrate around every cell in her body. Her tray consisted of three angels - one with hands clasped, one playing a guitar, the third a faceless angel. A fourth figure selected was of a woman on her knees with her head tilted down and arms open wide at her sides [a Madonna image]. Peace Lily shared that the embodiment of surrender that the woman on her knees expressed “is how one must interact with this power that is much greater than ourselves.”

*Serena* [pseudonym] selected this name as it reminded her of significant synchronicities at Wells Cathedral, England, wherein she received “life-changing visions and conformation of who she was as a woman of healing,” she shared. Acquaintances at a, now closed, women’s health facility we had established a rapport that was key for her disclosive openness. She said, “I can talk openly with you.” She has been cautious about whom she shares her synchronistic experiences with as “there is a taboo against synchronicity [in this culture]. Other people think you aren’t smart and your intellect is brought into question when you share occurrences that are intuitive,” she said. “Intuition is a big guiding force for me,” Serena shared “the older I get I just know things and I’ve learned to express them—even crazy things!” She added, “When you’re in the flow you learn to allow synchronicities in.” Serena felt “that life is about having fun with spirit”; which is how she refers to synchronicity personally she explained. In her tray she included a golden angel playing a violin. She said, “The angel’s violin represents what is
engineered by spirit, it is theatrical and humorous over time; they let me know what I need to know.” She continued sharing, “[It is] important to always listen, to not let anything get by, and to look for the lessons—and to listen to the music, the tune, of spirit, always.”

Integrity, intention, and intuition with the use of imagination were multifaceted values that I experienced exhibited in each individual as we proceeded through the data collection. These values seem to be aspects of inner conviction that allow these participants to proceed through life with deep trust in themselves, and in their inner motivations they revealed. Listening to and being guided by their interior, intimate, direction fosters their engagement with synchronous occurrences the participants stated. From their statements and actions it appeared that these participants are living in relationship to their meaningful, imaginal, world.

2. **How I Was Affected**

Essentially, the process of orchestrating the data collection, and this dissertation for that matter, has been all about surrender. I found that I had to practice what was going to be expected of participants: being comfortable with the unknown and following that which arose moment by moment. I had to consistently understand and move from a place that was crystal clear that there was a power greater than myself bringing together the data collection. In order to do this I had to trust my personal imagination, inner direction, and guidance. I utilized a significant amount of prayer, focused attention on interior imaginal scenes for attracting happy, willing, participants, and actively observed what was occurring externally throughout.

This all may seem obvious now, as this Learning evolved from the patterns of 10 participants, however, during some moments of actively trying to construct the data collection I felt as if some old imaginal structures were dissolving in plain view for me in both the psyche and the body. What I mean by that is that if I said or did anything that was not in line with what was trying to be brought forward, something unsatisfactory occurred. This was both stressful and magical. I realized I personally was not setting this research study up *per se*, however, since I didn’t know what was really trying to happen I just had to play along as best as I could. It was
like playing a game that has no rules except being fluidly flexible at every moment. This was the total antithesis of how I learned to schedule people, places, and things throughout interactions in life previously. Ultimately I found that any pre-conceived ideas or notions about what I imagined was going to occur in the data collection had to be released.

3. Imaginal Structures in Use

In order to develop a data collection in which play flowed, a lot of details had to be brought together. Over my lifetime I have managed and orchestrated many events. In the past, aspects of the ego have been built up and became conditioned to operating in an efficient manner that got things done quickly. Setting up the data collection with willing participants to research synchronicity was not a task that was specifically done by the ego, however. I felt like any move from an uncentered ego, without alignment with the Self, was disallowed and disavowed. For the orchestration of the data collection felt like a process of deconstruction of any personally learned ego structures surrounding all the years of producing varieties of events.

An old imaginal controlling structure looked like this: When I interviewed a man who seemed very interested in engaging with sandplay, I said to Jonathan afterwards, “Look how I attracted him; I’m sure he will commit to the study.” This interviewee did not commit. I was surprised, and operating in self-surrender saw that for whatever reason I could not see why his inclusion was not appropriate at that time. What was obvious to me, however, was how some self-aggrandizing I thought I was in control. As I spoke with other potential participants I was much more detached in their inclusion. Interestingly enough when I was in a more detached place, unexpected people came forward for inclusion in the study. What I found is that some detachment on my part created space for the unconscious to bring forward what might be useful, and was a deep realization. I tried, to the best of my ability, to employ this detachment with any pre-designed thoughts and ideas about the research with participants from then on.

4. Theoretical Concepts Upon Which Interpretations Are Based
“We can grow our practice of imagination by studying with pure masters,” Moss writes. In his work on synchronicity Moss is specifically writing about delving into the work of Leonardo di Vinci, Joan of Arc, and Winston Churchill. Moss’ recommendation is especially directive here with the participants who committed to the synchronicity project; for these individuals are not famous figures of the past, they are living examples of masters of imagination right here, right now, who are enveloped in growing imagination. I have found that imagination must be a “practice,” as Moss states, for engaging with the type of serious playing we are utilizing to make inquiries into synchronicity. Moss explains that di Vinci’s “power was, quite simply, the practice of imagination.” Discussing imagination Moss writes, “The realm of images is a real world, as well as a creative state of consciousness. It is the region of mind where meaning takes on form and where objects take on meaning.” Thus, in the play of synchronicity we may, perhaps, be looking at a type of power that is understood and comes about with imagination for those who make it a practice.

From my experience of how and what arose in the research, all individuals involved are actively engaged with the mundus imaginalis in their own specific, vigorous, ways, although they might not use this Kabbalistic term, or Olam Hademut a Hebraic term, or Alam Al-Mithal a Sufi concept, that Moshe Idel writes of. Idel explains that: “In both Kabbalah and Sufism we find the mundus imaginalis in an intermediate position—a stage between the physical world and the spiritual world.” The researchers experienced that all the willing participants who engaged with synchronicity in this study appeared to have learned to dynamically bridge the inner and outer worlds, thus engaging with the middle realm. Individuals demonstrated their valuing of the middle realm space and how they have learned to be attentive to opportunities in which to attend to, relate to, and actively move with the mundas imaginalis. All of the participants displayed directedness and strength that Jung finds essential in the allowance of the flowing of the unconscious, as documented by Amman. In explaining active imagination Kast writes, “This letting things happen in the psyche is identical with ‘letting flow’ the interior images. It isn’t all that easy to let happen—fear inhibits the flow of images.” Thus, being masters of imagination
could require the capacity to look fear in the face and hold the opposites of the unconscious and conscious with strength and understanding. This capacity was beautifully and profoundly exhibited in the research with participants about synchronicity.

For those who engage with imagination, utilizing a specific attitude might be important in order to bring about an equalizing of the conscious and unconscious. Kast records, “An attitude of curiosity which simply absorbs and assumes things is the least disruptive to our image sequence. Criticism can be postponed.” Writing on Jung Kast inscribes:

It can hardly be assumed that Jung, who knows so much about the influences emanating from the unconscious that prevent us from being “objective,” truly believes in “absolute objectivity.” It seems to me he merely wants to emphasize that these sequences of fantasies, the flow of images, should be perceived as such, if possible without critical distortions caused by our consciousness—but also that we should first of all see and accept these fantasies as “the other” in ourselves.

Thus, as Kast writes, it might be critical in the act of engaging with imagination that we accept this other aspect within ourselves without criticism, and with openness. The capacity to be non-critical and open was continuously evidenced with all the participants in the research.

Moss states, “The practice of imagination, on an everyday basis, involves clearing unhelpful images that block or misdirect our energies, and choosing to focus on possible, mobilizing imagery that gives us courage and confidence.” Clearing away unhelpful imagery and emotions and focusing on the positive, as reported by the participants, is a aspect of each individual’s inner and outer daily practices and furnished observable displays of strength, resolve, and deep courage within the research. In addition, Chopra explains that working with intention and paying attention to coincidences that arise in one’s life allows the act of grace, as described by some spiritual traditions, to flow. Synchronicity as grace is echoed by Moss also. Nancy Muir elaborates on grace, writing:

Grace is applied in our daily lives through our thoughts and actions. Each time we think or act in an uplifting, inspiring, or positive way, we attune ourselves to the consciousness of grace. This consciousness, in turn, becomes more and more a part of our lives, a part of who we are and who we become. Then, too, when we become vehicles for inspiring or uplifting others, we are uplifted as well.
Flowing with grace may be a way of describing the vast array of synchronous occurrences that arose and were depicted with participants utilizing sandtrays in the research on synchronicity.

5. **My Interpretations of What Happened**

Out of the research, it seems that it is often times socially unacceptable in the modern society of the United States for a woman to know, or live from, their inner experiences and beliefs. It seems that the feminine qualities of inner direction, guidance, and living in relationship to imagination are all qualities that are frequently culturally taboo and might explain why these feminine aspects have been suppressed and kept a secret by some. For these reasons most of the participants stressed how they do not share their experiences of a synchronous nature with people they do not know well, and coincided with Jung’s findings as Richard Tarnas notes.\(^\text{28}\) Having supportive, and positive empathetic, regard for the synchronous experiences they had encountered was stressed by the participants.

6. **Validity Considerations**

Each of the participants was open and firmly adamant that their lives arose out of listening to their own personal inner voices. They said that even though cultural ideas and desires were all around them, they knew that they had to be true to themselves and do what was ultimately for their own good, first and foremost. All the participants noted that they had found that focusing on their own personal guidance and imaginal input they received internally had led them to be more grounded in what they chose and what they did, and this facilitated their capacity to trust themselves. From a place of intentional openness they found that they were able to view and move with synchronous occurrences as they appeared.

The depth of feeling, courage, and conviction expressed by each participant demonstrated their sincere authentic engagement with their inner work as Jung and Johnson state.\(^\text{29}\) Living life from their own ethical and compassionate standards and inner conviction was apparent through the deep, purposeful, and respectful way in which each participant interacted with the sand,
symbolic images, and the researchers, during the sandplay research. The thoughtful manner in which all individuals listened to, and responded to, the pre-approved scripts showed how important and deeply engaged they were with the process of delving into, and participating with, their own synchronous events as they worked in the sand. The population surveyed yielded a common, authentic, and valid expression of interacting with the modality of sandplay into research with synchronicity.

**Learning Two: Creating Out of Unknown Emptiness**

Learning Two states that the interaction of bodily awareness and focused mindfulness, while engaging with sandplay, can be helpful in creating a type of receptivity for receiving the unknown. Each of the participants has been engaged with their own personal mindfulness practices for most of their lives; out of which they consistently experienced the training of surrendering to the unknown, they stated. Surrendering to the archetypal play of the research engendered being with the unknown moment by moment and demonstrated this capacity, and was a significant portion of the data collection for everyone involved.

1. **What Happened**

Shaquetta’s synchronistic story was, in her words, “an embodiment of the unknown.” In the aftermath of the explosions of the twin towers, Shaquetta found herself milling down the street among throngs of people. It was a madhouse. No one knew where anyone was, fear was rampant, and chaos was in full swing, she told us. Later Shaquetta explained in writing “I stopped and waited in the dust – in the smelly air – in the people crying, hugging, searching, and waited for the payphone. I was scared [my partner] was dead. I was scared I couldn't hold her – find her. I wanted to tell my Mom I was okay. Hundreds of people were wandering – waiting in lines, there was no subway, no cars – I was alone. It felt surreal: like it was snowing in a *winter wonderland* [the snow was ashes from people who had perished in the twin towers tragedy] – as I stood at 11th and Broadway. I closed my eyes – and opened them up to a feather falling down
amongst the dust – and cried. The world seemed to stop. I knew [my partner] was okay. I knew I could find her and hold her – and I was right.” Delving deeper into this previously experienced synchronous occurrence in the sandtray led to unexpected, and unknown, synchronous experiences afterwards.

Smokey created an integrative sandtray of a psycho-spiritual awakening that had occurred three years prior in which synchronicity and the unknown play a conscious fundamental part in every living moment now, she shared. Finding a cupie doll on one of the symbol-laden tables took Smokey all the way back to her childhood, to her earliest remembered moments—that were multi-layered and traumatic—that she had never shared in so open a way, she explained. In that place of remembering she had a conversation between her adult self and her innocent child who had received emotional and physical abuse. For Smokey, being in the totally unknown arena of sandplay allowed her to release some early childhood trauma and to cohere and synthesize this into the life she leads today, she told us. In her writing she shared, “Clarifying—gratitude for reconnecting with you, cupie doll. So funny—it’s so funny that after all these years that I should/we should reconnect and look over the panorama of my life since I/we was/were so young, and innocent. Little did we know, Sweetheart—Little did we know! The best part of it [my life] all is, here I/we am/are! We did a full 360 degrees. We’re right back where we started.” Smokey was visibly moved by her sandtray experience and noted “all that had come before in my life made me who I am today,” and she expressed appreciation, in that moment, for all the synchronous occurrences that she encounters in her lived life.

What arose for Sunny that was previously unknown was how she was worthy of, and could attract abundance, to herself. Positioning a star wand in the middle back of her sandtray, standing up, vertically, it was obvious to all present that Sunny had experienced a definitive internal shift. Smiling openly, and with conviction she stated, “This is the guiding star watching over, and showing me the way [to abundance].” One of the images Sunny had chosen for her tray was a cow. She told a story of the time she came upon a group of boys taunting a herd of cows a few years ago; interrupting this, Sunny went over and lulled the cows with song, and she
felt the cows were calmed by her intervention. She said, “The cow represents giving; feeding and giving us milk and nourishment from itself. This giving is a part of a natural cycle—they give milk and sustenance naturally, joyfully.” In that key moment, she stated she realized the unknown pleasure and joy she derived from sharing with animals, and that this giving and receiving was a source of natural abundance for her.

The unknown showed up in a paradoxical way for Sandtray Diva—out of her process she realized she needed to let go and trust that other people would attend to things at home; this realization she expressed with apparent amazement and wonder in her voice and body language. Coming from a place of trust would free her to focus more on her own physical, sitting, spiritual practice, she shared. She confided, “Now I realize doing the meditation practice is not such a duty, it is more of a privilege and the place I need to start from [in order to let her life flow].” That knowledge was a previous unknown for her as, paradoxically, she resided in a group home focused on meditation and spiritual realization. She shared with us, that she realized she could employ a deeper level of trust throughout her daily round.

Sulam had told me her wish to use this Hebrew name in our research meeting during our opening telephone interview. As Sulam shared with me that ladder is the English translation for this Kabalistic word, in the research phase, I sat among hundreds of symbolic images, among which there was no ladder. I was both stunned and sad and shook my head in disbelief. Out of a box of sand implements on the floor of eating utensils and chopsticks my mind tried to construct a ladder. When I shared this with Sulam, she said, “Let’s wait and see.” At one point after she had constructed her sandtray, Sulam spontaneously, yet gently, plucked a feather out of the lemniscate center she had created in the sand and said, “To be the lightness of a feather—gentle, able to come together and apart,” stroking the feather one way and then the other “—yet a tool to soar.” “Balance, strength, firmness, and softness: these all come together to create a balance between these two opposites that live in harmony to experience a unity field that allows for soaring high in order to have a different perspective.” As Sulam further described the essence of the feather she deftly, yet softly, rotated the feather upward in a spiral through the air. In that
moment Sulam became the ladder. This was the unknown emerging simply, yet beautifully, with magic and breath-taking clarity. Sulam said, “We all are ladder-bridges [between two worlds], we just need to be conscious of that and live it.” Even as Sulam spoke these words, she felt totally surprised by what was revealing itself to her, she expressed.

Initially, when she selected a temple from among the images present Shakthi said, “The temple is the unknown—I am always grappling with the unknown.” Placing the temple in the sandtray Shakthi said with deep emotion, “[I could] go into the unknown, where I don’t know that it is the unknown I’m resisting.” Later after rearranging her tray, the clay Mayan temple sat in the middle between the images of the past and the future. Shakthi said, “The temple represents the unknown, and my job is to create the unknown as the known in the present. I need to trust God 100% and know that God has my back, even if it doesn’t look like that sometimes.” She added, “I am surprised at looking at the [temple as the] unknown and seeing that I have been resisting it—I realize now I can be friends with the unknown; [it is] more peaceful when sharing and embracing the unknown.”

Tiny Dancer finds the unknown emerging as a way of life, and shared this throughout the dynamic juxtaposition of the varied images she selected for her sandtray. The northwest corner paralleled the southeast, while the northeast mirrored the southwest: in the middle of the sandtray two bridges and a moon gate and a four-armed torso of Ganesha became one imaginal structure. The double bridge Tiny Dancer felt symbolized her two attempts to create the airplane flight: one that failed, and one that manifested. Later she wrote, “[They are] dual bookends – Ganesh[a] – remover of obstacles - opens the way and the door- in invitation to pass through - the bringing together of opposites into one.” Bringing the opposites together reminded her of the yin/yang symbol of which she has engaged with throughout her life. “And the Tao - the symbol that represents so much to me, explains so much, lives so much in my consciousness. The Tao for me is the description of human experience. My first way was to just love God. Then came the Tao.” She realized later, “[This was my] favorite imagery in the scene: the dual bridges leading to the circular gate. Just about equal but different. Again, the balanced components of the
experience.” Transmuting her original feelings of self-anger and loathing for an earlier negative relational experience she encountered when reaching Talkeetna, Alaska she said, “Now, I realize one couldn’t have happened without the other.” Playing in the sand, the unknown revealed so much to Tiny Dancer she expressed.

The sandplay experience helped Amma Lisa to move with the unknown, she said, as she told of the time a semi-truck hit the vehicle she was driving and was pulled under the 18-wheel truck and dragged for miles. In the sandtray Amma Lisa had placed a tiny 18 wheeler truck horizontally in the progression of images along her continuum to illustrate this event—all the other images were facing vertically in a progression except this one. As she reflected on this later she wrote in our e-mail follow up, “I realized one thing that was fascinating about the direction I put the 18 wheeler in. Remember, you said that it seemed like the truck should have been facing forward? In the accident itself the truck dragged my car the wrong direction, making my car’s tires go the opposite direction they are meant to go, so I reflected that in my placement, but did so unknowingly at the time.” By depicting this story in the sandtray she was able to see and realize how her mind and body had continued to hold the disorientation from that event—seeing this distortion clearly allowed her to re-orient herself, she said.

After the written portion of the research Peace Lily revealed that she had received a previously unknown internal message through an unspoken dialogue with angelic images in her sandtray. She was outwardly demure when she asked, “What is your definition of the word Messiah?” I replied, “My understanding of a Messiah is someone who brings a message or prophecy to other people for the good of the whole.” With deep humility, Peace Lily revealed that she had received an internal message of being a Messiah in the previous moments and was confused what this might mean. As we talked Peace Lily shared that the message she received was to “bring change with a spark to connect them [others] to spirit.” The angels’ message held a previously unknown purpose for her; with that dialogue, she said, she began to understand how she might be a Messiah between spirit and others in her own life.
Moving with the unknown is something Serena has lived with and been utilizing much of her life, she explained to us. After telling the story of her sandtray as a bedtime story Serena had a realization: “Every night when I lay down to go to sleep I tell myself a story. Often they are about what happened during the day. I’ve been doing this since I was a child.” Pausing for a moment she continued, “One night I had a very bad dream [as a child] and woke up scared; then I thought I’ll just change my dream and told myself a different dream right there. As I grew up I learned that I could change not only my dreams, but my thoughts as well, and that they are connected. Naturally this translated over to moving and following occurrences of what are known as synchronicity.” She concluded, “How did I learn this? I have no idea—Spirit has a plan. I have been open to spirit my whole life and all this is natural to me.”

These participants of the synchronicity project report that they are continuously learning, and relearning, that life is all about embracing the unknown, moment by moment. No matter what comes their way, however painful, joyous, crazy, or outrageous an event might seem, they all appeared to be committed to accepting and embracing that which spontaneously arises in the present. The co-researchers and I concurred that, these participants who are creating out of the unknown are individuals of deep courage, creativity, flexibility, and faith.

2. **How I Was Affected**

It was not as if I had forgotten about ignoring my body’s limitations and falling onto the altar in the school, however, the mind seems to need reminders that it needs to collaborate with the body. When coming to understand and re-write the *imaginal structures* sections I had an episode in which the mind became so circular in motion and worked into the night trying to figure out how to write about these sections appropriately, that I got sick. Learning to have open communication between the body and the mind has been a significant place of active healing for me. Having a quick mind that wants to comment, or react, with others rapidly, I found I had to slow the thinking mind way down and use few words myself in the research. As no one knew what was going to occur, my observations and speech became very deliberate. An empathetic
body language, with appropriate distancing—that varied from person to person—from a participant was what really seemed to matter, I found. This felt realization was new for me to see and move with. I definitely felt like I was in an unknown landscape.

3. Imaginal Structures in Use

In my parents’ house I was rewarded for academic progress. As a result I learned to over-work myself. Sometimes this work would take all night and all weekends, however, I had become committed to being a good student so I persevered. Once in a while I would become so over-worked that I would get sick. I did not listen to what my body needed, and remained in my mind working to achieve. One night in the data collection the co-researchers and I were working late downloading the videoed participant meetings from the camera to the computer. As the computer process went on, we discussed the two participant meetings that had occurred that day. It had been a long and very packed day, yet I was trying to see what the participants’ sandtrays were trying to impart to me. As I stood up to walk across the room and retrieve an item from a bag, my left foot snagged on a three-foot stool that was behind, and to the left side of, the chair I had been seated in. Immediately my body crumpled over the stool and I fell over onto the altar of the classroom. I had not been listening to my body and realized I was allowing an old over-working imaginal structure to push me past healthy limits, and suffered the consequences. We packed up and left soon afterwards.

Woodman writes, “Any woman who takes herself seriously must accept the responsibility of knowing and loving her body.” Falling on the altar was a clear mirror that I was working too hard in my mind and pushing my body; my commitment to knowing and loving my body was reviewed and re-pledged out of that clarifying scenario. I received this as a concrete, albeit uncomfortable, message from the Self as visible explanation into an old imaginal structure that obviously was no longer serving me in relationship to the collaborative harmony between the body and the mind. The personal mind can be powerful and when it sets its goals limitations are rarely considered. When old imaginal structures are operating there is little room for the
unknown to make its way into observation I witnessed, let alone view and move with synchronous occurrences that could be enriching. Thus, surrendering to the Self in every moment while following my own body was, I believe, what made space for the unknown to arise with participants in their processes, and was a new learning for me.

4. Theoretical Concepts Upon Which Interpretations Are Based

“Like psychic life itself, the sand is both energy while moving and energy at rest,” Amman makes clear. Actively engaging with the simultaneously moving, and resting, sand in their sandtray processes, the participants’ exhibited their interest in witnessing and engaging with forces in the imaginal realm. The capacity to engage with an intermediate world is the intention of their spiritual practices, each participant shared. Amman writes of the importance of the subtle body, or intermediate realm, between mind and matter as it applies to sandplay. She elucidates that the subtle body or third area arises out of the mind of the analysand and out of the psyche that dwells within matter. To put it more simply out of the essence of the analysand and the essence of the sand and the figures arises a new third. In this process the conscious as well as unconscious parts combine. A holistic fusion of the psyche and matter is experienced thorough the human body.

The experiences of utilizing sandtray creations in the research resulted in an observable “holistic fusion of the psyche and matter.” From that place of unity that Amman writes of, noticeable insights, understandings, knowledge, and deep revelation occurred for participants.

Amman notes how the sand touches every aspect of a person, seen and unseen:

For the person in whom this fusion occurs there results an experience which is indeed a union of what is conscious and unconscious, of body, soul and spirit and external matter. It is an experience which is connected to deep emotions and feelings. This experience touches the whole person and brings about a transformation or a maturation which does not have words and indeed, does not need words at that moment.

The bringing together of previously confused and undigested aspects of lived life of participants resulted in an explosion of unknown newness for them. This was plainly seen by the researchers, and was reported by the participants in the research on synchronicity. Even though everyone knew their story, or stories, that were synchronous in nature, so much more was revealed to them
when they played in the sand. Moss writes, “An image carries a charge; it sends electrical sparks through your whole body.” There was an almost combustible sparking as the symbolic nature of images came alive, and was deeply felt, and observed by all included in body and mind, throughout the research in the sand.

All the participants and observers are individuals who engage with practices, physical and spiritual, that focus on emptying and emptiness. Peck calls emptiness the “negative capability,” after Keats naming of this quality of being. Peck writes, “So it is that the moment we become empty something comes into our emptiness. The virtue of meditation is that whatever comes into emptiness is beyond our control. It is the unforeseen, the unexpected, the new. And it is only from the unforeseen, the unexpected, the new that we learn.” Bringing Peck’s understanding of connecting with the “negative capability,” or the meditative capacity to empty one’s mind for a time, and transformative awareness into the arena of sandplay exploration yielded deep richness with participants.

Living and playing with the unknown is an important component of lived life for each of the individuals involved in the study. The participants were educators, dancers, yoga instructors, a chef, a marketing and fund-raising executive, writers, and gardeners. Half of the 10 participants are physical mothers and grandmothers, the other five are actively engaged with family, friends, and community relationships in which they willing care for and nurture others. The participants as a whole exhibited that they were open to and interested in the unconscious and creating a balance with consciousness. As Amman writes, “taking responsibility for relating to the inner life is inextricably bound to a responsible attitude toward the outer world as well.” The 10 contributors who participated in the synchronicity study are involved in cultivating a relationship with their inner world and being grounded in the outer world with others concurrently. In relating to and synthesizing their inner and outer natures during the data collection, the individuals showed how they actively, spiritually, and physically utilize skillful awareness when they bridge the connection of the two worlds they live in. In the moving
between the visible and invisible worlds a type of acceptance with the unknown was clearly demonstrated by each and every participant.

5. **My Interpretations of What Happened**

Utilizing symbolic images in the sandtray demonstrated emergent feelings, concepts, and understandings. Working with individuals who have deep meditative physical and spiritual practices allowed the unknown to come to the fore in the research. As the people involved in the study on synchronicity are individuals who engage in the exploration of newness out of the unknown on a regular basis, they were able to bring their capacities with regard to the unknown to the research.

6. **Validity Considerations**

Utilization of sandplay was useful in taping into what we wanted to understand and bring forth about individuals relationship with synchronicity. Sandplay allowed people to be engaged with the imaginal, right brain, side of their mind, to communicate with focused intention and commitment, and to be observed from this place. Anna Wise writes, “Alpha’s primary and indispensable importance is that it is the bridge or link between the conscious and the subconscious mind.” As long term meditators each of the participants are familiar and comfortable with being with this aspect of mindfulness, and they were able to share responsibly and with meaningful conviction. Each participant was thoroughly engaged in the synchronicity study with their whole bodies; they moved with deliberate intent, or were still and focused from time to time, and moved in between these two bodily stances almost like dancers in a waltz. It was apparent that each of the participants had a capacity to be interactive with, and between, their bodies and minds. There seemed to be no self-consciousness even though the material they were sharing was of a sensitive and profoundly meaningful nature.

Across the population surveyed every individual expressed a multifaceted engagement with what was occurring in each moment. As none of the participants had any previous
experience with sandplay, the entire experience was totally new, unpredictable, and vastly unknown to everyone involved. Surprise, tears, laughter, fear, sadness, sheer delight, and more was spontaneously expressed with each individual who participated. Each person articulated that they were openly dumbfounded, and amazed, at what occurred for them; the sandplay process was a very real experience for each of them. Every individual said that some part of them might have had pre-conceived ideas about what might occur during their process, and they shared that they had to let go of these pre-formed thoughts immediately as virtually nothing they had imagined was relevant or wanted to be worked on that day. All participants were thoroughly in wonderment at what was revealed to them, and what they learned about themselves. Everyone who participated voiced that living with the unknown was an aspect of their lives, and they had learned to be with this aspect of the unknown on a daily basis. For these reasons the capacity to be with the unknown was a common, authentic, and valid theme demonstrated among the population who willingly volunteered for this study on synchronicity.

**Learning Three: The Power of Play**

Learning Three states that the capacity to play can potentially be seen as foundational in engaging with sandplay and synchronicity. All of the study’s 10 participants came to this study with their own prior active and intentional relationship both to play and to a living experience with synchronicity. A primary experience for participants across the board was a sense of commitment and immersion in the sandplay process even though sandplay was a new experience for each of them. It was as if the archetypal playing was directing what happened, and no one knew what would come next. Every person who entered into the research room (that we had prior filled with images) had an observable, immediate shift. Some women laughed and looked joyful, others reported feeling scared and a little trepidatious of what would arise, wanting to understand “how to-do sandplay;” while others spoke to a sense of shifting to wanting to be true to their experience and the project, as they entered the room. Some who participated were
visibly carefree, open, and curious. All participants appeared interested, observing, and full of expectation for what would evolve from the playing.

1. What Happened

As Shaquetta moved towards the sandtray area, she observed the three large round tables laden with sandplay figures. Sitting behind the empty sandtray, she looked me in the eye and said, "I had something particular in mind of a specific synchronicity we would talk about today, but when I walked in and saw the feathers in the basket I knew I had to talk about this. The other was just fluff, but this, this is not." She appeared amazed, reverent, and somewhat incredulous, all at the same time. What arrived, or resurfaced, for Shaquetta when she walked into the sandplay area was a story of a feather that had shown up at a critical point in time in her life. In the writing portion of our meeting Shaquetta explained further, “Feathers are always gifting me – my body felt release upon seeing the feathers in the bowl I saw immediately upon walking in the classroom.” The story she shared had never been told to another before. It was, she clearly stated, “The story of a miracle that occurred for me on 11th and Waverly in New York City on September 11, 2001.” Shaquetta explained, “The feather at that time represented trust of what I do not see. Trust that I’m okay, my partner is okay and all is well even in the midst of chaos.”

Smokey asked for a further demonstration of sandtray work after my opening explanation. To do this for her, I naturally reached for one of the closest objects positioned on the edge of a table to my left, a life-like looking ceramic lizard, about five-inches high, poised on a rock. I gently held the lizard as I walked towards the tray - showing her that the object could be positioned in the sandtray or set outside of the tray on the table that was there for that purpose, if she was unsure of its use after an object was selected. Smokey, looking thoughtful and amazed, said softly, “Now that’s a synchronicity.” I was unclear what she meant by this until she elaborated, saying, “My grandson made a ceramic figure just like that and it sits on the windowsill in my house.” Looking thoughtfully surprised, I said, “Well, we are researching and
delving into synchronicity.” The introduction to sandplay via the symbol of the lizard was a key moment out of which so much flowed from Smokey.

Sunny looked at the sandtray before her and with her finger in the sand, quickly drew a sun with many radiating arms. Then, the first two images Sunny selected (a young girl and a small stuffed Ganesha doll) she placed in the center of this “mandala” sun. “Ganesha and I play a lot. Sometimes he is my inner-tube and we swim out in the ocean. We laugh and talk. I can do this while walking. I can bring my friends too. Ganesha is my imaginative ‘grown-up’ playmate,” she shared. When she realized she had put “herself” in the tray she was deeply moved. This moment was a key moment and precipitated a cascade of other key moments of emotions and new understandings. Sunny remarked on how all the objects she selected “informed her they wanted to be chosen,” she said. Again, she was deeply moved and stated that “Ganesha is my personal favorite of the demigods as he is ‘the remover of obstacles’.” Having Ganesha in her tray allowed Sunny, she noted, to bring her inner images into concrete visibility.

When Sandtray Diva selected a tiny winged horse with a bright smile on her face she said, “Here’s my horse! When I am in the astral world I have a winged horse fly me around.” Finding numerous symbolic objects in the room that spoke to her inner world were key moments to her, she noted later. She selected an image of the Hindu deity, Krishna, and placed him atop a hill she had carefully sculpted in her tray. She said, “Krishna is a beacon and a source of spiritual power and focus for me.” She also selected a spiral labyrinth made of stone. Placing the labyrinth in the middle of her tray with other figures she shared, “This is so important to me. I feel like I am moving, growing, in a spiral.”

Sulam moved with focused attention placing a dried starfish, a colorful butterfly, a kneeling woman all carefully and purposely selected, along the upper portion of the tray above the figure eight drawn in the sand. Then with great reverence and majesty in her body’s motions she plunged a long, grey-brown, feather into the middle point where the upper and lower halves of the lemniscate crossed. I felt this viscerally and gasped. Placing a spool of golden thread in the bottom right corner of the sandtray, she unwound some of the thread and the golden
loops fell upon the sand. Then, with obvious devotion, she moved the golden thread closer to the other images in the tray. Each image was full of meaningful significance for her, she said: “the butterfly-collects nectar and lands softly; the feather-is balance; the woman- is humility; the starfish-the capacity to pick oneself up and go; the golden thread-support and the energy that sustains me.” “Entering the playground was key for me,” Sulam disclosed later. “Listening to the toys, picking them, playing with them in this way—it was all key.”

Finding many important symbolic images in the sandtray room allowed Shakthi to create in a deep way. She mentioned that she was “So happy!” after putting a movable lion in her tray. Sharing later what was key for her in this choice of the lion she remarked, “When I realized I could be the lion—I’m the king of the forest.” At another key point Shakthi selected a standing brown bear. With tears in her eyes she said, “The bear is my soul.” Holding the bear near her heart and tears cascading down her cheeks she pleaded reverently, “Please, never leave me.” She told us that she had spent years developing an inner relationship with her soul and that this bond felt very precious to her.

In the top right hand side of the tray Tiny Dancer fashioned a miniature airplane field using an oval mirror and tiny airplanes. In the middle of this field she placed a three inch citrine faceted crystal. Opposite the aircraft field, Tiny Dancer fashioned a mountain in the sand. Upon the mountain she placed a shiny silver opalescent disc; positioned around the disc were many animals, bear, deer, elk, buffalo, wolves, and moose. She elaborates in her writing later, “The crystal in the center - beautiful but unyielding - sharp - impersonal. If I had been one minute later, the plane would have been gone; unyielding, uncompromising, sharp. And my thoughts now: The crystal in the mirror: Magnified - doubled - the promise fulfilled.” She told us that she realized that the crystal symbolized her inner guidance; by following that guidance she had received the inner mirrored fulfillment of her desire to fly over Mt. McKinley and partake of the majesty of the environment of Alaska. Her story of synchronous occurrence was about intuition and intention in action and was moving to all.
A significant key moment for Amma Lisa occurred when she realized the meaning for her of a tiny, multi-hued bead studded, pink box from India atop the back of an empty cargo holder of a semi-truck [which represented the accident written about under Learning Two] she had placed in the sand. As she saw the pink box backed up onto the truck she said, “Other women give physical birth, but for me this [accident] was a birth experience, after which we received our first adopted daughter. After that [collision] I was ready for a new life of being a wife and a mother.” Continuing on a deep train of imagination with the symbols in her sandtray, Amma Lisa related the adoption story for their second daughter. Amma Lisa was visibly moved to tears by remembering and recounting when her first daughter asked, “Am I a big sister, now?” That inquiry seemed to sum up and encompass the whole taxing episode of the adoption procedure of their second daughter in Amma Lisa’s heart. A small stuffed Ganesha doll with a bottle of bubbles represented their second child in her tray. In front of the bubbles was a white cane [fashioned out of a tiny plastic measuring spoon]. Amma Lisa said that the white cane represents empowerment for the blind, which many sighted people misinterpret. Then she realized another synchronous thread: she had been contacted via phone by a man, who had raped her 13 years prior [symbolized by two bicycles in the sandtray], on the same calendar date when she found out they had received adoption approval for their second daughter, a child born of a young girl who had been raped. In that key moment Amma Lisa shared with us that she felt and knew a completion cycle had been brought together.

Peace Lily revealed the essence of purpose for her, stating, “We come for a purpose; to leave the world in a better place, to help people and get them out of the dark, to help people transform situations with direction and hope.” She felt that the angels in her tray were telling her, “life is playful, to play with music, and enjoy each moment whatever you're doing, and to go to the place of peace always.” Understanding the angels’ message as an integral aspect of being in harmony with a feeling of peace through bringing together her spiritual and physical selves, she shared, was a new insight for her that she realized she needed to pursue. “I need to move my body and dance; I need to play more, life is about play,” she stated indicating the musical attitude
demonstrated in her tray. When asked to demonstrate synchronicities’ felt physical flow, she inter-laced her fingers and twirled her thumbs slowly, rhythmically. As westerners the co-researcher and I were confused with this motion and had odd looks on our faces. Our western minds at first understood this motion to mean something akin to impatiently waiting for the passing of time. Peace Lily replied, “I am from Iran; there this means being peaceful with time and doing [things] slowly, carefully, methodically.” That paradox between eastern and western use of body language was a noticeable key moment for everyone.

Placing a church in her tray Serena recounted the moment she saw what has become a major symbol for her: “Usually cathedrals are masculine, but Wells Cathedral is a feminine cathedral,” Serena shared. “At the back of the church is a beautiful vesica piscis: two circles overlapping each other. In the middle they form a mandorla or elongated almond-shaped symbol. This is a symbol for the Goddess.” Then, a sand dollar was placed in the tray as Serena revealed, “The streets of Wells are lined with sand dollars as that area used to be under water.” Her facial expression and her tone conveyed a combination of reverence, awe, and amusement all at once, in her finding of these images among the sandplay items on the tables.

Each of the participants in this research found that they could play with the images present, creating sandtrays that expressed a resonance with play and playing. Moving purposely and with a quality of reverence, each of the participants conveyed that their stories of synchronicity were linked to their capacity to playfully follow synchronous occurrences as they arose. The relationship between the participants’ deep presence and ability to follow the images that spontaneously arose for them as they created their sandtrays, along with the way they reported how they related to synchronicities in their lived experience, was almost tangibly present for the two co-researchers and me.

2. How I Was Affected

I was always surprised at what arose in the play with synchronicity in the sand with participants. Many times I felt sad as I witnessed the pain of old wounds coming to the surface
for participants’ that had not been touched for many years. Yet even in that sadness I felt relief for that individual as they were obviously letting go of old pain. At other times there was a lot of delight in the play and playing in what a participant was doing, and that felt good to me. Yet, I had to maintain a professional distance and limit my own psychic playful nature and sometimes that felt hard. I’m imaging the playing structure, discussed in 3. Imaginal Structures, colors my capacity to have appropriate professional distance in which I can analyze and assess what is occurring for and with another when that imaginal structure is operating. This playing structure is a joining with structure, not a stand-alone characteristic that is necessary for analytical assessment. Interestingly enough, when I was able to observe some personal aspects’ delight in playing, and disengaged that imaginal structure, that created more room for me to be with what was occurring for the participants. This discovery gave me a new appreciation for play and its capacity to uncover invisible imaginal structures.

3. Imaginal Structures in Use

The first five years of my life was spent in a rural area with a very large extended family in close vicinity. I had much attending and collaborative richness with others in which I felt held. As a result of having been contained by many others I came to have an imaginal structure that can, at times, be over involved with joining others. Once, in the second participants’ research she said, “Oh, you are having fun with this.” I said, “Yes,” and smiled. Smokey said in a totally non-judgmental way, “This [interacting with sandplay] must have taken you a long time to come to.” I replied, “Yes,” and nodded with deep respect for her capacity to preliminarily understand my involvement with depth psychology and sandplay. In that moment I felt briefly joined with her. Therefore, I didn’t feel bad, or exposed, I felt Smokey’s capacity to witness the joining child aspect in me spoke of her abilities; however, I immediately felt that I had opened myself too much to an old imaginal structure in allowing myself to have any visible display of fun during her research process. My observation was an immediate signal for me to be more vigilant in keeping to the pole of researcher, not permitting myself to play during the data
collection, and to be grounded in the present moment. Creating an autonomous open space for participants was something I became more cautious and deliberate with thereafter.

4. **Theoretical Concepts Upon Which Interpretations Are Based**

Play is integrative, stabilizing, and ultimately leads to transformative synchronistic processes Bradway and McCoard, Linda Schierse Leonard, and Kast note.\(^{48}\) Jung writes:

> I was walking along the lake as usual one day, picking stones out of the gravel on the shore. Suddenly I caught sight of a red stone, a four-sided pyramid about an inch and a half high. It was a fragment of stone which had been polished into this shape by the action of the water—a pure product of chance. I knew at once: this was the altar! I placed it in the middle under the dome, and as I did so, I recalled the underground phallus of my childhood dream. This connection gave me a feeling of satisfaction.\(^{49}\)

Here Jung discusses how he came into relationship with the unconscious, and how he learned to make the unconscious flow consciously, and that he was “on the way to discovering my own myth.”\(^{50}\) Playing with found objects among the images in the research environment demonstrated a type of flow between the conscious and the unconscious with participants who were willingly engaged with the task of bringing synchronicity into illumination.

Amman writes: “The analysand should approach sandplay with his entire being, both psychically and physically, with total devotion to what he is doing and to what is happening to him.”\(^{51}\) Her words clearly applied to this research with participants, who, respecting the value of play, all appeared to be quite focused on the process. A *living* commitment to play appeared to facilitate participants’ moving through sometimes difficult images and memories towards new insights, and previously unknown connections. As Bradway and Kast reveal through their work with play, play is the work of the psyche in league with the surrendered ego.\(^{52}\)

All of the participants were individuals who are actively connected to their inner world; engaging with their inner world in dynamic, aware, and responsive relationship. They were seen by us as living with “play as a cornerstone to personal relationships,” one of Stuart Brown’s foundational understandings for play.\(^{53}\) Each of the participants shared with us that they strive to approach their relationships to themselves and others from a deep inward stance of being with play, and demonstrated this with sandplay throughout the research.
Amman writes, “Sandplay is both serious and meaningful.” Moss echoes this with, “The journey to absolute knowledge is so serious it can only be approached in a spirit of play.” Writing about author James Carse and his work on games we play, Moss calls to bear the distinction between finite games and infinite games in a discussion on play in his book about dreams, coincidence, and imagination: “We give our very best when we are conscious of playing the larger game, which he [Carse] calls the infinite game. Infinite players don’t play to win; they play for the sake of playing.” To me, it felt like all the participants were engaged in infinite playing: they played with conscious intent as if their lives depended on what they did in the sandtrays, and with great, concentrated respect and wonder. Moss sums up this type of deep play with: “It’s about giving our best without fear of consequences, for the love of the play.” Overall, that’s what the data collection experience was about—“the love of the play”—and how some people make playing into a conscious experience with synchronicity.

5. My Interpretations of What Happened

I view synchronicity as serious play. All the participants showed how they play through their active, conscious, spiritual connection to purpose and creating through their interactions with the sandtray and symbolic images. The participants appeared to understand the act of creation as a part of playing within invisible worlds. They seemed to move from a belief that creation wants to be born, and demonstrated a type of receptivity and openness for this kind of creativity to flow through them during the exploration. They appeared to know, and be comfortable with, themselves as creators. My own feeling about this is that, as creative individuals they are in relationship to images in the unseen realm. Sandplay was an unknown process for every person involved in the research. All commented on how sandplay was like the many other varied forms of being with the imagination they are naturally involved with.

6. Validity Considerations
With sandplay people are projecting their imagination into the sandtray, thus the utilization of a sandtray is a valid tool to show an individual’s imaginative process. Every participant demonstrated a willingness to discover through play in the sand something about the synchronous event they elucidated, and about themselves in the process. The manner in which people played was both serious and methodical, as well as, full of wonder and delight in what might—and did—arise through the engagement with the sand and images. Participants spoke to the way they used play in their lives, how important play was for them in general, and how they found the attitude of play, and playing, to be most relevant for an open, eagerness and readiness in moving with synchronous occurrences that happened.

Every one of the participants touched and moved the sand in the tray with deliberate engagement; and they were discerning. They selected images, from among many hundreds, with focused intent, sometimes picking up a symbol and noting how important that symbol was in their lives, yet explaining that that specific symbol was not relevant to the particular process of synchronicity they were focused on that day. All participants expressed their profound, and significant, wonder and awe and gratitude at what came forward for them in consciously playing in the sand during their personal process. Sandplay is a valid choice as an instrument to illuminate and clarify how individuals think, feel, and move with their imagination.

**Learning Four: Flowing with Graceful Emergence**

Learning Four states that the process of engaging with sandplay as an inquiry into synchronicity can lead to experiences of emergence, rebirth, new opportunities, and healing. Deep, focused, engagement with sandtray with total body, mind, and spirit yielded so much unknown, new, and often-times amazing material for participants. The encounters with stories of synchronicity in the sand were reported as being transformative occurrences by all.

1. **What Happened**
When Shaquetta spoke with a dyad image of a young couple she had lifted from her tray and asks, “Where you scared, too?” she looks afraid, sad, and visibly moved. That carried a noticeably big shift inside her, which she later verified as a key moment. This was the question she had wanted to ask her partner she looked for on that day, but never had. Sometime after that fateful day in New York City they had parted unamicably. Having that imaginal conversation with the young couple from her sandtray began the deepest of healings for her she shared in her email follow-up. The day after our research data collection Shaquetta received a facebook contact from the ex-partner she was discussing during our time together. Eleven years had passed since they had spoken. She said, “We laughed and cried—we had so much to share.” Going to New York City with her daughter the week after our research meeting to officiate at a wedding they met at the event. Pausing at a corner while walking down the street in New York City, a feather floated down in front of them. In her follow up comments Shaquetta wrote, “11 years later, my re-found partner, daughter, and I stop at a light holding hands on the corner of 11th and Waverly in NYC. I realized that is where I saw the feather - and 11 years later I'm with my daughter and the woman I thought I lost then. Together. Happy and playing!” Shaquetta shared, “It was crazy! It is crazy, there is so much happening, I can’t begin to integrate it.” Shaquetta expressed that she had received unimaginable healing and expansion out of her openly passionate interaction with sandplay.

Our research with Smokey occurred after a recent pastel painting experience which she shared pictures of with us on her iphone. Smokey felt as if the time in creation with the sandtray had a similar quality of experience for her as the pastel drawing. She said, “I feel like life is about being real, not fake or phony, and these processes—the art and sandplay—give me permission to be myself.” Feeling two separate deep processes that connected her within and gave her permission to be herself, was a key moment for Smokey, she shared with us later. In our follow-up correspondence Smokey sent me three of her favorite poems. She explained, “Actually, I’ve turned into a kind of collector of favorite poems and quotes, ones that most closely catch the essence, the scent of the ‘this.’ It feels so delicious to me when words can cast
a hint, as they do in that Rumi poem, ‘This being human is a guest house’.” 59 Again, I am stunned and amazed and laugh out loud as I read her email at the threads that are running through this research study, in the guest house of synchronicity.

Sunny had focused on abundance and how abundance synchronistically flowed to her recently during our research. She realized after making her sandtray that she could craft making money, and other forms of abundance, flow to her by constructing this flow into what she called “the abundance game.” She was significantly grateful in receiving that key insight. Witnessing her overall sandtray Sunny had another realization and stated, “By seeing this lovely tray with so many symbols which bring me happiness I realize I am full of abundance, that abundance is in me, and that every moment it is up to me to create this abundance anew.”

At one point Sandtray Diva picked up a wand made of thick selenite crystal and placed it in her tray at the bottom right. The wand felt lonely [away from any other complementing images] and isolated there to me, and I stated that. She said, “Although I am usually surrounded by people, I am feeling alone and lonely.” I suggested she move the selenite wand by some other image(s). She lifted the wand out of the tray and re-planted it next to a large winged angel holding a pearl, and I had a visceral experience in my body. She noted, “This is so amazing for me, I feel a sense of power in this place that was missing when the wand was over there [motioning with her hand].” Focusing on the angel at the edge of the seashore in her tray Sandtray Diva said, “I feel as though I am being held by her, I just need to remember this and move from that place.” Then she picked up a small blue-grey dolphin that lay directly behind the angel. As she held up the ocean mammal symbol Sandtray Diva said with tears glistening in her eyes: “I’ve lived in L.A. [Los Angeles] for two years and I’ve been so busy working I haven’t been to the beach once. Looking at this tray I realize I need to play more, I need to play more.” Feeling her deeply-rooted need for external play was a deeper gift of emergence, which could lead to new opportunities, healing and potential growth, she expressed to us.

Sulam felt our research was a golden thread connection—“The beauty of our encounter—that was primary,” she said. She continued, “Meeting in a place of conscious
pausing was definitively key. That’s what I want in my life all the time!” Sulam also wrote, “Being aware of the golden thread that is gently woven into the tapestry of my life is a precious gift, an important reminder of the positive energy that supports us, connects and unites us, and makes us realize we are all one. In this unity field of consciousness love dwells.” As we re-visit the initial synchronous event she spoke of she said, “Trust—everything is about trust—it’s the energy that catches, a sacred dance, which dances your life—and having a soft landing—this had to happen, it was an invitation to pay attention, I was saved.” In a follow-up contact Sulam told me of a dream she had that was about awareness [a vital capacity in moving with synchronicities she felt]. Out of a dream in which two women interact, Sulam told me that she needs to feel in her 2nd chakra [lower belly] and express those feelings through her 5th chakra [throat] in a heart-felt way. From the dream experience she realized she needs “to take the energies from the lower chakras and run them through the heart before voicing them,” she explained. It was not that Sulam hadn’t read these teachings previously she shared, however, the dream registered this knowledge more fluidly in her body and demonstrated to her how she might move from a more integrative heart-space. She said, “Spaciousness [speaking more from the heart] needs to happen; Why? We are growing in spirals, seeing and knowing at different angle’s we need to be a positive force [for creation].” Sulam spoke of her most memorable spontaneous action that arose in the research and how she was finding interactions with others that “filled me up with joy; like a feather—a feather uplifting me all around!”

In her follow-up correspondence Shakthi wrote, “There are a lot of profound realizations I have had [since the research] and I don’t know if they are coincidences in timings or synchronicities. I have taken my kriya [spiritual practice] to a whole other level. I don’t know how I can translate things so I could share them better with you because they are very, very, specific results that I was inquiring into. I am even more feeling/intuition oriented after working with you: which really helps in manifesting. I am working on my book with greater confidence, and started my own vegetarian catering company called ‘iCook’. I also read other people's thoughts much better, before I would read too many of their thoughts [and that gave] me a
headache. I have made at least twenty five more friends after I spoke to you. I did not get certain distinctions my mentors have told me and I now get them at a whole new level, the fog seems to be lifting off some areas in my life where learning was a challenge, it seems easier and possible. There is also an increased level of gratefulness and a fuller feeling of how rich and abundant life is and my life has always been.” As Shakti reports, her experience of being with synchronicity and sandplay was deeply transformative in all areas of her life.

In her follow-up Tiny Dancer wrote: “New things - this was a turning point for me - never thought so - but not only is it testimony for others to see what is possible - it is testimony for me. How could I not know this? I've described this so many times - always for other people - [not believing this was testimony] to me. In fact, I tried to always make it not about me - because it isn't - but have forgotten all too often that it was also testimony for me.” Our research yielded symbology for greater revelation for Tiny Dancer who continued, “[There was] rich spiritual symbolism—never thought I related much to symbols, but while we are in this world—everything is a symbol—especially our language and our art.” The sandtray images held much dynamic expression toward a plethora of key moments that resulted in emergent feelings and processes for her which both surprised and delighted her, she expressed. After our research meeting Tiny Dancer went on a couple of out of town “traveling meditations,” in her words. In a seven page, single spaced, account from her personal journal Tiny Dancer recorded, “On my trip, I came across no less than 3 labyrinths and have walked them all with a new-found sense of appreciation.” So much opened up, and is being reborn for her and she reported: “This has been such a delightful, profound, eye-opening and unexpected experience for me. It began with our meeting and continued to grow in every one of these respects. I am so glad I participated and am also glad I took photos, as there were things I had forgotten.”

Amma Lisa shared, “Rondalyn, I shared with you that I had just attended a funeral the day before I met with you, it was for a little boy that was run over by a car in Cupertino, and he was a friend of one of my 5-year old daughters. I can’t tell you how many people came up to me in the days that followed and said how nice it was that he got to see everyone at our daughter’s
birthday party one last time right before he died, and what a wonderful opportunity that was to see him having such a good time with everyone, especially our daughter. At the funeral the bereaving mother said through her tears, ‘Your party was his last!’ I replied, ‘I know, I know, I thought about this too.’ I was so glad that I had taken the time to make that party so special, not just for our daughters, but for him and all of his and our friends. You just never know when you will lose someone near and dear to you. What a good reminder for all of us to celebrate the happy times together and to say what we need to say to those we love most,” she wrote in her email. Celebrating life in all its sorrow and glory permeated her research, and showed how living with and following synchronicity could result in emergence, rebirth, and healing. Amma Lisa expressed how filled with gratitude she felt for the sandtray experience.

Peace Lily was led to understand that her body can be used as a vehicle for peace through relaxation and intuition she disclosed. Peace Lily realized that the peace she feels naturally is a vibration she can use that “will lead her to always being connected to Source,” she said. “From a peaceful place of being I am able to receive internal information and to be intuitively motivated and guided: that way of being connected to Source could be a part of my mission as a Messiah,” she communicated. Another key moment came when Peace Lily focused on an angel with no facial features. “What could this angel be telling me?” she wondered out loud. The inner message Peace Lily received was surprising and resulted in some headshaking and wry laughter from her. This angel revealed “you think too much,” Peace Lily said. This message was explained and elucidated further in her imaginal dialogue with the angel. Peace Lily said that the angel had revealed that, “It's not about you, it doesn't matter what you do on some level, and it's about others. Your quest really is about being a model for others and to help others in their communities. It's about bringing awareness to people about others need for help and how to help them.” Delving deeply into her inner guidance had led to emergence and shone the way for new opportunities Peace Lily informed us. Shortly after our research, Peace Lily traveled back east to attend a family wedding. When she returned she reported how, at the wedding, she had been the catalyst in beginning the healing of a long-term, deep, family conflict. Peace Lily said she had
discovered that she could move with more trust in bringing help for a mentally ill relative after her delving into the research study. Amazingly, she found that doors opened in a rural setting synchronistically to aid her relative, where there had seemingly been no options. It felt to me that Peace Lily was thoroughly engaged with her new purpose of creating change with others.

Deeply remembering the experiences at Wells Cathedral displayed in her sandtray, Serena told us of her appreciation and reflectively wrote: “There is much gratitude for this experience. It is one of many that make my life enjoyable and creatively part of a mosaic of learned lessons. I awake each morning eager for the thrill of unknown events to come.” Thus, the unknown, synchronicity, and gratitude are intricately linked for her, she communicated. In her follow-up information Serena told a synchronous story of how friends visiting from Thailand brought her special lychee nut tea from a local Mountain View tea shop that has hundreds of teas. This tea was the exact tea she had been drinking for decades,—and an empty bag of that specific tea was in the trunk of her car to remind her which tea to buy when she next went to the shop, she reported. Serena said, “This blew my mind! This was Spirit having fun with us and it reminds me of the ‘the ritual of friendship’. We are so connected.”

2. **How I Was Affected**

Surrendering to the *will* of the Self allows me to move out of old *imaginal structures*. Feeling the *will* of the Self synchronistically coincided deeply during Sulam’s sandtray process, as she drew and explained her creation of a lemniscate, and struck a personal chord in me as I am born on the 8th day of the month; throughout my life I have drawn and colored pictures of the number 8, and it is a personal symbol. Up until that moment I had—unbelievably—not equated my personal number 8 with the symbol for eternity. Seeing the lemniscate, or figure 8, as Sulam explained in the sand shifted the personal symbol of 8 to the “symbol for eternity” in me at that moment. I felt like I had physically experienced “the quality of eternity in childhood” as Jung wrote.61 This interaction gave me a deep, embodied, respect for Bradway and McCoards’ term
co-transference, or “a feeling with (‘co’), rather than against (‘counter’),” and “inter-feelings [that] seem to take place almost simultaneously, rather than sequentially.”

3. Imaginal Structures in Use

Growing up in a military family that moved around a lot I came to embody an imaginal structure that looks for and anticipates change. I have labeled this imaginal structure as the anticipatory imaginal structure. This imaginal structure wants not only myself to change, it wants others to change when I see it is necessary for them to change. This egoic will operates from its belief that the I is the controlling agent in life, not the Self. During some of the participants’ research there was a buildup of momentum, or wave of power that I have experienced precipitates insights, realizations, and movement; yet, sometimes those vigorous surges of power fell flat and the participant did not report any new or meaningful happening. In those moments I remember sitting with confusion and wonderment: what was I being shown? I asked myself. Then there came a point during the research when I physically felt some aspect of some participants push against something inside me—that which I termed the anticipatory imaginal structure—and it felt like an egoic face off. I looked internally and noticed a tension, or holding, in my gut, where there had been none. These occurrences were subtle and momentary, and observing what felt like clashing inside myself noticed that if I surrendered internally to their process, whatever was occurring, the force I had witnessed building up previously would take them to a crescendo of new findings. Thus, I came to understand that the anticipatory imaginal structure was an aspect of ego that was too soon in its observation and was trying to personally will a change to happen for another. This was an amazing, and humbling, insight for me and allowed me to more completely relax and trust, and just be with each participant and allow (potential) transformation to happen naturally.

4. Theoretical Concepts Upon Which Interpretations Are Based

The archetypal realm was engaged with in this study on synchronicity. Amman notes:
The archetypal image is the personal or collective image which may be formed under the influences of archetypal energy within an individual or a collective. Since psychic life is in continuous flux, archetypal images should not be conceived as unchanging forms. Rather, they change and develop in accordance with the transformation and development of the person.53

The research study surrounding synchronicity was an encounter with archetypes. Per Jung’s statement that, “synchronicity seems to be bound up with the archetypes” the archetypes have been foundational to this study, as each and every participant’s experience was infused, I would suggest, with archetypal material.64 The living presence of archetypal material that presented in the participants’ sandtrays was frequently discussed by me with my two co-researchers’. Synchronous occurrences that had occurred for participants were worked with; for most individuals levels of development had ensued since the original synchronous occurrences they were with had taken place. Thus, transformation happened and was observed as participants interacted with symbolic images in personal sandtrays in the research.

Amman continues explaining active imagination:

Active imagination is different from passive imagination in that the person’s conscious ego enters into an active confrontation with the imaginal figures arising from the unconscious. What follows is a dialogue or confrontation between the conscious ego and the more or less unconscious, inner figures. On the other hand, such a process may be difficult to bear and on the other it includes the possibility of a very intensive encounter with the unconscious and the possibility of a vast widening of consciousness. The method of active imagination requires a solidly grounded ego.65

In the research individuals actively engaged with imaginal figures contained in sandtrays, and vigorously dialogued with their “imaginal figures.”66 From a place of aware engagement my sense was that participants were keenly bridging the unconscious and conscious. Moss quotes von Franz with, “The larger our consciousness is, and the more it develops, the more we get hold of certain aspects of the spirit of the unconscious, draw it into our subjective sphere, and then call it our own psychic activity or our own spirit.”67

Kast enumerates the juxtaposition between the personal and the archetypal images:

Conversely, personal images may be related to these archetypal images and tied in with the symbolic processes inherent in them; this opens up ways for solutions that have not yet revealed themselves in the individual’s imagination. While symbolic processes as expressed in myths and fairy tales may be operative within our actual existence, they simultaneously refer to a supra-individual, collective background: myths, fairy tales, and
symbols inhabit an intermediary space that is a perennial space of imagination, creativity in general, and art. Working imaginatively with sandtrays, individuals were able to “open up,” deep down into their psychic bones as it were, and bring in unknown, previously inconceivable, potential solutions and new opportunities consciously. Synchronicity and imagination, like grace, are intangibly, often-times unviewable, presences and processes. This research study attempted to visually, kinesthetically, and psychically bring synchronicity and synchronous occurrences into a viewable lens through the use of sandtray and active imagination. Muir gives words to the often wordless process of grace which might also describe imagination and synchronicity: “Grace is like the very air we breathe. We can’t see the air that surrounds us, but we know it is there. Grace envelops us all. It can be brought to bear far more often than the occasional glimpses most people settle for. Through conscious appreciation of its benefits, grace can be brought into daily life.” For the 10 participants, the co-researchers, and myself synchronicity as grace was breathed into, made visible, felt in the deepest recesses of our souls, and created unimaginable experiences. Muir enlightens further writing, “Grace is a living presence. It throbs with inspiration and new ideas, small miracles of life, and expansive and unifying beliefs.” The living presence of synchronous, transformative, grace, through shared discussion and active imaginal creation with sandtrays, infused so many moments of the research study.

5. My Interpretations of What Happened

From a deep place the participants expressed their capacities to move with emergence, rebirth, new opportunities, and healing. Both in the physical setting, and the follow-up contact, each person articulated the awe, surprise, utter amazement, or grief that arose when they experienced revelation in the psyche. And these participants revealed these deeper inner emotions and felt responses naturally, with obvious learned realism and trust.

In my experience synchronicity might be defined as grace in action. Through their reports, these participants are individuals embroiled in creating beautiful inner and outer lives,
and are engaged with grace on a moment-to-moment basis. This is not the wish fulfillment of Freud as May explains; no this act of living with grace is a grounded reality based upon one’s lived experience(s). As such they are interested in filling themselves up with grace and living a life of graceful actions. Every one of these individuals have had challenges, live with heartache, and some nurse chronic dis-ease; and every one of these participants bravely, to the best of their ability, nourish their inner lives in order to create enriching environments within and without. Throughout the research they openly shared what they felt might be a secret of flowing with synchronicity: that one must first start with an inner life of harmony and peace.

6. Validity Considerations

Working with sandtrays was an unknown experience for participants, and validity was evident across the sample as many of the participants saw that new information and knowledge came forward for them out of engaging with the sandtray. All individuals involved spoke of their mixed feelings of being truly stunned at what arose—sometimes the information was of a difficult nature—and the resulting happiness that ensued after processing what occurred.

In their follow-up communication via email every participate expressed how what they learned, and processed, carried over into lived life throughout the days and weeks that followed. People were openly surprised at how new symbols, relationships, and creative actions flowed for them. Individuals explained how spontaneous healing, opportunities, and rebirth emerged for them as they went purposely throughout their day. Every participant’s continuing story was unique, authentic, and especially poignant that they shared. Throughout the follow-up people were deeply touched and spoke of their inner revelations, and the gratitude they felt for receiving the newness that came to them from having engaged in the transformative process of sandplay.

Conclusion
The Cumulative Learning is creating with sandplay engenders an internal connectivity for participants between synchronicities and the archetypal realm. This research study on utilizing sandplay demonstrated the connectivity between the archetypal realm and synchronicity. Trusting one’s personal imagination, inner direction, and guidance is essential for an effective engagement with synchronicity. is the first Learning. The fundamental aspect of listening to one’s inner voice in relating to synchronous occurrence was illuminated. Learning Two is the interaction of bodily awareness and focused mindfulness, while engaging with sandplay, can be helpful in creating a type of receptivity for receiving the unknown. These individuals showed how their capacity to hold the tension of the opposites of the conscious and unconscious through practiced mindfulness and experienced emptying of themselves, allowed them to connect to and create with the unknown. Learning Three is the capacity to play can potentially be seen as foundational in engaging with sandplay and synchronicity. 10 participants showed how being fully engaged with play one may be able to connect with and move with synchronous occurrences. Learning Four is the process of engaging with sandplay as an inquiry into synchronicity can lead to experiences of emergence, rebirth, new opportunities, and healing. Dynamic, skillful, beautiful, synchronicities flowed during each participant’s meeting, creating so much experiential richness and felt newness.

Omer stated, “The souls’ realm is the imaginal realm. The soul exists there.” In soulful research with synchronicity, participants and researchers endeavored to create “knowledge usually restricted by personal identities,” that Omer affirms is the aim of Imaginal Psychology. Utilizing the metaxy or middle realm of the imaginal, synchronicity was explored; everyone involved reported a recovery of soul loss and reweaving. Throughout the research the main task was to allow the unconscious to lead as Amman states. Moore writes, “When imagination is allowed to move to deep places, the sacred is revealed,” expounding:

Faith is a gift of spirit that allows the soul to remain attached to its own unfolding. When faith is soulful, it is always planted in the soil of wonder and questioning. It isn’t a defensive and anxious holding on to certain objects of belief, because doubt, as its shadow, can be brought into a faith that is fully mature.
The sacred was felt, observed, and documented throughout the research. Reason’s “reframing mind” and the impulse to transcend were evidenced with 10 willing participants of courage, strength, conviction, and deep faith in the research on synchronicity.\textsuperscript{81}
CHAPTER 5

REFLECTIONS

Introduction

This chapter, Reflections, utilizes myth, spiritual teachings, and deeply symbolic meaning to further elucidate the data collection in Chapter 4, Learnings. The chapter begins with an explanation into the Significance of the Learnings. Next, a section entitled Labryrinthine Threads briefly explores the significance of myth for individuation, and employs the Greek myth of Ariadne's thread to illuminate the depth of soul that was present in the data collection.

From there, The Unknown Journey looks at stories from the Hebrew Torah, the Muslim Koran, the Christian Bible, and the Tao, in relationship to the Learnings that arose with participants in exploring synchronicity. The next section, Transformative Creation, inquires into meaning that was subscribed to symbolic imagery by participants during the data collection. Writings about the symbols utilized by the participants’ deepen the archetypal nature of the processes that arose in the sand, and are an attempt to connect the reader to their own deeper inner experiences and teachings with some of these metaphorical images.

A section entitled Implications of the Study discusses further work that might be done in relationship to synchronous research. The necessity for continued research into synchronicity as a bridge between ego and the Self, and the play of the numinous in relationship to synchronous occurrences is touched on in this segment. This is followed by a Conclusion. The Conclusion reiterates that the focus of this dissertation has been to explore the relationship between the ego and the Self, and to illuminate how this interaction might play a part in synchronous occurrences.

Significance of the Learnings
This section deals with the Cumulative Learning, as well as, the four significant Learnings received in the data collection. These Learnings arose after synthesizing the patterns in the data collected in the research with 10 participants'. The Cumulative Learning that arose from the study was: Creating with sandplay can engender a strong connection between the phenomenon of synchronicities and archetypal life.

There were four major Learnings that were synthesized from the data collection out of this study of synchronicity. As reported in Chapter 4 they were as follows:

1. The capacity to play can potentially be seen as foundational in engaging with sandplay and synchronicity.
2. The interaction of bodily awareness and focused mindfulness while engaging with sandplay can be helpful in creating a type of receptivity for receiving the unknown.
3. Trusting one’s personal imagination, inner direction, and guidance is essential for an effective engagement with synchronicity.
4. The process of engaging with sandplay as an inquiry into synchronicity can lead to experiences of emergence, rebirth, new opportunities, and healing.¹

The Research Hypothesis utilized for the study was: Exploration of sustained practices of engagement with imagination reveals a willingness to attend to and be guided by synchronicity. It is my belief that the Learnings definitely support the research hypothesis. Throughout the data collection with individuals into the research about their synchronous occurrences, they demonstrated the integral connection of the active use of imagination and committed willingness in relationship to synchronicity. What emerged from the research was a clarifying picture of how the use of imagination, coupled with willingness, created a certain capacity of interest and surrender for engaging with experiences of synchronicity for the people involved.

The Research Problem was: In what ways might the creative process of sandplay facilitate an engagement with synchronicity? Through the use of sandplay the invisible numinous world of the archetypes was delved into. Creating in the sand by participants who had no prior experiences of the psychological modality of sandplay was revelatory. Utilizing the creative process of sandplay facilitated deep avenues of the psyche in participants, which was witnessed as they delved into synchronous experiences that had previously occurred for them. The sandtray provided a contained space, in which participants could freely explore their relationship with their particular synchronous occurrences that they brought to the research.
The relevance of synchronicity for a larger population will be addressed in a later section entitled Implications of the Study.

**Labyrinthine Threads**

This section explores the use of myth as a core tool from which one might understand, and come into personal relationship with, the paradoxically diverse experiences of synchronicity. Robert Hopcke writes, “The stories that we live, the stories that the symbolic nature of synchronistic events brings to our awareness, are thus in one manner of speaking mythic . . . The unusual occurrence of a synchronicity serves to heighten our sensitivity to this sacred and symbolic dimension of our everyday lives.” The mythic story of Ariadne's thread is used to illuminate the souls’ journey that is often times labyrinthine in nature, a type of thread which the 10 participants who made sandtrays in the research seemed to follow.

Individuation is an inner journey upon which the labyrinthine movements require subtle, yet, specific types of guideposts. On the inner journey of individuation we may be aided by signs, symbols, synchronicities, and mythic stories. Myths show the way: they are maps and guides that can lead us, even if for one step, when we are listening with our inner ear, our heart attuned to inner listening, and looking for outward symbols and synchronicities. Including Campbell’s words on myth Kathleen Noble writes,

Myths have long been a rich and powerful source of trail guidance, for they are ‘clues to our deepest spiritual potential, able to lead to delight, illumination, even rapture.’ They give us perspective, teach us about the depths and furthest reaches of our being, and show us how to journey through life consciously—that is, in resolute self-discovery.

“Delight, illumination, and even rapture,” as Campbell expresses, must be motivating experiences lived, again and again, as we approach a mythic life; a life lived with a journey in step with synchronous occurrences. For these enlightening experiences may be the concretized bridge between the ego, and the Self, that arise throughout the process of individuation.

This research delved into the exploration of imagination as a vehicle for revealing the importance of personal willingness with relationship to synchronicity, that may occur on the path to individuation. Jung’s words utilized in the Core Element Profile were: “Creative imagination
is the psyche at play. ‘The creation of something new is not accomplished by the intellect, but by the play instinct acting from inner necessity’.”

In order to create something new in psychological research, sandplay, a type of deep play, was utilized to provide the ground upon which this study was positioned. Working in the sand of a sandtray, as the research modality, was a type of mythic play for participants. Symbols that contained mythic power provided the elements for serious play; while the environment of the sand in the sandtray provided the safe temenos or sacred place of protection, as Meredith describes, out of which the archetypal realm and deep affect arose. For play was, and is, as this study showed, a foundational element in elucidating the archetypal dance of synchronicity.

Only archetypal stories can elucidate, and speak to the depth of, soul strength that is demanded of one on the initiatory path of individuation in which synchronous occurrences come into play, as the Millers write. In Greek mythology Ariadne was the daughter of King Minos of Crete. The Greek story says that as a reaction to the death of his eldest son he had a labyrinth built in which a horrible hybrid creature, half human, half beast, known as the Minotaur was ensconced. King Minos then demanded victims from Athens to feed this beast. Theseus, the son of King Aegeus of Athens, took up the quest to go to Crete and kill the Minotaur. King Minos paraded the Athenians through town when they landed, and Ariadne immediately fell in love with Theseus upon seeing him. She sent for the builder of the labyrinth, Daedalus, and demanded he tell her a way to escape from this terrible fate. Petra Press writes:

He did and she immediately sent for Theseus and told him she would help him escape if he promised to marry her afterwards and take her back to Athens with him. Theseus gladly made this promise to the beautiful Ariadne and she showed him the trick she had learned from Daedalus: to take a ball of thread with him, tie it to the door as soon as he entered the Labyrinth, and then unwind it as he roamed through the Labyrinth’s tunnels.

The myth tells us that with Ariadne’s thread clue Theseus was victorious. In the labyrinth Theseus killed the Minotaur, and exits the labyrinth by rewinding the ball of thread.

This archetypal story from Greece is very touching to me. The task of individuation has been likened to the journey through a labyrinth, or spiral, full of feats and perils. Writing about sandplay specifically, Amman imparts, “Symbolically, the spiral is related to the labyrinth.
Particularly during initiations, one enters into and departs from the spiral, movements signifying symbolic death and rebirth. For example, the initiate enters the body of the earth-mother to die there and to be reborn.” 11 The labyrinth and the sandtray are two initiatory mediums in which connecting to the spiral “thread” of spirit sometimes leads to symbolic death and rebirth, and may be useful tools during the individuation process as Amman and Petra document.12

In the data collection Sulam used a spool of golden thread to depict, in her words, “the positive energy that supports us, connects and unites us, and makes us realize we are all one.” For me her description is how I, and in my experience others, relate to the Self. Initially she unwound the golden thread near the other images she had placed in the sandtray. Her final act was to rewind the golden thread onto the spool at the end of her research meeting! I interpreted that the golden thread was symbolic of Ariadne’s labyrinthine thread, the thread or Self that can take us out of a maze of the ego’s making. The overall feeling of the data collection was that even though every one of the participants was seen separately, in a deeper sense they were all together, or collaboratively creating with the same intent and purpose: to elucidate synchronous occurrences. Sulam physically created the visual matrix, and illuminated the golden thread of the one who unites, that was visibly present in everyone’s sandplay creations. Thus, although Sulam was one individual who actually used golden thread on her own, the essence of the golden thread permeated the entire work of the data collection with every participant’s process.

As expressed by the individuals of this study, synchronicity may be the play of the gods and goddesses. In the mythic play with the gods and goddesses we can only catch glimpses of their amazing, and terribly powerful wonder; it is these glimpses that were being evoked and collected through the use of sandplay research. Campbell said: “Mythology is the song. It is the song of the imagination, inspired by the energies of the body.” 13 Thus, in the research into synchronicity “the song of the imagination,” as Campbell explains, was delicately, beautifully, powerfully heard, and felt in our bodies, minds, and souls.14

The Unknown Journey
In this section, the capacity to interface and engage with the unknown is explored through diverse religious teachings to elucidate participants’ stories, and the symbology, they utilized. The Hebrew Torah, the Muslim Koran, the Christian Bible, and the Tao are four sacred works which inspire, give us stories to learn from, and speak deeply to our souls. Stories and deep meaning that might coincide with these, and other, traditions arose, and were expressed spontaneously through the participants as they worked in the sand. Les Kaye writes,

Fundamentally, I do not think it makes much difference what spiritual practice we choose. What is important is that our expression of spirituality be founded on trust; in particular, trust in something very great, something that we cannot see or explain, but is inherent in everyone and everything. It makes little difference what name we assign it or how we address it: God, Allah, Buddha, Great Spirit, Ground of Being, or True Nature. To be authentic, our spiritual life must be based on learning to put our trust, without limit, in what exists everywhere, what is expressed in every life.  

Angels herald the unknown. Angels are messengers, guides, and teachers from the invisible world. In the biblical story of Jesus of Nazareth, his mother Mary was visited by the angel Gabriel. Gabriel came to her to deliver the message of the birth of a son who would be a great cultural leader of transformation. Like Mary, for many people, angels are messengers of unknown wisdom, and represent a facet of the remarkable and the miraculous. Karen Goldman writes, “Angels teach us about total freedom and the places there are no maps to get to, the experiences outside the heaviness of ordinary thinking, about the flow and rhythm of love which takes us there, and how it is we ever do find them, and why we don’t live there always.”

Throughout the data collection of research into synchronicity angels were a primary symbol utilized in sandtrays. Goldman continues writing, “Angels bring messages not for the intellect, but for the soul. This is not text, but notes, like music; not to be learned, but listened to; not to be understood, but felt. Understanding angels is an exercise in intuition. Intuition is an exercise, not in ‘figuring it out’, but in ‘knowing’.” Many of the angels that were utilized in the trays were playing instruments, as if carrying the archetype of music with them and echoing both Goldman, and Campbell’s earlier quotation of: “the song of the imagination.” A type of intuitive knowing that seemed symbolically wrapped up with angels, surfaced in the sandplay, with participants as they delved into their synchronous stories.
In the Torah, Jacob is a man who leaves home on a journey; stopping for the night he has a transformational dream. Richo explains: “With a stone for a pillow, Jacob dreamed of a ladder connecting earth and heaven, with angels ascending and descending, a metaphor for the end of dualism, affirming that all the possibilities of spiritual access are now activated. Angels are the healing third that arises between earth and heaven.” As Richo re-tells this old story, on that physical spot of the dream Jacob anointed the stone he had slept on, and called it Bethel. This story demonstrates how unknown intervention might slip in to advise, or direct, or soothe us. As Richo notes, it is Jacob’s conscious ritual with the stone that is the decisive factor, and helps the reader of this ancient story to understand this necessary corresponding action. Jacob demonstrated “mindfulness as well as an active-imagination response to his dream,” Richo emphasizes. Jacob’s story is a rich metaphor for how all the participants in the synchronicity study made their personal experiences tangible, brought their experiences into illuminating view, and expressed their reverence for the synchronous occurrences they had received.

As previously discussed in the Learnings, Sulam spoke specifically about, and demonstrated a physical spiral ladder during the data collection; other participants spoke about spirals and labyrinths while creating their sandtrays, too. D. J. Conway, and Lisa Hunt, explain that spirals are seen as spirituality, or unending primordial matter in the Wiccan tradition. In illuminating the individuation process and the hero’s allegiance and guidance with the goddess, Houston writes, “The artistic emphasis is never on the straight line but on the meander and the spiral, implying the many turnings of the dance of life.”

When we receive images, impressions, messages from the unconscious they may seem odd, weird, or irrational. Yet, when we learn to live with them and let them evolve, they might come to show or explain themselves to us, and sometimes lead to synchronicities. Sura 68 of the Quran, the Islamic testament, addresses the oft spoken about scapegoating, and disregarding of their synchronous stories and experiences, expressed by the participants. Sura 68 is entitled The Pen (Al-Qalam); and begins with verse 1, “NuN, the pen, and what they (the people) write about.” In the past, the pen was a powerful way in which others were sometimes libeled and
blasphemed. Yet, the text of this Sura notes that what others think is not important; it is our own relationship to God and our inner conviction, and inner understanding that is imperative. For me, the last two stanza’s of Sura 68 sum up the paradoxical encounters that may sometimes occur when someone reveals inner communication of a numinous quality, and addresses an aspect of the shadow nature of synchronicity which was discussed by the participants.

51. Those who disbelieved show their ridicule in their eyes when they hear the message and say, “He is crazy!”
52. It is in fact a message to the world.26

Living with, and telling, stories that are unusual, magical, transformative, or miraculous might be disconcerting for others; not to mention ourselves, initially. Holding the tension between these two opposites—receiving numinous messages that sometimes resulted in ridicule—were adroitly addressed by every person throughout the research. Therefore, each individual clearly stressed how important it is to know someone well and understand their relationship to synchronicity, before one might reveal interior stories and synchronous occurrences. The reason, and discernment, behind this seeming secrecy is due to episodes of malignation and disbelief that were received from doubting others, everyone shared. The use of the word “crazy” in detrimental, accusative tones had been experienced by all.27 “Jung noted that such synchronicities were often kept secret or carefully guarded, to avoid the possibility of ridicule concerning an event possessing such significant personal meaning,” Tarnas informs.28 In my experience, I have found that sharing a synchronous occurrence with someone who is dismissive stops the process of transformation that has begun through a synchronistic experience.

Alternatively, individuals may utilize the word or thought of synchronicity for a purely ego focused advantage. “For synchronicities have a shadow side, as in the exaggeration of the trivial to discover a self-inflating meaning,” Tarnas points out.29 Other shadow aspects involve additional egocentric attitudes that might be seen as imaginal structures in Imaginal Process. Tarnas explains how an individual may utilize the thought of synchronous occurrences as what might be discussed as an imaginal structure writing: “They center the world of meaning naively
on the old narrow self, inflating the separate ego or persecuting it, and thereby evade the more complex and often painful emergence of the individuated self that is in dialogue with the whole.” 30 Tarnas describes how one might work toward engaging with the whole via:

Such an emergence requires attending to the claims and communications of the larger cosmos of the unconscious. A painstaking cultivation of self-knowledge must be undertaken to avoid succumbing to mere projection. Discriminating such events requires a self-critical awareness of unconscious tendencies towards narcissistic distortion by which random or peripheral events are continually transformed into signs of an egocentric universe. No less crucial is the development and balanced interplay of multiple faculties of cognition—empirical, rational, emotional, relational, intuitive, symbolic.31

Thus, emergence and self-knowledge arise as we move away from ego induced miasmas, and towards an orientation that is larger than our limited person. Tarnas concludes this paragraph with the following, “A capacity for acute yet balanced discernment has to be forged, founded not only on an alertness to meaningful pattern but also on a disciplined mindfulness of the larger whole within which the individual self seeks orientation.” 32 Each of the participants discussed how they were a part of a greater environment, and how they saw what happened for them affected others, their surroundings, and their chosen milieus. Each individual displayed an aware discernment that not only acknowledged and embraced synchronicities—they were grounded in the here and now of practicality, and involved in creating meaning in life for a greater whole.

Every participant involved in the synchronicity research shared that they had continued to believe in their experiences of synchronous occurrences, again and again, no matter who questioned them or denigrated a powerful experience. Reiterating Jung, writing of the fundamental requirement for experience, specifically in relationship to the archetypes:

The mere use of words is futile if you do not know what they stand for. This is particularly true in psychology, where we speak of archetypes like the anima and animus, the wise old man, the great mother, and so on. You can know about all the saints, sages, prophets, and other godly men, and all the mothers of the world, but if they are mere images whose numinosity you have never experienced, it will be as if you were talking in a dream, for you do not know what you are talking about. The words you use are empty and valueless, and they gain life and meaning only when you try to learn about their numinosity, their relationship to the living individual.33

When one has had experiences with archetypal images, saints and sages, and their numinosity, one comes into relationship with a powerful force that sometimes flows through us. Words and
actions become laden with potent strength when someone is actively working with, moving with, living with, archetypal forces. A deep level of affiliation with archetypal vigor is not something someone can fake or falsify; as Jung explains “if you don’t know what you are talking about,” “it will be as if you were talking in a dream.” 34 Jung completes the above passage writing, “Then only do you begin to understand that the names mean very little, but that the way they are related to you is all-important.” 35 The data collection was so powerful as every person brought, revealed, and expressed their level of connection and relatedness to the archetypal realm. In my experience, every participant was a living individual poignantly moving with numinosity.

As the participants discussed, the experience of synchronicity seems to rest on receptivity; and that receptivity hinges on the openness to whatever might happen. “The trick is to relate to archetypes rather than identify with them,” write the Millers, reverberating Jung. 36 Utilizing sandplay, individuals were able to relate symbolically to archetypes, and demonstrated their openness to be with archetypal power. That hallmark of openness, even to what some may term “crazy,” has been a passage these individuals have had to live with, and move through, during their lives. 37 Being “self-centered,” or appropriately focused on oneself, as Marlene Schiwy explains, each participant was able to show their deep strength, courage, and capacities to be with the unknown during the research. 38 Coming to understand that unusual events, or synchronous occurrences, were in fact “blessings,” as they said, was a deep aspect of expression in gratitude for each participant during the data collection. 39

The Quran, like all sacred texts, endeavors to give people stories and knowledge to live by. The above quoted verses endorse one to listen to their own inner conviction and to know that “You have attained a great blessing from your Lord; you are not crazy,” as Sura 68 explains. 40 The text of The Pen encourages one to live by their own convictions and to follow a path of righteousness, deep faith within, and wisdom. These attributes were of deepest importance to all who participated in the synchronicity study, and the individuals revealed this importance in numerous ways: in the sandtrays they made, in the stories they told, with the physical words they spoke, and in the body stances they shared. The documented participants are changing the world
in their own influential ways by living, and demonstrating their deepest insights and understandings to all whose lives they touch. My observations were that they are individuals endeavoring to be “messengers for the world.” 41

The story of Mary and Martha in the Christian bible is a dynamic interchange between two women that might be a consistent quandary in a culture focused on outward interactions, for both men, and women, alike, today. When attending a gathering of disciples, Martha finds herself busy preparing the food and tables for the feast. Mary, alternatively, sat peacefully in the presence of Jesus listening to his teaching and contemplating, it is documented. Frustrated by Mary’s lack of assistance, Martha beseeched Jesus for intervention saying:

“Lord,” she cried, “doesn’t it matter to you that my sister has left me to do all this serving alone? Please ask her to help me.”

“Martha, Martha,” Jesus answered, “thou art careful and troubled about many things.”

“But one thing is needful: and Mary hath chosen that good part, which shall not be taken away from her.” 42

During the data collection it became apparent that each of the participants involved in the research study had an internal on-going dialogue between these two aspects of being and action, as depicted by Mary and Martha. Some participants spoke about a more pronounced inner tension, while others had decades of navigating between these two intimate aspects of themselves and were able to hold the tension of these two opposites in a more spacious manner, their sharing revealed. Everyone addressed this central dynamic in their own way—in their sandtrays, expressions, and their words.

Swami Kriyananda (J. Donald Walters) explains his interpretation of this spiritual teaching which concerns a specific mental and emotional attitude, not necessarily the insistence to choose between either position. “Jesus didn't tell Martha: ‘Martha, you are doing too much.’ He told her, rather, ‘You are letting your work affect your inner peace.’ That was the contrast: not work vs. contemplation, but restless preoccupation vs. peaceful absorption under all circumstances,” Kriyananda clarifies.43 One of the major transformative moves that happened consistently throughout the data collection was that no matter how long an individual had been building a bridge of relationship between these two aspects of self, action and stillness, every
person felt and discussed a new, and deeper, collaborative harmony and understanding within themselves after creating in the sand.

“Through synchronicity the Western mind may come to know what the Tao is. As a concept, synchronicity bridges East and West, philosophy and psychology, right brain and left. Synchronicity is the Tao of psychology, relating the individual to the totality,” Bolen elucidates. Immersing ourselves in discussing and interacting with synchronous experiences, the feeling of the Tao was ever present during the data collection. “Synchronicities seem to constitute a lived reality, the experience of which depends deeply on the sensitive perception of context and nuance,” Tarnas explains. The participants who brought stories of synchronous occurrences were “deeply sensitive” individuals attuned to their personal world, and outside manifestations that happened simultaneously. “To know how to choose a path with heart is to learn how to follow the inner beat of intuitive feeling,” Bolen emphasizes. For through their deep, heart-felt, intuitive, rhythms these people demonstrated their relationship to the Tao, the eastern principle of synchronicity as Bolen explained.

John Heider writes about the Tao:

Tao means how: how things happen, how things work.
Tao is the single principle underlying all creation.
Tao is God.

The participants exposed their capacity for deep surrender to “how things happen,” and their task to embrace what is. They demonstrated and spoke of: Bolen’s path with a heart, and how “love is the best inner compass” that creates an attitude of ease and release; and the connection with the “single principle” of the Tao, as Heider writes.

Heider explains the process of the Tao and the stability the Tao yields:

All creation consists of polarities. The fundamental polarity of creation is called Plus/Minus, Yin/Yang, or Feminine/Masculine. This fundamental polarity is self-impregnating. It is an androgynous womb which produces everything.

Everything includes me. I am a process consisting of polarities, which develop according to the single principle. I am a child of God. I come from the womb of creation.

This knowledge gives me stability.

Schwartz-Salant writes, “In a sense, the heart is the central issue of the transformative
process.” Moore quotes Paracelsus illuminating, “The seat and home of the soul is in the heart, the center of the person.” Blackstone states, “Devotion exercises the heart. It creates a particular kind of momentum, the release of which is bliss, needing no object.” Sardello writes, “Love is the soul’s way of knowing its own being. In the myth of Eros and Psyche, it is the presence of Eros that makes it possible for Psyche to come to self-knowledge, for soul to know herself. Such myths picture profound truths. The feeling of love is the soul’s verification of its own existence.” A few other theorists who write about living life with heart include Kabir Helminski, Woodman and Dickson, and Jack Kornfield. Commenting on a therapeutic session of Kalff’s with an analysand and the significant inner shift she had received, Bradway and McCoard write, “Kalff was not only knowing with her mind but also appreciating with her heart. This coming together of mind and heart is an essential feature of the synchronistic moment in sandplay therapy.”

The sand in the sandtrays felt like “an androgynous womb” of creation to the co-researchers, and this researcher, as we observed the participants interactions and creations. Within the sand container, participants made visible their occurrences of synchronicity; the sand held and provided “stabilizing” symbolic images, and created form for their synchronous stories as a concretization of the moving force of the Tao. By viewing their images within a sandtray—or “womb of creation”—the participants were able to reveal their deepest feelings and revelations, and they reported that they felt that transformation happened for them.

What was surprising, almost unbelievable, was how absolutely present the archetypal feminine felt everywhere to me; even in the very ground, or sand, underneath the processes that constituted the research. After the sandplay images were removed from the sandtrays, striking impressions were left in the sand. There were different shaped breasts outlined from the tracing of a figure eight, or projecting up from mountains erected in their sand creations; there was a deep hole shaped like a womb; the radiance of the sun smiled up from the sand (the feminine in Germany, Japan, the Celtic world, and many other cultures according to Tresidder); and a centered square remained—feminine to the Indian and Chinese as Tresidder also explains.
Everywhere in the empty trays were impressions that looked like flowers; and there was symmetry in the impressions that were not necessarily noticeable when there were physical symbols there, all left behind in the sand. These permutations in the sand felt like there had been a deep flowing of the Way, or river, of the Tao, as Martin Palmer writes.63

Transformative Creation

This section explores symbolic imagery. “Having a symbolic attitude” is essential to growth, Progoff writes.64 It is from an attitude in relationship to the symbolic that a “nurtured symbol opens like a bud,” Progoff explains.65 “Opening like buds” were what punctuated the research study: it was like feeling, and watching, flowers opening in a rapid time-elapsed photography shoot when being with participants in relationship with synchronicity research.66 It is vital, then, to understand the nature of symbology, and something about the major images that were utilized by these individuals exploring synchronicity. A symbolic image can function as “a healing agent that acts as a reconciling bridge between opposites,” Weinrib notes.67 Progoff clarifies that a

\[ \textit{symbol}\] does not refer to a specific object and of past experience or to a specific wish as when a dream replaces one object and represents it by another. Rather, a symbol appears as a spontaneous image which emerges from the depth of the personality and acts as a vehicle by which the potentiality latent in the unconscious of the individual can be carried forward. The symbol embodies the open future as that future is becoming the present in the seed-depths of the individual. It provides the motive force by which this potentiality can unfold and become actual in the world.68

Every participant spoke and moved with surprise, delight, intrigue, and unabashed awe when specific symbols spoke to them internally, to be selected from among the images provided on the research tables. It appeared that each symbol was a “seed” that, when planted in the sandtray, blossomed forth for each participant.69 George Hogenson writes, “I believe we can say that synchronicity is associated with very strongly constellation symbolic material and that it carries unusually powerful structures in its wake. It also has, as Jung made clear, a transformative impact on those who feel themselves participating in the synchronistic moment.”70
These seed-objects provided illumination of the inner journey’s of the participants. Individuation, a deep inner journey, is a process of giving up what we have known, exploring many other avenues, and eventually bringing all that we’ve learned into an integrated wholeness. When we are in the process of individuating, however, we are living in paradox. In that place of individuating, all life is a font of death, and rebirth. To embrace the process of individuation, or personal creation of becoming, we must learn to hold the tension of the greatest opposites: birth and death. Paul Ray and Sherry Ruth Anderson write,

To fathom this, we have to give up our usual view that splits birth and death. No longer at ease in an old way of life, but not yet established in a new one, we are in the midst of a paradox. If we let it stretch us wide, we can grasp the mystery of our time: birth is the death of the past we have known; death is the birth of the future we have yet to enter. And the between, with all its danger and all its promise, is where we stand now.71

Holding the tension of the opposites of birth and death infused the work of the research into synchronicity. Holding, moving with, and transmuting the transformation of opposites within each participant was facilitated by the symbolic images they selected for their sandtrays, and allowed every individual to express themselves on a deeper inner level. Minervini Stinchfield quotes Aziz writing, “when Jung analyzed in his ‘garden room’ he would often indicate to his analysand’s how certain natural events taking place in the immediate environment, such as the lapping of the lake, synchronistically related to what was taking place in the analytical session.” 72 Minervini Stinchfield’s quotation provides an added description of the process of how symbolic objects and even ordinary actions can, potentially, aid in synchronistic events, impressions, and transformative movements. Minervini Stinchfield explains this further writing, “This points to the fact that Jung allowed the imaginal in the form of nature to speak in her own voice, and that he listened attentively. We are made aware in this vignette of Jung’s realization of the unus mundus as the ‘one world’ that underlies and connects everything.” 73 The invisible matrix, the unus mundus—or the web of life—that Stinchfield quotes from Jung via Aziz, and Anne Baring, might enfold us all; and contain an imaginal impetus and catalytic power of the archetypes that, perhaps, might allow us to connect to nature in a deep way, and sometimes leads to revelatory experiences.74 “Natural life is the nourishing soil of the soul,” Jung states.75 This
natural, invisible matrix—in the soil of the soul—was powerfully present at all times in the work of the data collection, with participants exploring synchronous occurrences.

Jung makes a distinction between how an archetype operates biologically, for instance how an acorn becomes a tree, and how an archetype operating within the subjective, or personal, human, psyche differs. Jung writes, “Here the archetype presents itself as numinous, that is, it appears as an experience of fundamental importance. Whenever it clothes itself with adequate symbols . . . it takes hold of the individual in a startling way, creating a condition of ‘being deeply moved’ the consequences of which may be immeasurable.” 76 For participants engaging with synchronistic memories, and meaningful symbols of the imaginal world, what resulted was deep, visible, internal resonance and movement, with outward displays of transformation in their physical expressions and sandtrays. These changes were coupled with much heart-felt appreciation, and gratitude, for what they were receiving.

Diane Ackerman writes, “Deep play is the ecstatic form of play. In its thrall, all the play elements are visible, but they’re taken to intense and transcendent heights. Thus, deep play should really be classified by mood, not activity. It testifies to how something happens, not what happens.” 77 In the research with adult participants with sandplay into the phenomena of synchronicity, I observed individuals who were focused on how they played—and for research purposes—what might happen as a result of their playing. 78 In my experience, the mood of the participant was all important for them. And in that mood of deep play, each person was wholly immersed in every second of what was unfolding for them. With the playing in the sand a type of power was present in the room for all who participated. Everyone felt this power, commented on it, and as an aspect of their everyday practice, welcomed this influence in their playing.

Ackerman believes that “rapture or ecstasy” is “fundamental to the notion of deep play. So is transcendence, risk, obsession, pleasure, distractedness, timelessness, and a sense of the holy or sacred.” 79 These elements, or qualities, that Ackerman attributes to deep play, were all there in the research environment with every participant. During the research these words were no mere words, they were living, moving, intensities that held vigor and strength. The unknown
what that resulted for each individual, as they reported, was wisdom. This wisdom was not the focus or the intent of the research, or the play, in the sand—yet each individual discussed insights’, and further synchronicities, that arose out of the deep play. Ackerman elucidates what was witnessed in each person’s immersion writing, “What is the difference between simple play and deep play? Simple play can take many forms and have many purposes, but it only goes so far. When it starts focusing one’s life and offering ecstatic moments, it becomes deep play.”

Witnessing a participant draw a mandala sun in the sand was archetypally profound for all; the sun drawing in the sand brought together two elemental opposites of the heavens and the earth, simultaneously. The sun is frequently seen as a solar symbol of the masculine in many cultures today. Tresidder informs that in ancient times, however, “the sun . . . was female in Germany and Japan and for many tribes in the Celtic world, Africa, Native America, Oceania, and New Zealand.” Without the sun we could not live on this planet Earth. Acknowledging this basic, yet primordial aspect of nature is fundamental to life; thus the sun has been a powerful symbol throughout time immemorial. Linda Clark writes, “From very early times, Dr. Podolsky adds, it has been known that the sun is a source of health; perhaps a subconscious recognition of this fact was the actuating factor of the sun worship of primitive religions.”

Sunny’s sun drawing might also be seen as a circular shape. Amman explains the circle figure, when used with intention in the sandtray, writing, “The circle, ordered toward a central focus, manifests the ordering and centering energy of the Self which is always a moving and numinous experience. A sand picture of this kind has a long-lasting effect in the person who forms it.” In addition, Stephanie A Demetrakopoulous explains,”A major symbol of Hestia is the circle; as with the circular fire of the Vedic’s. Tombs were circular; in charge of the Roman ancestral spirits.” When writing about the Agora, a Greek marketplace or public square, Demetrakopoulous continues explaining, “Its essential feature was the hearth on which the fire was kept burning night and day . . . a sacred symbol.”

Likewise, the sea was present in all sandtrays as sand is naturally found within the earth’s seas. “The sea is a maternal image even more primary than the earth, but implies also
transformation and rebirth. It is also a symbol of infinite wisdom and, in psychology, of the unconscious,” Tresidder writes.\(^\text{87}\) The waters of the sea are associated with the emotions as Conway and Hunt, and Karen Signell, note\(^\text{88}\). When discussing a persons’ ease of relationship to the “waters of the unconscious” Signell writes, “When feeling and energy become more differentiated and integrated, they bring us archetypal symbols of value, meaning, healing, and transcend spirituality.”\(^\text{89}\) The capacity to be with a variety of emotions at all times was so evident with the individuals exploring synchronous occurrences.

The sand and the sea are inordinately linked, and shells embody both aspects of nature. Shells were used extensively throughout the exploration of synchronicity by participants. Tresidder states that shells are:

- Auspicious, erotic, lunar and feminine symbol, linked with conception, regeneration, baptism and, in many traditions, prosperity—probably through fecundity symbolism based on its association with the vulva. Prized shells were a form of currency in Oceania. The shell is one of the eight symbols of good luck in Chinese Buddhism. As underworld and resurrection symbols, shells were sometimes funerary tokens. More recently, the shell has become a symbol of introspection or withdrawal.\(^\text{90}\)

Shells were esteemed symbols for individuals, and showed up in many sandtrays of synchronous experiences; they were reverently touched, placed, and spoken about. It was as if each selected shell carried its own absorption and allure, their *mana*, or “spiritual power,” as Scott Cunningham explains, was so apparent.\(^\text{91}\) Conway and Hunt write, “The shells (continuing life from one cycle to another) and the starfish (pentacle of protection) have come from the sea, which is the cauldron of creation and rebirth.”\(^\text{92}\) Also from the sea, a starfish figured prominently in one participants’ tray. Starfish from the sea are transformational creatures that are endowed with the process of regeneration: when one arm is hurt or cut off they spontaneously grow another. This regeneration is a part of who they are in their DNA; they grow new limbs and create new starfish from broken aspects. Mansfield quotes Jung writing, “The [starfish] generates so much heat that it not only sets fire to everything it touches but also cooks its own food. Hence it signifies the inextinguishable power of true love. This fish glows forever in the midst of the waters, and whatsoever it touches grows hot and bursts into flames.
This glow is a fire—the fire of the holy ghost.” 93 Thus, the sand and an invisible, but deeply felt, sea, along with shells and a starfish symbol were natural images that led to informative, deepening, and transformative experiences for the participants.

Alchemical symbology was apparent in the sandtrays, and within the stories participants told. I was deeply touched as mountains rose up, and were formed in the sandtrays of participants. In medieval Europe, alchemical transformation was a tradition that both secreted the process of internal development, and showed a way to personal transformation. David Fontana elaborates upon an ancient alchemical drawing of a mountain depicting the alchemical process writing, “The Great Work of the alchemists is here depicted as the ascent of a mountain, the Mons Philosophorum. At its summit is a pearl, a symbol of the rainbow colours into which the nigredo is transformed at the end of the first stage of the Great Work.” 94 Although a symbolic pearl was present only in the hands of one angel that was utilized, other crystals figured prominently in the trays with mountains.

Crystals are natural mineral forms born within the earth, or sometimes embedded in the earth, from the fragments, and remains of, falling bits and pieces from the heavens. In Cameron’s dissertation research into sandplay and the Self, a sandplay therapist said:

I have this particular crystal that, with kids, it’s almost like when they start picking up this crystal, I know they’re getting close to something big happening. I think part of it is the mana that the figure attracts. I love rocks and crystals. So, part of the co-transference is that crystals really have a valence for me. Often people [use them and] they come into the tray. 95

Crystals are a love of mine, and were featured in many participants’ trays. For me, crystals are energizing and magical; they carry an aspect of depth, from the earth and the unconscious, and light, from the sun and consciousness, simultaneously. Thus, I have witnessed that crystals naturally embody two paradoxical aspects.

Tresidder writes, “The crystal symbolized the notion of passing or looking beyond the material world, and was both emblem and tool of shamanistic powers. Hence the visionary crystal palaces and magical crystal (or glass) slippers of folklore. In Buddhism the crystal is the insight of the pure mind.” 96 From participants’ dialogue, and writings, it was noticeable that
they were looking into deep, inner recesses, for focused clarity. Amman explains the bringing together of opposites, and the emergence that might occur in sandplay with the use of crystals:

Through the play of opposites in the dance something new emerges: the crystal. This crystal corresponds to the ‘stone’, the ‘lapis’ of the alchemical process, the ‘treasure hard to attain’, the Self. The alchemist said that the lapis consisted of body, psyche, and spirit and was a living being. We can agree with this even today, for the lapis or crystal is a symbol of wholeness of the inner, higher personality.  

Crystals found their way into the participant’s sandtrays, and displayed radiant luminosity during the synchronicity research. Crystals were appreciated, and actively discussed, as heralding revitalizing powers by the individuals who utilized them. Tony Bondar, writing about his wife Nataliya explains, “Nat perceived that the therapeutic qualities of minerals and crystals act on our subtle vehicles [systems], which in turn bring changes to the physical body and the consciousness.”  

The Bondar’s are individuals who, like some others, utilize crystals for therapeutic healing. Bondar continues writing, “With emotional and spiritual issues the situation [using crystals] becomes even more interesting. Here the mineral energies have an effect because of the frequency of their vibrations. All emotional and spiritual conditions in people are a result of the changes of frequency in human subtle energies.” Thus, many theorists and practitioners find crystals to be advantageous, and use them widely in their work and play.  

Hummingbirds, peacocks, feathers, and butterflies were oft used images of the participants of synchronicity. Naturally endowed with feathers, or wings, these animals are powerful symbols of flight and soaring. Ted Andrews writes, “A feather is actually a specialized skin scale. It has a central shaft with hundreds of filaments held together by an intricate arrangement of barbs and scales.”  

These minute, intricate, aspects of a feather are what allow birds to obtain lift, and an elevated overview in their landscape. Participants expressed that an aerial view illuminated their synchronous occurrences: both through the concretization in the sand, and in their capacities to view experiences within themselves from new vantage points.  

Vargas-Reighley (Gladen), a mixed blood Native American and Hispanic woman, who has familiarity with feathers from her tradition shared, “Birds are sacred. Feathered creatures are able to both land on the ground, and fly high above. They represent precision, discernment,
discrimination, and the capacity to go between the worlds. Birds, and bird totems, allow you to see into a different world." When we are in relationship with the symbolic nature of feathers, we may see them as powerful metaphors, and directors, for how to approach life. Then feathers might have a potent message of freedom, the freedom to know who we are deep inside ourselves, and the message to live from that place of core essence, as I felt with Vargas-Reighley (Gladen).

Vargas-Reighley’s (Gladen) words send me back to the moment in the data collection of seeing, and feeling, Sulam’s spiritual ladder woven upward in the air with a feather, as she moved in a spiraling motion above her sandtray. In that moment in time, the connection between grounded matter and spirit in each of us became tangibly, awesomely, present through Sulam’s held, and spiraling, feather. Watching Sulam’s spiraling feather I was able to experience, even briefly, the human being’s capacity to engage with the invisible spirit, when we are consciously moving in rhythm toward that end. For all the participants who engaged with the symbols of feathers and feathered creatures their experiences were potent, and led to previously unknown self knowledge.

Four years ago a friend, Sharon, gave a large painting to me. She and I had discussed the painting of it, as it progressed. Entitled, The Wing, initially the piece was of one large white feathered wing upon a dark, multi-colored background. As we dialogued about it, Sharon added an outline of the tips of a second wing behind the first. This painting is one of the most precious, and inspiring, gifts I have ever received. Unknowingly, and almost unimaginably, The Wing continues to be a deep guiding symbol for the work of this dissertation.

The butterfly is one of the most known symbols of transmutation and transformation. In Ray and Andersen’s book on cultural creatives one of their interviewees, a scientist, gave an illuminating description of the chemical process of change for this animal:

The biological story is that the caterpillar eats many times its weight per day, and then when it forms a chrysalis, it goes into the quiescent state, Elisabet told us, in what we discovered was her usual rapid-fire delivery. At that point, precellular entities called imaginal discs start to form. They’re not full-fledged cells yet, and when they first appear, the immune system actually wipes them out. So long as the discs are independent and separate, they are snuffed out as if they were foreign bodies.
Reading this description of total cellular change was awesome to me; these words begin to
describe the total evolution of a creature. For the butterfly, like the human, change, growth,
individuation, and beauty are natural, I feel. When the “imaginal discs” of conversion start to
form in woman and man, it is my experience that repeated egoic surrender to the process of
change is required, furthers, and does not “snuff out,” the evolutionary course as Elisabet’s
above description describes. I have experienced that the butterfly’s process encapsulates what
Jung refers to as “archetypes of transformation,” explaining, “They are not personalities, but are
typical situations, places, ways and means, that symbolize the kind of transformation in
question.” It appears as if transformation is in our cells, is who we are. I have found that it is
learning how to be with, and embrace these transformative moments, while allowing our
naturally, powerful nature to emerge, that seems to be the crux of synchronous occurrences and
human development. This place of surrender, in temenos with transformation, was eloquently
displayed by all the participants throughout the research study of synchronicity.

Elisabet continues to explain the butterflies’ transmutation in Ray and Andersen’s work:

But as the metamorphosis goes on, more and more discs are created, and soon they start
coming quicker and faster and clustering together and the immune system breaks down.
At that point, the body of the caterpillar begins to turn to a soupy nutrient fertilizer that
nourishes the discs as they grow into full-fledged cells. These cells develop into the body
of the butterfly.

This description is the most amazingly forthright and clear statement of the literal change that a
caterpillar undergoes that I have ever read. As natural creatures, human beings might be seen as
being similar to caterpillars and butterflies; it is my experience that sometimes in the procedure
of transmutation we can potentially become a “soupy mess” of changing cells. This is so
present to me, having lived for many years in the process of transformation. And this was
evident in the data collection as participants told their stories of synchronicity, and more and
more, of their bodies, minds, and souls, saw, witnessed, and embraced their personal experiences
of synchronous moments and change.

Magically, metaphorically, the weaving of journeying into synchronous occurrences
unfolded with so much grace. It was as if a sparkling wand of radiance was waved over this
voyaging inquiry into synchronicity. Wands were present in, or used over, many sand players’ trays. Wands have been scepters of divination, and symbols for mindful intention, since ancient times. Writing on magicians, Conway and Hunt explain, “With their wands (willpower) they can receive from and send manifestation energy to any place or any creature, even across time.”

John Granrose writes that the magician’s wand was seen as a type of phallic symbol. He notes that “The Druids of ancient Britain used wands of hazel or mistletoe with a pine cone attached to one end.” Quoting Monica Sjoo and Barbara Mor, Granrose continues clarifying, “the magician’s wand was originally ‘a women’s lunar calendar stick, the first time-measuring device known, dating from the Ice Age’.” So, wands have been used by both men and women as a means of expression of personal will, since ancient times. As Jung stated, will is “that sum of psychic energy which is disposable to consciousness. In accordance with this conception, the process of the will would be an energetic process that is released by conscious motivation.”

Thus, the conscious use of will was dynamically displayed throughout the research into synchronous occurrences with explorers of synchronicity, many of whom actively used wands.

When we are deeply engaged in transformative work inside, it is those periods of rest and vegetation, like plants looking toward the life-giving sun, which can be imperative, Woodman, Moore, and Peter and Kate Damian, among others, note. In order to go on, with the transformative process, I have experienced that we must have strength and stamina. Thus, every day can come to be full of little moments of resting, when even the mundane tasks we do are seen as a time of rest, and replenishment. Houston explains the necessity of periods of rest and restoration stating, “This is the place and time when you are best able to tend to your soul growing, where you meet hidden aspects of yourself and resolve to nurture them into valuable new attributes.” Attending to our “soul growing,” in Houston’s words, is what inner work might allude to; not necessarily a goal, per se, but a consistent opening to resonance in soul relationship, as was demonstrated by participants exploring synchronous occurrences.

The symbols discussed here are a few archetypal images that may help us imaginally move between life and death, death and rebirth. It is by utilizing a “symbolic attitude,” as
Progoff states, with images, that we are possibly alerted to inner stirrings with the Self, and quite probably realize newness within and outside ourselves. The use of symbols demonstrated the “soul growing,” of Houston’s expression, for interior emergent possibilities and transformation with synchronous occurrences, with the ten participants in the research with sandplay.

**Implications of the Study**

This section discusses the future implications of this dissertation research study into synchronicity. The archetypal field, from which synchronous occurrences arise, is as Jung stated “inexhaustible.” Therefore, I feel, the variations of explorative research into synchronicity are virtually limitless. It is my experience that synchronicity contains the primordial essence of transformational change, and is integral to the developmental evolution of humankind. Thus, I have experienced that synchronicity is at the crest of the wave of human, and cultural, transformation, and is an integral aspect of our evolutionary growth. For this reason, I believe that the study and engagement with synchronous occurrences can benefit everyone, both professionally and personally, and is a deep, rich mine of hidden treasures.

Synchronicity has enveloped every thought, idea, and step along the creation of this dissertation work. At this point in time my future lies in the unknown, and what I am very clear about, is that synchronicity and synchronous occurrences will create that which is for my, and the world’s, highest good. I am considering leading seminars on synchronicity, and in part from my engagement in this research, have some good connections for moving in that direction. After a period of time of working with individuals and groups, I may write a book.

Synchronicity is a large topic. There is so much to be learned and understood about synchronous occurrences. The traversal of synchronous experiences affects and changes our lives in minute, and profound, ways. This study of synchronicity with sandplay was a beginning inquiry into the bridge between ego and Self, and the possible role synchronicity may have in building that bridge. The depth of psychic change that is enlivened when the ego and Self are in relationship is unique, immense, and vast. Forging a relationship between the ego and the Self is
a fascinating subject that is integral to the field of psychology, and depth psychology in particular. Research inquiries into the building of this primordial relationship are, in my experience, foundational for the future understanding of human beings with the invisible psyche.

The numinous was a key factor in the data collection, and was present for me throughout every portion of the construction of this dissertation. The numinous was not specifically being studied; however, the consistent appearance of a powerful, invisible, felt-presence, showed there is a potent depth of intensity that is present with synchronous experiences. So much more could be delved into surrounding the numinous that permeates synchronicity, and is an intriguing topic for dissertation exploration in the future. Uncovering something more about the relationship with the numinous and synchronicity, and how it affects our human lives, could be deeply informative to the field of psychology in particular, and to the world at large in general.

Specifically, the orientation of Imaginal Psychology has inherent capacities in which to delve into, and illuminate synchronous occurrences. For this reason, it is my deepest prayer that the pursuit of synchronicity is taken up for research by others interested in uncovering the many unknown gifts that could inherently heal the individual psyche, and the greater population.

Conclusion

Rewinding the ball of thread held onto in the maze of researching, and being with synchronicity and synchronous occurrences, brings us back to the entrance, and exit, of an Ariadne-type labyrinth. Standing here now, I am filled with memories of the journey through the maze, in the search with synchronicity. The mind moves toward certain passageways, corners and crevices in the shadows; while the body lingers in the long, valley, stretches that created nourishment, and solace of experience. This trek into synchronicity created so much richness and wisdom, analogous to Campbell’s’ heroes journey. The tale of Ariadne's thread was used to illustrate both the labyrinthine nature of individuation, and the deeper soul task that was embedded in this research process into synchronicity, as discussed in the Reflections chapter.
The scriptural stories from a variety of religious traditions furnished narratives, as well as, meaning to demonstrate what the participants illuminated: when engaging with a power greater than our own self, a significant, potent, necessity exists to be conscious, imaginative, and honoring when connecting with this higher power through synchronous occurrences. In order for this intimate invisible relationship to be developed, and brought into mindful manifestation through synchronous experience, a commitment to personal imagination, inner direction, and guidance was shown to be essential by the participants.

This research inquiry into synchronicity was facilitated by sandplay, and created an illustration of the deep commitment to living with archetypal influences by everyone involved. The discussion of transformative symbols in this chapter was given to further the expansive nature of symbology, and to link the reader to the underlying primordial forces of the archetypes that might furnish, and further, synchronous occurrences. The research study into synchronous occurrences facilitated the transformative processes of emergence, rebirth, new opportunities, and healing for all participants and co-researchers, as well as, this researcher.

It is hoped that further research into synchronicity will continue to illuminate the delicate, albeit inherent, nature of the Self in relationship with the ego, and the bridging that is forged between these two aspects through the experience of synchronous occurrences.
APPENDIXES
ETHICS APPLICATION FOR THE USE OF HUMAN PARTICIPANTS

- The proposal contains the completed Ethics Application as its first Appendix.
- Place a copy of this face sheet into the proposal, and also send it separately (inserted into a plastic sleeve). Make sure both copies have your original signature. Send this along with your other documents (CEP, cover letter, etc.).

Section I — Student Information

Name ____________________________________________ Cohort # ________ Date ____________

Address _________________________________________

Phone Numbers (h) __________________ (w) __________ Email _________________________

Section II — Agreement

I will conduct my research as detailed in this application. I will not begin any data collection prior to the approval of this Ethics Application. I will not make any changes to the design or procedures without my Dissertation Committee's approval. In the event that participants experience any adverse reactions to the study, I will immediately report such reactions to my Chair and the Doctoral Project Committee.

______________________________________________ Date ____________
Student Researcher

I have read and approved the attached research design. The Student Researcher is competent to conduct the activities described in this application. I will monitor this research and notify the Doctoral Project Committee of any problems or changes.

______________________________________________ Date ____________
Dissertation Chair

Administrative Use Only

Section III — Notice of Approval

The activities described in the attached pages satisfactorily meet ethical standards and are approved by the Doctoral Project Committee. Any revisions or conditions are itemized below.

Conditions and/or Limitations: _______________________________________________________

__________________________________________ Date ____________
Dissertation Director
Section IV — Ethics Review

1. Participant Population: a) Describe the population and how you will obtain them; b) Discuss your inclusion and exclusion criteria; c) Provide the total number of participants to be studied.

The basic criterion for a participant is their willingness to engage with imagination, and their recollection of synchronous occurrences. Individuals who have not heard of, or had an experience of, synchronicity will not be asked to participate. Participants need to be open to exploration of synchronous occurrences that they have experienced personally. Participants will either have knowledge of synchronicity or be willing to share their experiences, or not. Participants will be obtained via phone interviews, and will come from a wide range of social and personal relationships.

There are three predominate aspects for a participants inclusion: knowledge of synchronous occurrences, willingness, and the capacity to engage in a sandplay process. These are the criteria that will be sought among a range of participants.

The participant pool will consist of seven to ten individuals. The initial participant pool to be searched for will consist of ten people in case of attrition.

2. Describe all procedures which will involve the research participants. Include all aspects of how you will ask for their involvement.

Participants will be asked to participate in an initial phone interview, which will include the screening process. Participants will be called to let them know, if they are included in the study of synchronicity. If there is any hint of an individual being potentially at risk (i.e. not psychological or emotional fit for this study), or not willing to participate fully, they will be excused.

Per the Chronological Outline participants will be involved in one physical meeting, with an email follow-up. Meeting one will be a physical meeting, which occurs at Living Wisdom School, 456 College Avenue, Palo Alto, California, 94306. This data collection research will be two and ½ hours, with each individual participant. The email follow-up will be approximately,
½ to one hour in length, to answer in writing. A written copy of the Summary of Learnings will be sent by mail to each participant involved after the study and the Dissertation is complete.

The Evoking-Expressing aspect of the first data collection meeting will consist of the following steps:

**A.** Participant is asked to remember three potent synchronous events (5 minutes)

**B.** Keeping these top three events in mind, select one synchronous event to focus on and work with. Verify participants’ comfortability to share around top potent event before proceeding; if they are not comfortable select alternative memorable event. (5 minutes)

**C.** Participant creates a sandtray: keeping in mind their inner image, or sequence of images, from a specific synchronous event (30 minutes)

**D.** Oral reflexive dialogue with the sandtray (30 minutes)

**E.** Break (10 minutes)

**F.** Journaling to bring process into conscious concretized form (10 minutes)

**G.** Physical stance or posture (30 minutes)

**H.** Oral sharing and reflection on the experience (25 minutes)

**G.** Closure (5 minutes)

The second data collection meeting, done via email, will consist of the following schedule:

**A.** The participant will discuss new synchronicities, or dreams, that have occurred subsequent to the research meeting

**B.** Imagine into future time and how what we’ve learned may carry forward into lived life, i.e., initiating new awareness for synchronicities

**C.** Express gratitude and appreciation for everyone’s involvement

Thus, the included participants will have four contacts, including two phone calls, and will be asked to participate in all of the above data collection activities. At any time a participant may withdraw, or may be asked to withdraw, by the researcher.

3. Describe the consent process and its documentation.
This is a study conducted on a voluntary basis. The Informed Consent form will be discussed, and read initially, with all prospective participants in the first phone contact. The Informed Consent form, which will be signed by participants, will formalize the discussion of the requirement for boundary setting. Participants’ confidentiality is of the utmost importance, and will be strictly adhered to, and assured with each individual. The Informed Consent form will be signed in the initial fifteen minutes of the physical meeting, as outlined in the Chronological Outline.

4. Risks: Describe any potential risks or discomforts to your research participants both during and/or after their participation in the study.

Risks for participants will include encounters with memories of synchronous occurrences, and the associated feelings and sensations from that time. Participants will be screened to determine their fitness, and, or, comfort level, to accommodate this depth of subjective, and affective remembrance in the initial phone contact.

Other potential risks for a participant may be the understanding of synchronous material, and how this information affects or changes their life. As synchronicity is a numinous encounter with the archetypes, a numinous encounter may occur for an individual. Again, the strength of a participant’s self container will be assessed in the initial contact dialogue, as well as individual’s previous participation with encounters of this type.

All participants will be screened to determine their level of ego-strength and experience with previous encounters with synchronistic occurrences.

5. Safeguards: Discuss procedures for preventing or minimizing the study’s potential risks.

All participants will be screened to determine their level of ego-strength, and experience with previous encounters with synchronous occurrences. Any potential participant who is ambiguous, or feels uncomfortable with the subjective or affective states surrounding synchronous occurrences, will not be included in the study. During the initial selection process of a participant, during 2 B. above, concerning previous synchronous occurrences, individuals
will be asked to only be with material they are comfortable with. Risk taking or pushing participants, by their own inner forces or from the researcher or co-researchers, is strictly not allowed, and will not be tolerated.

6. Benefits: Describe the study’s potential benefits to participants, as well as possible general benefits and contributions this research will make.

The motivation for a participant will be to explore synchronicity, and synchronous occurrences. Individuals who are wanting to further, and deepen, their understanding, and the capacity for voicing, synchronous occurrences will be encouraged to participate. Specific benefits are unknown, and individuals will be participating for cultivation of their relationship with synchronicity itself.

Synchronicity is first and foremost associated with change, specifically change that brings about an alignment between the ego and the Self, and one’s life purpose. For this reason, workshops may be an appropriate venue in which to get the experience of synchronicity out into the culture on a concrete basis. Synchronicity is an appealing subject, and process, and is applicable to every layer of social strata: therefore marketing this topic can be to a broad scope of the population. The implications for learning’s about imagination and synchronicity are important to Imaginal Psychology, as they designate a foundation of growth in which much more exploration can be done. The archetypes and the psyche are unlimited; what needs to be explored, and understood, is how these two collaborate to bring about greater change for the world culture.

7. After the Study: Describe what and how you will communicate to participants after the study is completed.

A Summary of Learnings will be mailed to each participant after they are reviewed, and have been approved by the full Dissertation Committee. It will convey the Research Problem and Research Hypothesis, and a summary statement about each learning, expressed in everyday language understandable to a lay person.
8. Attachments: Include all supplemental information related to participant contact in data collection, as separate appendices in the proposal and later into the dissertation (directly after the Ethics Application and Conceptual and Chronological Outlines.) This would include:

- Written or oral instructions to participants, in the form of scripts, questionnaires, etc.
- Informed Consent form.
- Research instruments used in conducting the study.
- Any additional documentation which will be given to participants.

The Conceptual Outline is included as the second Appendix.

The Chronological is included as the third Appendix.

The Informed Consent form is included as the fourth Appendix.

The Telephone Screening Questionnaire Script is included as Appendix 5.

The Telephone Affirmative Participation Script is included as Appendix 6.

The Telephone Declining Participation Script is included as Appendix 7.

The Opening Meeting Script is included as Appendix 8.

The Opening Statement and Introducing the Study script is included as Appendix 9.

The Review of Previous Synchronous Occurrences Script is included as Appendix 10.

The Creation of Sandplay Tray With Synchronous Occurrence Script is included as Appendix 11.

The Oral Dialogue With Sandplay Tray Script is included as Appendix 12.

The Journaling Experiences With Active Imagination Script is included as Appendix 13.

The Embodying A Physical Expression of Sensations About Synchronicity Script is included as Appendix 14.

The Open Sharing of Your Experiences With Synchronicity Script is included as Appendix 15.

The Email Invitation Script is included as Appendix 16.

The Thank You Letter Script is included as Appendix 17.

The Summary of Data is included as Appendix 18.

The Summary of Learnings is included as Appendix 19.
APPENDIX 2

CONCEPTUAL OUTLINE

Evoking Experience

Meeting One

• Remembrance of potent synchronous experiences
• Dialogue and creation of active imagination process
• Oral reflexive dialogue with art piece
• Journal to concretize process
• Physical stance or posture
• Oral sharing and reflection of the experiences

Meeting Two-Email Contact:

• Discuss new synchronicities that have occurred subsequent to meeting #1
• Express gratitude and appreciation for everyone’s participation

Expressing Experience
Meeting One

• Remembrance of potent synchronous experiences
• Dialogue and creation of active imagination process
• Oral reflexive dialogue with art piece
• Journal to concretize process
• Physical stance or posture
• Oral sharing and reflection of the experiences

Meeting Two-Email Contact:

• Discuss new synchronicities that have occurred subsequent to meeting #1
• Imagine into future time and the possibilities for other synchronicities

Interpreting Experience

Meeting Two-Email Contact:

• Discuss new synchronicities that have occurred subsequent to meeting #1
• Express gratitude and appreciation for everyone’s participation

Integrating Experience

Meeting Two-Email Contact:

• Discuss new synchronicities that have occurred subsequent to meeting #1
• Express gratitude and appreciation for everyone’s participation

***Note: Participants are seen, or interacted with, at each meeting individually
APPENDIX 3

CHRONOLOGICAL OUTLINE

Meeting One (1:00 pm - 4:30 pm)

I. Informed Consent and Orientation (1:00 – 1:15)
   A. Obtain each participant’s signed *Informed Consent* form, and review guidelines on participation and confidentiality (5 minutes)
      a. Participation at all times is voluntary
      b. Researcher will keep all identities confidential; participants are free to discuss participation with others outside of meeting
   1. Greet participant
   2. Discuss participants desire to be involved in study
   3. Respond to any questions participants might have
   B. Orientation (10 minutes)
      1. Researcher provides general information
         a. Space (bathroom, exit locations, etc.)
         b. Schedule (breaks, ending time, etc.)
         c. General overview of procedures involved during the meeting

II. Evoking-Expressing Sequence (1:15- 3:30)
   D. Participant is asked to remember three potent synchronous events (5 minutes)
E. Keeping these top three events in mind, select one synchronous event to focus on and work with. Verify participants’ comfortability to share around top potent event before proceeding; if they are not comfortable select alternative memorable event. (5 minutes)

F. Participant creates a sandplay tray surrounding the felt experience of their specific synchronous event (30 minutes)

D. Oral reflexive dialogue with sandplay figures (30 minutes)

E. Break (10 minutes)

F. Journaling to bring process into conscious concretized form (10 minutes)

G. Physical stance or posture (30 minutes)

H. Oral sharing and reflection on the experience (25 minutes)

G. Closure (5 minutes)

III. Process with co-researcher about key moments, convergent and divergent observations, and patterns in the data. (45-1 hour)

Meeting Two-Email Contact

A. Discuss new synchronicities that have occurred subsequent to initial meeting

B. Express gratitude and appreciation for everyone’s involvement

**Note: Participants are seen, or interacted with, at each meeting individually**
APPENDIX 4

INFORMED CONSENT FORM

To the Participant in this Research:

You are invited to participate in a study on synchronicity. The study’s purpose is to better understand synchronicity, and synchronous occurrences. Participation will involve: a sandplay creation, a dialogue with your piece; journal writing, and a procedure for utilizing the new information in daily life; and sharing and reflection on your experiences. There will be one, two hour and fifteen minute meeting, with an optional email follow up, for the study. We will meet at Living Wisdom School, 456 College Avenue, Palo Alto, California, 94306. You will be contacted for potential meeting dates and times.

For the protection of your privacy, all tapes and transcripts will be kept confidential and your identity will be protected. In the reporting of information in published material, any information that might identify you will be altered to ensure your anonymity.

This study is of a research nature and may offer no direct benefit to you. The published findings and any subsequent publications, however, may be useful to the greater population and may benefit the understanding of synchronicity. This study is designed to minimize potential risks to you. However, some of the procedures such as remembering memories of synchronicities may touch sensitive areas for some people. They may include: joy, happiness, surprise, amazement, wonder, recognition, disbelief, sadness, or fear. If at any time you develop any concerns or questions, I will make every effort to discuss these with you. I, the researcher, cannot provide psychotherapy, but at your request or using my personal judgment, will facilitate referrals to an appropriate mental health professional, if such a need should arise.

If you decide to participate in this research, you may withdraw your consent and discontinue your participation at any time and for any reason. Alternatively, if the need arises on my part for our discontinuance, you will be notified promptly. If you have any questions or concerns you may call me at 650-917-8207, Monday-Friday, 9-4; or you may contact the Dissertation Director at Meridian University, 47 Sixth Street, Petaluma, CA, 94952, telephone: (707) 765-1836. Meridian University assumes no responsibility for any psychological or physical injury resulting from this research.

I, ________________________________, consent to participate in the study of synchronicity and to have my artwork photographed. I have had this study explained to me by Rondalyn Schorer Wright. Any questions of mine about this research have been answered, and I have received a copy of this consent form. My participation is entirely voluntary.

__________________________________________________________________________  __________
Participant’s Signature                        Date

APPENDIX 5
Telephone Screening Questionnaire Script

Hello _____________ (Participant’s name),

This is Rondalyn Schorer Wright, and I’m calling to discuss the possibility of you being included in a study of synchronicity. Do you have the time right now to answer a few questions about your availability and interest? Great, let’s proceed.

Have you ever had any psychotherapy? If so, for how long?

Do you have any relationship to Jungian or depth psychology, or to a spiritual practice that engages with imagination, or a rapport with creative processes?

Do symbols or images have any significance for you? How?

Do you have a relationship with your inner world?

Do you have a willingness to explore synchronicity?

Do you have a remembrance of synchronous occurrences?

Do you feel open and comfortable in engaging with a study of synchronicity?

(Researcher will now either end the phone call by thanking the prospective for their time, and letting the prospective know that the researcher will let them know about their potential participation in the study soon, or the researcher will continue on, as follows.)

Thank you for answering these questions for me. Now let me explain the overall plan of the study. There will be one meeting, and an email follow up, in this study of synchronicity. For your confidentiality, and the most focused contact possible with an engaging dialogue, you will be meeting with me and two co-researchers privately. This is done in order to create the space for a rich encounter regarding synchronicity. The first meeting will be a physical meeting and will take place at Living Wisdom School, 456 College Avenue, in Palo Alto, California, 94306. Our meeting will be two and one half hours long. This is a pre-kindergarten through eighth
grade school, and is associated with Ananda, Church of Self-Realization. In this meeting I will be asking you to work with sandplay and journaling.

After this meeting, there will be a follow-up email meeting, in which you will be invited to write observations of dreams, and events subsequent to our meeting. This will take approximately 30 to 60 minutes of your time. Is this timing doable for you?

Let’s go over the Informed Consent form now, which is a statement of allowance of use of your experiences, and pictures of your sandplay in the study. (Read Consent Form.) You will be asked to sign the Informed Consent form at the beginning of our first meeting. May I have your mailing address to mail you a copy right now so you can read it over? Great, thank you.

Are there any other specific questions that I can answer for you right now?

I appreciate your taking the time to speak with me today about this research study on synchronicity. I will be calling you soon to let you know of the study selection. If any questions, or concerns, arise I may be reached at (650) 917-8207. Thank you, again.
APPENDIX 6

Telephone Affirmative Participation Script

Hello __________ (Participants name),

This is Rondalyn Schorer Wright, and I’m calling to let you know that you have been selected to participate in the research project on synchronicity.

As we discussed previously, there will be one in-person meeting in this study of synchronicity. For your confidentiality, and the most focused contact possible with an engaging dialogue, you will be meeting with me and two co-researchers privately. This is done in order to create the space for a rich encounter regarding synchronicity. The first meeting will be a physical meeting, and will take place at Living Wisdom School, 456 College Avenue, in Palo Alto, California, 94306. Our meeting will be two and one half hours long. This is a pre-kindergarten through eighth grade school, and is associated with Ananda, Church of Self-Realization. In this meeting I will be asking you to work with sandplay, and journaling.

After this meeting there will be one follow-up email in which you will be invited to share your lived experiences concerning synchronicity, after our first meeting. The email contact will take approximately 30 to 60 minutes of your time.

You may have a small object that symbolizes synchronicity or synchronous occurrence in your possession. Please feel free to bring this symbol with you to our research meeting.

I will mail you a copy of the Informed Consent form for use of your data and artwork of your sandtray, and you will be asked to sign this at the beginning of the first research meeting. Please read this material over carefully, and call me if you have any questions or clarifications. I may be reached at (650) 917-8207.
Great! I am very happy that you are willing to engage with synchronicity, and allow research to be collected from your experience. Thank you very much. Please remember that your participation is voluntary, and you can withdraw at any time. Also, please know that if there is any questionability on my part that I may ask you to decline.

Let’s discuss a few options of when we can meet. They are: ___________. Our time together will be at __________________________. Wonderful! We look forward to meeting with you then.

Thank you for taking this time to speak with me. I am very grateful that you are willing to participate in this research project on synchronicity, and look forward to our meeting times. Have a good day.
APPENDIX 7

Telephone Declining Participation Script

Hello _____________ (Study Interviewee),

This is Rondalyn Schorer Wright, and I am calling you to let you know I have completed the screening process for potential participants for the study on synchronicity. Thank you very much for your interest in the study – I am calling to let you know that I will not ask for your participation, because there were several respondents who had even more potent experience of synchronicity than yours, which was a major priority for this study. This of course does not reflect on your own experience, but rather just reflects the importance of this criteria for participation.

I truly appreciate your interest in the project, and if you would like, I would be happy to send you a summary of the research learnings once they are completed. If you would like this summary please contact me.

I may be reached at (650) 917-8207. Thank you sincerely for your time and for your willingness to participate in the study.
APPENDIX 8

Opening Meeting Script

Introducing the Co-researchers

We have with us as co-researchers to this study on synchronicity, Steve Dvorak, and Jonathan Wright. Steve, and Jonathan, will be assisting me in collecting the valuable information from our time together. They will operate the technical equipment, and ensure that all information is gathered appropriately. In addition, they will provide a sense of time management if we begin to stray from our set program. They are here for both you and me in the capacity as helpers. If there is anything you need, please, feel open to inquiring either from myself, or them.

There reason Steve, and Jonathan, are here today with me is to provide valuable observation of what we experience here. They are integral in helping us to capture the key moments that arise here, and after our time together offer a reflection of what arose surrounding synchronicity with you.
Opening Statement and Introducing the Study Script

Today we want to explore, and participate with synchronicity, in order to discover what can be learned from synchronous occurrences. This study is designed to explore meaningful coincidences, and our interaction with them. This study is not designed to give you a particular outcome from the experience. We are participating with synchronicity to see what can be learned from this phenomenon. Thank you for being willing, and curious to discover more about synchronicity!

The research of this study on synchronicity arises out of a specific discipline in the field of psychology known as Imaginal Psychology. Imaginal Psychology is concerned with how we utilize our imaginations to affect ourselves, others, and the world at large. Through the active use of imagination we can come to make our inner experiences deep, rich, and real.

Our research into synchronicity will be inquired into utilizing a technique called sandplay. Sandplay is a method outlined by Dora Kalff, a colleague of Carl Gustav Jung, for exploring and deepening our experiences between the conscious visible world, and the unconscious invisible realm. Sandplay is a deep active participation with the inner world, by placing figures in a small sandbox. This active participation is what creates a dialogue between the conscious, and the unconscious, and sometimes illuminates synchronicities.

Your participation into synchronicity will generally include making a sandplay tray, journaling, and discussion.
Let’s take a few moments now to remember a few synchronous occurrences. Assume a relaxed posture and just allow your mind to quiet, and your body to be completely at ease. That’s right, take a deep breath, and then slowly exhale. Then do that again, deeper now.

You notice as you breathe deeply and let go, you naturally begin to recall those instances in time when meaningful coincidences happened in your life. You don’t really have to think about these past synchronous instances, you can just allow them to arise in your body and consciousness.

From a comfortable place of ease and spaciousness: Will you share with us three of those synchronistic experiences that feel the most potent now? Take your time and allow your body and mind to recall, and take you to those instances when synchronicities arose for you. Wonderful, those experiences sound important and life enhancing.

For today, will you choose to interact with one of those remembrances that you just shared with us?

Check in with your body, as well as, your mind for approval of going into interacting with this event.

Are you comfortable? Remember that at any time you feel anything other than ease and contentment you will let me know right away. **

Great, let’s proceed.

**Needing to switch synchronous occurrences:

It feels as if this synchronous occurrence is a bit too new or undigested, what do you think? Let’s look at one of the others you described, okay?
Fine, how does this remembrance feel to you right now? Does this synchronous occurrence and following it resonate with you today?

Great, let’s proceed.
APPENDIX 11

Creation of Sandplay Tray With Synchronous Occurrence Script

Today we are going to use sandplay as our form to explore synchronicity. In a moment you will be shown a number of figures on a table. Keeping in mind and body the synchronous experience you have chosen to work with today, select those figures that you are naturally attracted to. As you select a figure, place it in the sand tray that is here on this table. We will have up to 30 minutes of clock time for this part. So take your time, and go at your own pace. I’ll let you know when it is time to shift into the next segment.

Take a few moments now to fully recall the synchronicity that you have chosen to be with today. You may want to close your eyes to come into deeper contact with your chosen synchronicity in your inner world, or you may wish to keep them open. Do what feels natural to you. Remembering the synchronous occurrence that you have chosen to work with today, allow that event to flow into your body and mind. Begin to feel into this synchronous occurrence with your embodied memory; allow yourself to sink into the feeling and expression that you find radiating through your form.

When you are ready you can go over to the larger tables, and begin by selecting a figure. Allow yourself to choose the piece you effortlessly gravitate to. Pick it up, and put it in the sand tray. Then do that again. Select an image that appeals to you. Let’s begin . . .

(Silence from the researcher and co-researchers while the participant is concentrating on their selections of sandplay images.)

(Spoken if necessary: We have plenty of clock time, so allow yourself to enjoy this process of creation today.)
(Spoken if necessary: Just allow all the parts of yourself to remain comfortable and free.

Feel a flowing of movement through you in relationship to this synchronicity that we are
exploring. Select those images that you want to be in your tray today.)

(After a time . . .)

As you feel complete with your selections we will move into a discussion with the images
you have chosen. Do you feel complete with this tray? Take a look at the table of figures once
more; does anything more want to join what you have already selected? Good. Let this be
enough for right now.

(After the appropriate time, create a natural segue way to the oral dialogue piece.)

Now we will move into the next piece, an oral dialogue with the images you have selected.
APPENDIX 12

Oral Dialogue With Sandplay Tray Script

We are being with your synchronicity of _________________ today.

Now as you pause and move out of the pure creation mode, you might find you are interested in what the images, that you selected, want to impart to you. And you can allow yourself to move into yet a deeper resonance with these inner figures.

Let’s have an oral dialogue with your figures . . .

*(Spoken only if the participant looks hesitant or unsure.* Your job really is to demonstrate your willingness to listen to, and be moved by, what you hear from your inner world. There is no right way or wrong way to follow your inner figures; know that all they are looking for is your willingness to receive what they want to impart, and your appropriate engagement.)*

Pick a figure in your sandtray; what do you want to ask this figure?

What do they want you to know?

Feel into those nuances, those subtle aspects, of what is being communicated. What do you want to reveal to them?

Is there one figure who wants to talk to another figure?

How do you feel about what this figure said?

Does your body have an experience with this?

Is there another figure you want to talk to, or who wants to speak?

Now have two of your figures speak to each other. Do they have anything to say about this synchronicity you experienced?

What about areas you haven’t inquired into yet? Is there something here that is wanting to get your attention?

*(Ask, “What was that?” when the participant has an obvious potent moment.)*
Trust your body to know how to be with these inner characters. Can you image what it would be like to become one of these images, even for a moment?

If you’re comfortable you can move into that: become the image for a moment. Let them speak through you; move through you.

Do they have a name they wished to be known as?

Please tell us a story of the sandtray you have made today.

Is there anything else you want to do or address right now?

We will shift in a few moments to taking a break; after the break, you will be asked to journal your experiences. In your own way bring this time to a close that is right for you. You may want to ask if you can dialogue with them again in the future.

Allow yourself to feel satisfied that we have learned what we can from your inner world during this time. Thank your inner figures, and images, for being willing to engage with us today. Thank yourself for being curious, and receptive, to your own inner life.
APPENDIX 13

Journaling Experiences With Active Imagination Script

Take a few moments now to stretch and move your body if you have been still. Alternatively, if you have been doing a lot of movement you may want to pause, and relax the body.

Now come to center and from this place move into journaling.

First it would be great for you to write unguided. In a little while I will ask a few questions. We’ll take 15 minutes of clock time for this first part.

Now allow yourself to write freely. Document what happened for you.

15 minutes has elapsed.

Now come to a stopping point in your personal writing. You can pick up with this afterwards if you wish.

What have you learned today?

What were the sensations or feelings associated with this imaginal dialogue?

In what ways if any, do you feel differently about your body and its capacity to be with imagination now?

How did it feel to be attentive with your images?

Identifying with one of the images that you engaged with today how can they be a guide for you in the future?

If we were to return to the original synchronous experience what would you say about it now?

What more has been revealed or realized after your experience today?

Now that you have actively engaged imaginally with synchronicity can you imagine into how you may use this in the future?

Let’s take a break. It would be good to remain in a more inward posture, if possible.

Please refresh yourself, and let’s come back together in ten minutes.
Thank you.
I hope your break was refreshing.

We have been exploring synchronous occurrences today by actively participating with the imagination. Your active participation has been rich and rewarding to observe.

In this short segment we will ask you to take an embodied posture, or if this comes up, a short series of postures. If the image is something beyond your limitations, or the boundaries we have here today, please feel free to speak what you sense imaginally.

What does your body want to express about what you experienced about synchronicity now? Physically assuming a pose that comes up for you, move into that stance.

Move from a place of purposeful consciousness.

Hold the pose for as long as it feels appropriate. Always be mindful not to overstress your body.

Then come out carefully, and return to center.

How does what just came forward inform you?

Does this image, or images, have a story in your life?

If you allowed your body to speak directly about this, and the other experiences today, what would they say?

Please take a few moments to jot something down in your journaling.

Next we will move into a sharing of all that you experienced today. Let’s reflect together.
Let’s review the highlights of what occurred for you during the creation of your active imagination piece surrounding your chosen synchronous experience.

You may add any significant aspects that occurred for you during:

- the oral reflexive dialogue with the art piece
- journaling about your experiences
- embodying a physical stance or posture
- the oral sharing and reflection on the experience(s)

Do you have some sense of what the key moments were for you?

Were you moved?

How were you informed?

Did you learn anything new about synchronicity and synchronous occurrences?

Did anything surprise you?

Is there anything more you would like us to know today?

So, today, we spent some time with you and your synchronicity concerning ________________________.

In the sandplay tray we witnessed you create______________________________.

In your oral reflexive dialogue with your sandplay tray we saw that ____________________.

You spent some time journaling about your experiences. This will be exciting reading. We are looking forward to reading them.

Your embodied physical stance or posture was ________________________________.

Thank you so much for your generous spirit, and sharing so much with us today, of yourself and your world. We feel greatly honored to have had this time together.
I will be contacting you in the near future with an email, to invite you to share any new experiences you may have noticed or encountered. Please track, and jot down, what comes up for you in the next week, or two. Let’s make sure we have your email address correctly, okay?

Thank you, so much, for your willingness to be with synchronicity today. Your experiences have been moving, profound, and deeply informative to us. Have a marvelous day!
Dear person’s name,

I hope you are well.

As we discussed, I am writing to invite you to share with me any dreams and/or events that have arisen since our meeting that seem significant to you in terms of the research that you participated in. Include any synchronicities or transformative moments in your comments.

Thank you for your generous sharing. Your continued involvement is invaluable in the research surrounding synchronicity. I look forward to hearing from you soon!

Many Blessings,

Rondalyn
APPENDIX 17

Thank You Letter Script

Date
Participant Name
Participant Address

Dear ________________,

I greatly appreciate your involvement in the research portion of my dissertation on synchronicity. Your involvement has been invaluable. With your generous enthusiasm the knowledge of synchronicity has been expanded, and new insights into this phenomenon have been documented. Within the next several months a Summary of Learnings from everyone who participated in this study will be compiled. You will receive a written copy in the mail.

The field of Imaginal Psychology has greatly benefited from your involvement. Thank you for participating in this research study exploring the important topic of synchronicity.

In Gratitude,

Rondalyn Schorer Wright
Participant One

Shaquetta [pseudonym], a name that she said reminded her of her “big voice” singing time of adolescence, is our first participant. As she moved towards the sandtray area, she observed the three large round tables laden with sandplay figures. Sitting behind the empty sandtray, she looked me in the eye and said, "I had something particular in mind of a specific synchronicity we would talk about today, but when I walked in and saw the feathers in the basket, I knew I had to talk about this. The other was just fluff, but this, this is not." She looked both amazed, and reverent, and somewhat incredulous at the same time. Among the images that she brought to the sandtray were three feathers, these began a powerful dialogue of synchronous occurrence, and facilitated a key moment for her, she attested to later.

One of the first, and largest, images in the sandtray was a winged angel placed in the front left. Shaquetta said, “She reminds me of my mother picking me up, and the comfort that [memory] brings me.” Feeling comfort in discussing that day in New York City was primary for her, allowing her to speak and move freely as she unburdened her heart, she openly expressed.

When Shaquetta spoke with a dyad image of a young couple she had lifted from her tray and asks, “Where you scared, too?” she looks afraid, sad, and visibly moved. That carried a noticeably big shift inside her, which she later verified as a key moment. She said, “This was the question I wanted to ask [her partner], but never had. Sometime after that fateful day in New York City they had parted unamicably. Having that imaginal conversation with the young couple from her sandtray began the deepest of healings for her, she later confided.

Pointing to the red/white/blue ribboned medal in her tray Shaquetta said, “I didn’t want to choose this, but I had to. I had to move past a lot of shame for having lived to select this piece. It wasn’t okay to be glad you were alive in New York City on that day—but I was. I was deeply thankful for being alive!”
In the storytelling portion of our research meeting Shaquetta encountered another key moment. She told her story, of what happened for her in New York City on September 11, 2001, as if she was recounting the collective images of her sandtray to her six-year-old daughter. She wove together a story in a soft voice that had the quality of a fairy tale. “This storytelling created a feeling of healing in me as I was able to re-tell that event, and integrate inside myself what occurred on that day in a deep way.” She was visibly moved in a profound manner, and said so.

One of the images Shaquetta used in her sandtray was a small green army man pointing a gun. She chose this image spontaneously and said, “I’m not sure I want to use this [in her tray]. I am disturbed by the representation of violence [the figure signified].” Later she realized and voiced that that image of forcefulness was “totally appropriate for that day and the violence that occurred.” She shared that seeing and feeling this externalization of the violence, in the image of the army man, was profoundly revelatory. “This allows me to understand my inner fear[s] from encountering the devastating experience of that day.”

In the body expression Shaquetta performed a physical movement that demonstrated, and coalesced, cohesively, her feeling of gratitude for having lived through the holocaust on that day. She raised her arms over her head in prayer; then she bowed down on the floor on her knees, and touched her forehead to the floor. She did this three times, silently, and with great reverence. When she was finished we saw, and felt how fully embodied the essence of gratitude and surrender was in her. That physical posturing was key in internalizing “new links” she shared.

Participant Two

With Smokey [pseudonym], our meeting was an integrative look at a psycho-spiritual awakening that occurred three years prior, in which she said, “My life is forever changed; and synchronicity plays a conscious fundamental part in every living moment.” Having no earlier interaction with sandplay, our whole exploration was essentially a key moment, Smokey said later, as she realized the depth she was able to share and traverse throughout our research.
After my opening explanation into moving with the sandtray, and the images present Smokey asked for a demonstration. To do this for her, I naturally reached for one of the closest objects positioned on the edge of a table to my left, a life-like looking ceramic lizard, about five-inches high, poised on a rock. I gently held the lizard, as I walked towards the tray - showing her that the object could be positioned in the sandtray, or set outside of the tray on the table that was there for that purpose, if she was unsure of its use after an object was selected.

Smokey, looking thoughtful and amazed, said softly, “Now that’s a synchronicity.” I’m unclear what she means until she elaborates, saying, “My grandson made a ceramic figure just like that, and it sits on the windowsill in my house.” Looking thoughtfully surprised, and amazed, too, I said, “Well, we are researching and delving into synchronicity.” The introduction to sandplay, via the symbol of the lizard was a key moment, out of which so much flowed from Smokey.

Finding a cupie doll on one of the symbol-laden tables took her all the way back to her childhood, to her earliest remembered moments. In that place of remembering she had a conversation between her adult self, and her innocent child. From her adult self she was able to explain to, and confidentially soothe, the innocent child who had received emotional and physical abuse. She was visibly, greatly, moved in those key moments.

At one point after all the images she selected were in the sandtray, Smokey energetically and angrily divided the sand in the tray in half vertically. She made a wide swath down, from the top to the bottom of the sandtray, with the edge of her right hand; at the bottom she buried a ceramic church that was in her tray. She did this with glee, playfully heaping the sand lovingly over the church, covering the church until it was almost out of sight. She said, “I feel free.” As she finished she had a deep appreciation for where we were at that moment. Smokey said apologetically then, “I’m sorry to say this Ananda [the research is being conducted in the school associated with the Ananda Church of Self-Realization], and this was all a scam, a lie someone made up. That I believed for years.” she said trailing off and indicating a wedding couple, and
the church she had buried. Angrily she said, “If I had only known, if I had only known what I know now,” and sighed deeply, shaking her head.

Our research together occurred after a recent pastel painting experience which she shared pictures of with us on her iphone. Smokey felt as if the time being with the sandtray had a similar quality of experience for her as the art creation. She said, “I feel like life is about being real, not fake or phony, and these processes—the art and sandplay--give me permission to be myself.” Feeling two separate and deeper processes, that connected her within and gave her permission to be herself, was a key moment for Smokey.

In our follow-up correspondence Smokey sent me three of her favorite poems. She explained, “Actually, I’ve turned into a kind of collector of favorite poems and quotes, ones that most closely catch the essence, the scent of the this. It feels so delicious to me when words can cast a hint, as they do in that Rumi poem, “This being human is a guest house’.” Again, I am stunned, and amazed, and laugh out loud, at the threads that are running through this research study, in the guest house of synchronicity.

Participant Three

Sunny [pseudonym], was a name that was derived from the sandtray this participant created using the sun as her center, finger-drawn, symbol in the sand. Our research that day was focused on the creation, and a spontaneous arising, of financial abundance that had occurred for her recently, after she had focused on abundance with a new series of meditation compact discs. As we explored abundance and her capacity to receive, Sunny came to many new realizations.

Sunny elaborated on the sun and light: “I have always had a vivid imagination. I visualize a new world of peace and honesty, happiness and joy, which I believe is the natural state of us humans. I send light to every living being. I imagine it going above the planet into a grid work that holds and transmits light to all living beings. I visualize light over others who need healing in body, mind and spirit. It works, too. Many report feeling better and happy.”
With the sun as the center symbol the sand tray took on the essence of a mandala, drawings of which Sunny has been coloring for years. “I’ve also used mandala coloring for healing. It is amazing how it transmutes me. I feel it is a form of meditation because it takes me out, away from, mind/mental chatter, and I feel better when I come back.” Later Sunny would remark on how the two processes: mandala coloring-creation and sandplay were similar.

The first two images she selected: a young girl and a small stuffed Ganesha doll, she placed in the center of the mandala-sun. “Ganesha and I play a lot. Sometimes he is my inner-tube and we swim out in the ocean. We laugh and talk. I can do this while walking. I can bring my friends, too. Ganesha is my imaginative ‘grown-up’ playmate.” When she realized she had put ‘herself’ in the tray, she was deeply moved. This moment was key, and precipitated a cascade of other key moments of felt emotions and new understandings.

Noticing this, Sunny remarked on how all the objects she selected “informed her they wanted to be chosen.” Again, she was deeply moved and stated that “Ganesha is my personal favorite of the demigods as he is ‘the remover of obstacles’.” Placing the image of Ganesha in her tray was significant for her.

Positioning a star wand in the middle back of her tray, standing up, vertically, was another key moment for her. I felt this movement viscerally, powerfully, in my own body as Sunny grasped the wand and planted it firmly in the sand, all the way to the bottom of the tray. With that movement it was obvious Sunny had felt a definitive shift. Smiling openly, she stated, “This is the guiding star watching over, and showing me the way [to abundance].”

One of the images Sunny had chosen was a cow. This led her to tell a story of the time she witnessed a group of boys taunt, and tease, a herd of cows a few years ago. After the misfits had left, Sunny went over and lulled the cows with song. She felt the cows were calmed by her intervention. She said, “The cow represents giving: feeding and giving us milk and nourishment from itself. This giving is a part of a natural cycle—they give milk and sustenance naturally, joyfully.” In that key moment she was able to connect how she derived pleasure and joy from sharing with animals, and that this giving and receiving was a source of abundance for her.
Sunny had focused on abundance, and how abundance synchronistically flowed to her recently during our research. She realized after making her sandtray that she could craft making money, and other forms of abundance, flow to her by constructing this flow into what she called “the abundance game.” She was significantly grateful in receiving that key insight.

Witnessing her overall sandtray Sunny had another realization. She stated, “By seeing this lovely tray with so many symbols which bring me happiness I realize I am full of abundance, that abundance is in me, and that every moment it is up to me to create this abundance anew.”

Participant Four

Spiral Dancer was the name first given to this participant. Later, after we watched footage of the video recording we unanimously changed this participants’ name to Sandtray Diva [pseudonym], as her capacity to ensoul her experience with the sandtray was so evident.

When Sandtray Diva selected a tiny winged horse with a bright smile on her face she said, “Here’s my horse! When I am in the astral world I have a winged horse fly me around.” Finding numerous symbolic objects in the room that spoke to her inner world was key to her. She selected Krishna and placed him atop a hill she had carefully sculpted in her tray. She said “Krishna is a beacon and a source of spiritual power and focus for me.” She also selected a spiral labyrinth made of stone. Placing the labyrinth in the middle of her tray with other figures she shared, “This is so important to me. I feel like I am moving, growing, in a spiral.”

At one point Sandtray Diva picked up a wand made of thick selenite crystal, and placed it in her tray at the bottom right. The wand felt lonely [away from any other complementing images] and isolated there to me, and I stated that. She said, “Although I am usually surrounded by people, I am feeling alone and lonely.” I suggested she move the selenite wand by some other image(s). She lifted the wand out of the tray, and re-planted it next to a large winged angel holding a pearl. When she did this I had a visceral experience and she noted, “This is so amazing for me, I feel a sense of power in this place that was missing when the wand was over there [motioning with her hand].”
As we focused on the angel at the edge of the seashore in her tray Sandtray Diva said, “I feel as though I am being held by her, I just need to remember this and move from that place.” Then she picked up a small blue-grey dolphin that lay directly behind the angel. As she held up the mammal symbol of the ocean Sandtray Diva said, with tears glistening in her eyes: “I’ve lived in L.A. [Los Angeles] for two years, and I’ve been so busy working I haven’t been to the beach once. Looking at this tray I realize I need to play more, I need to play more.”

Another major realization Sandtray Diva had out of our research together was that she needed to let go, and trust that other people would attend to things at home. Coming from a place of trust would free her to focus more on her own personal sitting spiritual practice. She confided, “Now I realize doing the meditation practice is not such a duty, it is more of a privilege and the place I need to start from [in order to let her life flow].” That was a revealing paradox for her as she resides in a large group home focused on spiritual realization and meditation.

Sandtray Diva noticed that the lion in her tray and Krishna were masculine figures symbolizing power [to her]. With these images she said she felt empowered, and voiced that she realized she needed to use more masculine energy in her home life and in her professional massage practice. She said, “When I’m being with others in that way I need to trust more, and realize I am being supported [by spirit]. From that place I can allow a deeper experience of healing energy to flow through me, and receive the gift of healing to extend to others.”

A yoga and Pilate’s instructor, Sandtray Diva received a significant insight when doing two yoga poses to illustrate how synchronistic energy feels and flows through her. First she moved her body into a triangle pose, held it, and then gracefully flowed into a tree pose. With her right foot firmly planted, her left foot crossed below her right knee, her left hand in a position of prayer in front of her heart, and her right arm extended to the ceiling she playfully waved her upper hand and said, “I have been so busy, I feel like I could stay here for hours [to receive spiritual energy].” She added, “I realize it’s [synchronicity] all about gratitude, and I’m sensing that the more I witness and express gratitude for it [synchronicity] the more it [synchronicity] will flow abundantly—wow!”
Participant Five

_Sulam_ [pseudonym] was the name participant five brought to our research: A Kabalistic word that means ladder, she received this name while meditating a year prior. She confided “[The name] Sulam is serving to help me accept who I am; Sulam is helping me to tune into service [for self and others].” We speak of ‘Jacob’s Ladder’ and William Blake’s painting by that name. The vibration of the word Sulam pervaded our research and punctuated many key moments.

Synchronicity and awareness of a recent event were the focus of our research: when attending a batmizva Sulam was participant and witness to being a receptive vehicle for spirit. As an infant, Rachel, was being blessed, someone failed to securely make the handoff for the child. As Rachel was falling through the air Sulam neatly reached out and caught her. Moments before that the rabbi had had Sulam switch places with another participant: everyone was moved.

Sulam said, “Synchronicities happen to everyone—[it’s important] to not take synchronicities for granted and realize there _is_ something here.” Sulam looked down at the sand in the tray. Swiftly, almost nonchalantly, but with directed intention, she drew a figure eight in the sand with her index finger. The emerging of the lemniscate was key for her.

Next, she moved with focused attention placing a dried starfish, a colorful butterfly, a kneeling Madonna, all carefully and purposely selected, along the upper portion of the tray above the figure eight drawn in the sand. Then with great reverence and majesty she plunged a long, grey-brown, feather into the middle point where the upper and lower halves of the lemniscate crossed. I felt this viscerally and gasped. Placing a spool of golden thread in the bottom right corner of the sandtray, she unwound some of the thread and the golden loops fell upon the sand. Then tenderly she moved the golden thread closer to the other images in the tray. Each image was full of meaningful significance for her: “the butterfly-collects nectar and lands softly; the feather-is balance; the Madonna- is humility; the starfish-the capacity to pick oneself up and go; the golden thread-support and the energy that sustains me.” “Entering the playground was key
for me,” Sulam disclosed later. “Listening to the toys, picking them, playing with them in this way—it was all key.”

Sulam gently plucked the feather out of the lemniscate center and said, “To be the lightness of a feather—gentle, able to come together and apart,” stroking the feather one way and then the other “—yet a tool to soar.” “Balance, strength, firmness, and softness: these all come together to create a balance between these two opposites, that live in harmony, to experience a unity field that allows for soaring high in order to have a different perspective.” As Sulam further described the essence of the feather she deftly, yet softly, rotated the feather upward in a spiral through the air. In that moment Sulam became the ladder. This was the unknown emerging simply, yet beautifully, with magic and breath-taking clarity. Sulam said, “We all are ladder-bridges [between two worlds], we just need to be conscious of that and live it.”

Sulam felt our time together was a golden thread connection for which she was so very grateful, and was vital to what emerged. “The beauty of our encounter—that was primary.” She continued, “Meeting in a place of conscious pausing was definitively key. That’s what I want in my life all the time!” Sulam had written earlier, “Being aware of the golden thread that is gently woven into the tapestry of my life is a precious gift, an important reminder of the positive energy that supports us, connects and unites us, and makes us realize we are all one. In this unity field of consciousness love dwells.” As we re-visit the initial synchronous event she said, “Trust—everything is about trust—it’s the energy that catches, a sacred dance, which dances your life—and having a soft landing—this had to happen, it was an invitation to pay attention, I was saved.”

Participant Six

The sixth participant selected Shakti as her [pseudonym], and explained that this word was a Sanskrit name for, in her words, “divine movement or energy.” Finding many symbolic images in the sandtray room created major openings for Shakti. She was “So happy!” she said after putting a movable lion in her tray. Later she shared what was key for her, “When I realized I could be the lion—I’m the king of the forest [being thrilled at having more command and control of her own life].” At another key point Shakthi selected a standing brown bear. With
tears in her eyes she said, “The bear is my soul.” Holding the bear near her heart, and tears cascading down her cheeks, she pleaded reverently, “Please, never leave me.” She had spent years developing that inner relationship with soul, and this is precious to her.

After Shakthi had assembled and processed her tray for some time, I was surprised by what felt like an important missing symbolic image. After weighing this carefully, I reminded her that she had inquired into a specific image on the phone with me (which wasn’t yet in her tray). When I said this she replied, “Oh, it’s like the child who has forgotten their mother.” She immediately went and found this image. It was a bust of Parmahansa Yogananda. This inclusion engendered a rearrangement of most of the symbols in her tray: she positioned the bust of Yogananda, as well as many of the other images, facing left. She said, “Left represents the future to me, and now I feel confident about going toward that future now.”

Initially, when she selected a temple she said, “The temple is the unknown--I am always grappling with the unknown.” Placing the temple in the tray Shakthi said with deep emotion, “[I could] go into the unknown, where I don’t know that it is the unknown I’m resisting.” Later after rearranging her tray, the clay Mayan temple sat in the middle between the images of the past and the future. Shakthi said “The temple represents the unknown, and my job is to create the unknown as the known in the present. I need to trust God 100% and know that God has my back, even if it doesn’t look like that sometimes.” She added, “I am surprised at looking at the [temple as the] unknown and seeing that I have been resisting it—I realize now I can be friends with the unknown; [it is] more peaceful when sharing and embracing the unknown.”

A practitioner of Vipassana meditation, she discussed perception, intention, and positivity versus negativity. Shakthi said, “Most of us are a mass of reaction, constantly engaging with the outside world; not many of us are associated within. To the point of which we accept the inside as the outside, and the outside as the inside, that transforms the universe. How we perceive what’s going on outside [of us] will change the world. [I have to] look at the negative thought neutrally, resisting the thought creates it, so embrace it. I realize now I can be co-creating [with God] in the present even in the negative experience. This would keep me in the flow, more in
the flow. I have to let go of the fear from the past—can I cancel that [fear, is the big question]—
and place a new order with the universe.”

Later she wrote, “I understand that I have now made friends with the unknown, versus
being fearful of it, or resisting it. I am ready to choose what’s next. I have now made friends
with the wolf, and realize I don’t have to create obstacles. I can just say ‘No’ to some things. I
love my life. I am realizing how aligned I am, and can take things to a whole new level. That all
[the] parts of me are ready to move forward. I am ready to write my book.” Out of the research
Shakthi grasped that it was important to “differentiate imagination from reality.” She expressed
the realization that it was imperative to be “moving from imagining to creating [in her world];
and to be setting the intention for what I want next.” She emphasized with passion, “If you know
what you want you don’t even see the obstacles,” Shakthi said, quoting one of her favorite
ancient Indian proverbs, as she lovingly embraced a brass elephant from her tray.

Participant Seven

*Tiny Dancer* [pseudonym] is the name that spontaneously arises for me as she relates her
love of ballroom dancing. Tiny Dancer felt that it was a key moment for her to decide to share
her most memorable experience of synchronicity with us. In the past she had encountered people
who scoffed at, or ridiculed, her when she spoke of this event. She said she needed to feel that
her experience would be honored and respected before she would reveal it to us.

Selecting a seven inch tall white Tara statue Tiny Dancer positioned her in the upper left
corner facing into the tray. Tiny Dancer said, “She represents Elayna, the woman who initiated
me into using intuition. With her I learned to trust and tap into my guides. For me there are two
different universes: one before and one after Elayna.” It was during their association that Tiny
Dancer went on a trip to Alaska in which “listening to her [own] intuition unfolded life’s
promise—the promise that all things are possible,” she explained.

One of the experiences Tiny Dancer wanted to have while in Alaska was an airplane
flight over Mt. McKinley. Her sandtray depicted how that wished for excursion didn’t occur,
and then how, synchronistically, the flight materialized. Opposite Elayna, in the bottom right
corner, Tiny Dancer placed a stone spiral labyrinth. Later she would write, “The labyrinth [is] the starting point and ending point, for all experience.” During our discussion Tiny Dancer held up the labyrinth three times to indicate how essential this image was to her as the beginning, and ending point of creation, for, in her words, “the miracle and testimony to dedication to listening to, and following one’s intuition, and the grandeur of the synchronicities that occurred.”

In the top right hand side of the tray Tiny Dancer fashioned a miniature airplane field using an oval mirror and tiny airplanes. In the middle of this field she placed a three inch citrine faceted crystal. Opposite the aircraft field, Tiny Dancer fashioned a mountain in the sand. Upon the mountain she placed a shiny silver opalescent disc; positioned around the disc were many animals--bear, deer, elk, buffalo, wolves, and moose. She elaborates in her writing later, “The crystal in the center - beautiful but unyielding - sharp - impersonal. If I had been one minute late, the plane would have been gone. Unyielding, uncompromising, sharp. And my thoughts now: The crystal in the mirror: Magnified - doubled - the promise fulfilled. The side of the promise, my side?” She realized that the crystal symbolized her inner guidance; by following that guidance she had received the inner mirrored fulfillment of her desire to fly over Mt. McKinley, and partake of the majesty of the environment of Alaska.

In the middle of her tray Tiny Dancer placed two bridges parallel to each other; at the entrance point (in the very middle of the tray) stood Ganesha as a guard, at the other end (close to the aircraft field) a Chinese moon gate. The double bridge Tiny Dancer felt symbolized her two attempts to create the airplane flight: one that failed and one that manifested. She later wrote, “[They are] dual bookends – Ganesh[a] - remover of obstacles - opens the way and the door - in invitation to pass through - the bringing together of opposites into one.”

In our follow-up communication she wrote: “New things - this was a turning point for me - never thought so - but not only is it testimony for others to see what is possible - it is testimony for me. How could I not know this? I've described this so many times - always for other people – not necessarily for me. In fact, I tried to always make it not about me - because it isn't - but have forgotten all too often that it was also testimony for me.”
Our research yielded “symbology for greater revelation” Tiny Dancer said, and wrote, “[There was] rich spiritual symbolism--never thought I related much to symbols, but while we are in this world--everything is a symbol—especially our language and our art.” The sandtray images held much dynamic expression toward a plethora of key moments for her she shared.

Participant Eight

Amma Lisa [pseudonym] was the name that spontaneously occurred for her as we discussed her adoption of two girls from India, and how dramatically these children - one sighted and one blind - were changing her and her husband’s lives. Amma is the Sanskrit term for mother, which served to be a revelatory metaphor for her during her research meeting.

Creating a horizontal display with sandplay images of her life from left to right across the sandtray, Amma Lisa told of many riveting synchronous occurrences during her life. Each of the 15 or so stories that were told along her life continuum could have easily been a separate story in a specific sandtray. Each image used in the sandtray was carefully and deliberately selected, and had deep personal meaning for her. One of the images Amma Lisa picked up was a five-pointed star topped silver wand studded with rhinestones. As she constructed her tray she positioned the wand at about a 30 degree angle. In that reclining position the handle lay across the back right half of the tray, with the star hanging over the edge like a guiding beacon. She felt that using, sensing, and seeing the wand displayed in that way was monumental for her. She said, “The wand represents my capacity to be led and to follow the shining star of synchronicity in my life.”

A significant key moment for Amma Lisa occurred when she realized the meaning of another one of her image combination placements. She had placed a tiny, multi-hued bead studded, pink box from India atop the back of an empty cargo holder of a semi-truck. As she saw the pink box backed up onto the truck she said, "Other women give physical birth, but for me this [accident] was a birth experience, after which we received our first adopted daughter. After that [collision] I was ready for a new life of being a wife and a mother."

Amma Lisa was deeply touched with emotion when she related the adoption story for their second daughter. Amma Lisa was visibly moved to tears by remembering and recounting
when her first daughter asked, “Am I a big sister, now?” That inquiry seemed to sum up and encompass the whole episode of the adoption procedure of their second daughter in Amma Lisa’s heart. Then she realized another synchronous thread: she had been contacted via phone by a man, who had raped her 13 years prior [symbolized by a bicycle], on the date when she found out they had received adoption approval for a child born of a young girl who had been raped. In that key moment Amma Lisa knew a completion cycle had been brought together, she said.

A fifth key moment for Amma Lisa was the recognition of how the emotional abandonment by her birth mother had come to a completion place, too. Amma Lisa shared that by receiving the gifts of being a mother herself with the adoption of two daughters, she had been brought full circle in her own life toward healing her earlier loss with her own mother.

In her follow-up Amma Lisa wrote, “Rondalyn, I shared with you that I had just attended a funeral the day before I met with you, it was for a little boy that was run over by a car in Cupertino, and he was a friend of one of my 5-year old daughters. I can’t tell you how many people came up to me in the days that followed and said how nice it was that he got to see everyone at our daughter’s birthday party, one last time, right before he died, and what a wonderful opportunity that was to see him having such a good time with everyone, especially our daughter. At the funeral the bereaving mother said through her tears, ‘Your party was his last!’ I replied, ‘I know, I know, I thought about this too.’ I was so glad that I had taken the time to make that party so special, not just for our daughters, but for him and all of his, and our friends. You just never know when you will lose someone near and dear to you. What a good reminder for all of us to celebrate the happy times together and to say what we need to say to those we love most.” Celebrating life in all its sorrow, and glory, permeated her sandtray experience as she shared the importance for her of living with, and following, synchronicity.

Participant Nine

The name Peace Lily [pseudonym] spontaneously arose for me when this participant shared her sister-in-laws’ openly expressed feeling for her with me, “you are so peaceful,” her relative said. Communicating and using this name, Peace Lily, throughout our time together was
a key moment for this participant, she told us. The overarching learning for Peace Lily was a bringing together of a synchronistic spiritual awakening event that had occurred for her fifteen years earlier, and the deeper purpose she is currently seeking in life. That realization was monumental, and she was touched with awe, deep gratitude, and much wonder she said.

After the written portion of the research Peace Lily revealed that she had received an internal message. She was outwardly demure when she asked, "what is your definition of the word Messiah?" I said, "my understanding of a Messiah is someone who brings a message or prophecy to other people for the good of the whole." With deep humility, Peace Lily revealed that she had received a message of being a Messiah. She wasn't sure what that meant or how to live it. As we talked, and meditated, Peace Lily shared that the message she received was to "bring change with a spark to connect them [others] to spirit." Use of the recommended creating spark was given to her to help people remember their relationship to spirit, she shared. These words cemented in the angels’ message to Peace Lily and told us how touched she felt.

Peace Lily revealed the essence of purpose for her, stating, "we come for a purpose; to leave the world in a better place, to help people and get them out of the dark, to help people transform situations with direction and hope." She shared that the angels in the tray that day were telling her, "life is playful, to play with music, and enjoy each moment whatever you're doing, and to go to the place of peace always." “I have to move my body in rhythm to music and dance,” she said. Understanding the angels’ message as an integral aspect of being in harmony with the feeling of peace—through bringing together her spiritual and physical selves—was a new insight for her that she realized she needed to pursue. “I need to move my body and dance; I need to play more, life is about play.” The musical attitude demonstrated in her tray spoke to her of living life to her own rhythm consciously she said, and was a key moment for her.

In her body movement, when asked to demonstrate synchronicities felt flow internally, she inter-laced her fingers and twirled her thumbs slowly, rhythmically. As westerners, the co-researcher and I were confused with this motion, and had odd looks on our faces. Our western minds at first understood this motion to mean something akin to waiting for the passing
of time; often this movement was done as a sign of deprecation and boredom, we explained. Peace Lily replied, “I am from Iran; there this means being peaceful with time and doing [things] slowly, carefully, methodically.” That paradox was a noticeable key moment for everyone.

She was led to understand that her body needed to be used as a vehicle for peace through relaxation and intuition she shared. Peace Lily revealed that the peace she feels naturally is a vibration she can use that “will lead her to always being connected to Source.” “From a peaceful place of being I am able to receive internal information, and to be intuitively motivated and guided: that way of being connected to Source could be a part of my mission as a Messiah.”

Another key moment came when Peace Lily focused on an angel with no facial features. "What could this angel be telling me?" she wondered out loud. The interior message Peace Lily received was surprising, and resulted in some headshaking and wry laughter from her, as she shared that the angel revealed "you think too much." Peace Lily said this message was explained further with, "It's not about you, it doesn't matter what you do on some level, it's about others. Your quest really is about being a model for others and to help others in their communities. It's about bringing awareness to people about others need for help, and how to help them.”

Participant Ten

*Serena* [pseudonym] selected this name as it reminded her of significant visions she received in Wells Cathedral, England, wherein her experiences of synchronous occurrences were in her terms, “numerous, healing, and freeing.” Acquaintances at a, now closed, women’s health facility, we had established a rapport that was key for her disclosive openness. She said, “I can talk openly with you.” Having had experiences of being called “crazy” by some people she had shared her synchronous occurrences with, she said, had “made her cautious about sharing stories of synchronicity.” In Wells, England Serena received “life-changing visions and conformation of who she was as a woman of healing,” she shared.

Placing a church in her tray Serena recounted the moment she saw what has become a major symbol for her in her life: “Usually cathedrals are masculine, but Wells Cathedral is a feminine cathedral,” Serena shared. “At the back of the church is a beautiful *vesica pisces*: two
circles overlapping each other. In the middle they form a mandorla or elongated almond-shaped symbol. This is a symbol for the Goddess.” Then, a sand dollar was placed in the tray as Serena revealed, “The streets of Wells are lined with sand dollars as that area used to be under water.” Her facial expression and her tone conveyed a combination of reverence, awe, and amusement all at once, in her finding of these images among the sandplay items on the tables.

“Intuition is a big guiding force for me,” she said “the older I get I just know things and I’ve learned to express them—even crazy things!” She has been cautious about whom shares her synchronistic experiences with as “there is a taboo against synchronicity [in this culture]. Other people think you aren’t smart and your intellect is brought into question when you share occurrences that are intuitive.” She added, “When you’re in the flow you learn to allow synchronicities in.” Inclusion in a western scientific research study about synchronicity allowed her to feel heard and valued, Serena shared with us.

Throughout our time together we laughed at the many synchronous experiences Serena kept relating. She felt “that life is about having fun with spirit,” which is how Serena refers to synchronicity. In her tray she included a golden angel playing a violin. She said “The angel’s violin represents what is engineered by spirit, it is theatrical and humorous over time; they let me know what I need to know.” She continued “[it is] important to always listen, to not let anything get by, and to look for the lessons—and to listen to the music, the tune, of spirit, always.”

After telling the story of the sandtray as a bedtime story Serena had a realization: “Every night when I lay down to go to sleep I tell myself a story. Often they are about what happened during the day. I’ve been doing this since I was a child.” Pausing for a moment she continued, “One night I had a very bad dream [as a child] and woke up scared; then I thought I’ll just change my dream and told myself a different dream right there. As I grew up I learned that I could change not only my dreams, but my thoughts as well, and that they are connected. Naturally this translated over to moving and following occurrences of what are known as synchronicity.” She concluded, “How did I learn this? I have no idea—Spirit has a plan. I have been open to spirit my whole life and all this is natural to me.”
Deeply remembering all the experiences at Wells Cathedral in the sandtray process she was filled with profound gratitude. Reflectively she wrote: “There is much gratitude for this experience. It is one of many that make my life enjoyable and creatively part of a mosaic of learned lessons. I awake each morning eager for the thrill of unknown events to come.” This gratitude is an “overwhelming” aspect of being with synchronous experiences she felt. With a reverent smile she shared, “I feel so blessed.”
Summary of Learnings

Dear _______________

Enclosed please find a document, Summary of Learnings, which gives an overview of the Learnings that arose from the research on synchronicity that you participated in. A Cumulative Learning, and four other Learnings, were compiled as a result of the work of the study with ten people involving sandplay and synchronicity.

Initially, let me share the Research Statement and Research Hypothesis that directed, and formulated the guiding foundation for the study with you. The Research Problem is: In what ways might the creative process of sandplay facilitate an engagement with synchronicity? The Research Hypothesis states: Exploration of sustained practices of engagement with the imagination reveals a willingness to attend to and be guided by synchronicity. Using these two original declarations as a basis for exploring synchronicity with participants generated the scripts which we utilized, and you experienced, in the study’s conversations with you.

Synchronicity is a spontaneous expression, and this study endeavored to show some ways that the phenomenon shows itself by utilizing the psychological instrument of sandplay. Sandplay has been documented by psychotherapists’ who use this modality in their work as having a positive transformative effect with individuals, and sometimes even involves synchronous occurrences. Sandplay has been seen, through the use of imagination in conjunction with the sand and images, to allow a type of deep play in which the inner and outer
worlds are allowed to actively collaborate in a physically viewable way. In addition, sandplay is a process that does not require any specific learned skills; perhaps the only potential requirement is a willingness to be engaged with play and playing in an open manner. Your willingness to share your stories of synchronous occurrences, and demonstrate them in the sandtray is what resulted in the following Learnings for this study on synchronicity.

The Cumulative Learning for the study is specified as: Creating with sandplay can engender a strong connection between the phenomenon of synchronicities and archetypal life. This is an overarching Learning that arose out of the observations of participants in engagement with the symbols, and the sandtray. Throughout the research process participants were seen to interact with a heightened level of energies that may be referred to as archetypal, in Jungian terms. Other names for these powerful energies that were displayed and interacted with during the study, might be referred to as divine, god or goddess-like, or perhaps, sacred.

Sandplay is a modality through which we can observe the unseen invisible realm of our inner world in concrete form, and sandplay was utilized for this purpose in the research. Out of the investigation Learning One came about and is: Trusting one’s personal imagination, inner direction, and guidance is essential for an effective engagement with synchronicity. Integrity, intention, and intuition with the use of imagination were multifaceted values that I experienced exhibited in each individual as we proceeded through the data collection. These values were revealed as aspects of inner conviction that allow all the participants involved to proceed through life with deep trust in themselves, and in their inner motivations. Listening to and being guided by your interior, intimate, direction seems to foster this engagement with synchronous occurrences, everyone stated. From your statements, and actions, it appeared that all of those who were participants are living in relationship to a meaningful, imaginal, world.

Learning Two that arose out of the study with participants shared sandplay creations, feelings, and insights is: The interaction of bodily awareness and focused mindfulness while engaging with sandplay can be helpful in creating a type of receptivity for receiving the unknown. Utilizing symbolic images in the sandtray demonstrated emergent feelings, concepts,
and understandings with all who participated. Working with individuals who—across the board—have deep meditative physical and spiritual practices allowed the unknown to come to the fore, and be engage with, in the research. As an individual involved in the study on synchronicity, you brought your capacity to engage in the exploration of newness out of the unknown on a regular basis to the research.

Out of the inquiries with participants Learning Three was compiled and states: The capacity to play can potentially be seen as foundational in engaging with sandplay and synchronicity. All the participants showed how they play, in their daily lives, through their active, conscious, spiritual connection to purpose, and creating, through their interactions with the sandtray and symbolic images. Each of you appeared to understand the act of creation as a part of playing within invisible worlds. Everyone seemed to know, and move from, a belief that creation, *wants to be born*, and demonstrated a type of receptivity and openness for this kind of creativity to flow through them during the exploration. Everyone appeared to know, and be comfortable with, themselves as creators. My own feeling about this is that, as creative individuals you all are in relationship to images in the unseen realm. Sandplay was an unknown, or previously unexperienced, process for every person involved in the research. All involved commented on how sandplay was like the many other varied forms of being with the imagination they are naturally involved with.

The final insight out of the study, Learning Four, is: The process of engaging with sandplay as an inquiry into synchronicity can lead to experiences of emergence, rebirth, new opportunities, and healing. From a deep place each, and every one, of the participants expressed their capacities to move with emergence, rebirth, new opportunities, and healing, during the in-person meeting and in their experiences afterwards. Both in the physical setting, and the follow-up contact, all persons articulated the awe, surprise, utter amazement, or grief that arose when they experienced revelation in the psyche that occurred as a result of engagement with sandplay. And the entire participant group, individually, revealed these deeper inner emotions and felt responses naturally, with obvious learned realism and trust.
Throughout the research every one of the participants openly shared what they felt might be a secret of flowing with synchronicity: that one must first start with an inner life of harmony and peace. Full of deep appreciation I am very grateful for your willing participation that was meaningfully profound, and your honest and articulate way of openly expressing what occurred in, and for, you out of the research with synchronicity and sandplay. Your willingness to participate in this research study has provided a body of knowledge about the phenomenon of synchronicity that was previously unknown, and undocumented, in the academic community. May synchronous occurrences grace your lives in many unimaginable ways!

Most Sincerely,

Rondalyn Schorer Wright
NOTES

Chapter 1


Alvarado writes that “Archetypes exist everywhere and at every moment for they are the ground of the psyche’s existence. Images, therefore, are primary . . . When we turn to the image we are face to face with a wellspring of creativity. As individual lenses for image we each color the archetypal expression, this is unalterable; but we can consciously participate in becoming better lenses, allowing the image to manifest in its purest form.” [Ibid.]


11. Ibid.


13. Millers, 12.

14. Ibid.


18. Amman, 36.


20. Ibid.


Will is defined by Jung as, “that sum of psychic energy which is disposable to consciousness. In accordance with this conception, the process of the will would be an energetic process that is released by conscious motivation.” [Jung, The Basic Writings of C.G. Jung, 356-57, Richo, Unexpected Miracles, 17, 33, 35, Meredith, 18-19, and 138-39, Woodman, Ravaged Bridegroom, 73, Amman, 26, von Franz, Archetypal Patterns in Fairytales, 28, 30, 141.]
Willingness, the action of will, is a type of openness, a resounding yes to life Richo and Amman explain. [Richo, *Unexpected Miracles*, 15, and Amman, 33.]

Directing our disposable energy, or will, with alertness toward the transcendent function may signify openness to transformation and synchronistic power the Millers outline. [Millers 12, 209.]

Jung chose to utilize the term Self for this invisible force of will. [Jung, *Basic Writings*, 556-68.]

von Franz makes clear that, “The inner psychic reality in every person ultimately contains a hidden goal—to realize the Self.” [von Franz, *Archetypal Dimensions of the Psyche*, 330.]

Richo outlines that the Self, “Places accent on willingness.” [Richo, *Shadow Dance*, 87.]


26. *Creative Imagination* is a word combination I read in *C. G. Jung Letters*, volume 1, (Bollingen Series XCV), edited by Gerhard Adler and Aniela Jaffe, (Princeton, NJ: Princeton University Press, 1973e), 60, and Estelle Weinrib, *Images of the Self: The Sandplay Therapy Process*, (Boston, MA: Sigo Press, 1983), 44; putting these two words together in a composite combination had a striking archetypal feeling for me when I read it, and has become a deeply meaningful term for me.

Robert M. Mercurio writes, “In one of his letters, Jung writes that the creative imagination is the real ground of the psyche and ‘the only primordial phenomenon accessible to us.’ [Jung, *Letters*, vol. 1, 60.] The creative imagination, at the moment in which it is genuinely creative, is the one thing that takes us beyond what the Orientals call the ‘web of maya’ or the illusions we have on how things really are. It breaks through the web of projections that we live in. And it is here that real, living, religious symbols are born.” [Robert M. Mercurio, “Spirituality and Imagination,” *Spring: A Journal of Archetype and Culture*, vol. 82, (2009): 13-24.]


32. Jung, *Synchronicity*, 10n, 40, Bolen, *Tao of Psychology*, 19, Meredith, 71,


36. Ibid.

37. Bolen, *Tao of Psychology*, 84.

39. Ibid.
40. Rondalyn Schorer Wright, Core Element Profile, 2.
41. Ibid.
44. Ibid.
45. Ibid.
47. Jung, *MDR*, 144.
Reason defines experiential knowledge as that which is, “gained through direct encounter face-to-face with persons, places, or things.” Propositional knowledge is defined as “knowledge ‘about’ something, expressed in statements and theories.” [Ibid.]
50. Ibid.
52. Ibid.
56. Mansfield, 6.
58. Bradway and McCoard, 6, and Weinrib, 14.
64. Ibid, Bolen, *Tao of Psychology*, 7.

Chapter 2

1. Richo, Unexpected Miracles, 19.


Cambray writes, “Although the subject of meaningful coincidence was of abiding interest to Jung throughout his career, his first formal use of the term ‘synchronicity’ did not come until December 4, 1929, in a seminar on dreams; his first public mention of the term followed a few months later at his memorial address for Richard Wilhelm on May 10, 1930.” (Jung, “1930, Richard Wilhelm: In Memoriam.” In Collected Works, 20vols, ed. William McGuire et al., trans., R. F. C. Hull, (Princeton, NJ: Princeton University Press, 1953-1992), 15: 53-62, para. 56, quoted in Cambray, 411.) Cambray explains, “But it was only with considerable trepidation, following his heart attack, that Jung proceeded at Wolfgang Pauli’s urging to publish the details of his ideas on synchronicity in 1951 and 1952.” [Cambray, 411.]

Cambray continues to elucidate, “In putting forth a new principle, at least for Western science, of acausal connectedness, stemming from years of recording observations of what he regarded as meaningful coincidences, Jung was at pains to set forth the limits of the understanding of ‘chance’ and ‘coincidence’ within the framework of the science of his day. His justification for introducing synchronicity was the failure of any strictly Cartesian description of events (which assumes a mine-body dualism) to account for phenomena outside a straightforward cause-and-effect paradigm. At the core of his argument, Jung employed a hypothesis concerning energy:” [Cambray, 411.] Cambray quotes Jung:

It is impossible, with our present resources, to explain ESP, or the fact of meaningful coincidence, as a phenomenon of energy. This makes an end of the causal explanation as well, for ‘effect’ cannot be understood as anything except a phenomenon of energy. Therefore it cannot be a question of cause and effect, but of a falling together in time, a kind of simultaneity. Because of this quality of simultaneity, I have picked up on the term ‘synchronicity’ to designate a hypothetical fact equal in rank to causality as a principle of explanation . . . I consider synchronicity as a psychically conditioned relativity of space and time.” [Jung, Synchronicity, William McGuire, et al. ed., transl. by R. F. C. Hull et al., (Princeton, NJ: Princeton University Press, 1953-1992), 416-519, para. 631.]

Cambray explains further that “Jung’s argument is based on the laws of thermodynamics articulated in the nineteenth century as they applied to closed or complete systems. Scientific descriptions of energetics in open systems far from equilibrium were not available in Jung’s day. As [Eric] Schneider and [James] Kay point out: ‘The common statements of the first and second law of thermodynamics are that energy is conserved and entropy increases respectively. Unfortunately, entropy is strictly defined only for equilibrium situations. Thus, these statements are not sufficient for discussing non-equilibrium situation, the realm of all self-organizing systems including life’.” [Eric Schneider and James Kay, “Complexity and Thermodynamics: Toward a New Ecology,” Futures, vol. 26, no. 6 (1994): 626-647.]


5. Jung, Basic Writings, 673.


8. Writing in 1979 Bolen notes that Jung’s work on synchronicity was as, “He described ‘an effort to give a consistent account of everything I have to say on the subject,’ in order to ‘open up a very obscure field which is philosophically of greatest importance.’ It is a very complex, multifootnoted elaboration of an essay, ‘On Synchronicity,’ that had been given as a lecture the year before. Possibly because this monograph is difficult reading, possibly because the concept itself is difficult to grasp by intellect alone and requires an intuitive facility, synchronicity has been more in the closet than out in the world.” [Bolen, *Tao of Psychology*, 14, see 47-48 for some of her discussion about intuition and synchronicity.]


11. Ibid.


Bolen notes, “Sting’s album *Synchronicity*, not only reached platinum-record sales but made the word familiar to a generation that otherwise might never have heard the word or become aware of its meaning.” [Ibid.]


15. Combs and Holland, 6.

Combs and Holland write, “He [Kammerer] was fascinated by events that repeat themselves in time and space too frequently to be passed off as mere chance.” Combs and Holland explain that from detailed observation Kammerer devised “a natural law which he named ‘the law of the series’.” Combs and Holland record, “This law expressed a special kind of inertia according to which similar events repeat themselves, spreading like ripples on the surface of water.” [Combs and Holland, 3-4.]


18. Combs and Holland, 7.
Sheldrake elaborates that movement toward a goal might be what is causing a pull or draw: “In modern dynamics, processes of change are modeled in ‘phase spaces’ in which the system moves toward a goal, called an attractor. Such attractors are an essential aspect of chaos theory, which in the 1980s, revolutionized scientific thinking about complex systems. Complex systems may have dozens of dimensions, or even hundreds or thousands, in their phase spaces.” [James Gleick, *Chaos: Making a New Science*, (London, England: Heinemann, 1988), referenced in Rupert Sheldrake, *The Sense of Being Stared At: And Other Unexplained Powers of The Human Mind*. (New York: Random House, 2003), 271.]


21. Ibid.

22. Shulman, 112.

23. Ibid, 113-114.


27. Ibid, 114-115.

Gordon Lawrence discusses chaos writing, “The opposite of cosmos is chaos; where all is other and influx; where everything is separate, not connected, and random. One needs to be alienated in order not to be contaminated. Notwithstanding the elegance and beauty of chaos theory, chaos is construed, in folk understanding, to be the formless void of primordial matter, which by its nature is confused and disordered, uncertain and unpredictable. Managers of businesses readily talk of the turbulent environment of being in markets that are akin to casinos. Sophisticated managers try to work with models that allow them to bring order into chaos and order out of chaos as, for example, they initiate a change program in their enterprise or rethink their marketing policies.” [W. Gordon Lawrence, “Signals of Transcendence In Large Groups As Systems,” HumanNature.com@RobertM.Young&IanPitchford, August 7, 1998, 1-13. A hard copy of his article was given to me in 1998 by Sandra Andreason, a cohort member of Class 4 during course work.]


and objective worlds. Mechanistic laws, synchronicity contradicts this view by revealing fundamental separateness and independence. Although modes, they invite us to remove one of our most powerful projections up ourselves and the world—

"Since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable, transcendental factors, it is not only possible but fairly probable, even, that psyche and matter are two different aspects of one and the same thing. The synchronicity phenomena point, it seems to me, in this direction, for they show that the nonpsychic can behave like the psychic, and vice versa, without there being any causal connection between them." [Jung, *On the Nature of the Psyche,* (1973a), 125.]

"Because synchronistic experiences suggest a unity between psyche and matter, they invite us to remove one of our most powerful projections up ourselves and the world—the belief in their fundamental separateness and independence. Although modernity has increased our belief that the inner world of feeling, imagination, ecstasy, and longing is fundamentally different from the impersonal material world guided by mechanistic laws, synchronicity contradicts this view by revealing *meaningful connections between the subjective and objective worlds.* Yet this suggested hidden unity of the inner and outer worlds, this view of man and nature..."
rooted in what Jung called the *Unus Mundus*, is not easily understood or experienced. I argue that it requires us to transcend the psyche, to consider ourselves more than finite psychological beings.” [Mansfield, 7.]

Additionally Mansfield notes, “Just as we need to understand a drastically different view of matter from the old Newtonian idea, so too we must appreciate a radically different view of mind from the one that takes our personal mind as the fullest expression of mind. With these revised notions of mind and matter I use arguments and empirical data, to show that the world is *idea-like* rather than *matter-like*, mind-like rather than material, and that our individual minds are simultaneously gateways to the experienced world and the infinite intelligence embodied in this world.” Mansfield, 9, italics in original. Mansfield defines *Unus Mundus* referenced by Jung as “the unitary ground underlying both psyche and matter.,” and quotes Jung thus: “This principle[synchronicity] suggests that there is an interconnection of unity of causally unrelated events, and thus postulates a unitary aspect of being which can very well be described as the *Unus Mundus.*” [Jung, *Mysterium Coniunctionis*, (Princeton, NJ: Princeton University Press, 1974), 464-65, quoted in Mansfield, 196.]

Mansfield also quotes Wolfgang Pauli on mind and matter recording, ”It would be most satisfactory of all if physics and psyche could be seen as complementary aspects of the same reality.” [Wolfgang Pauli, “The Influence of Archetypal Ideas on the Scientific Theories of Kepler,” in C. G. Jung and W. Pauli, *The Interpretation of Nature and the Psyche*, (New York: Pantheon Books, Inc. 1955), 210, quoted in Mansfield, 9.]


Anita Greene quotes Madeline Proskauer writing, “Breathing is closely linked to two different kinds of nervous systems: the autonomic system, which allows us to breathe spontaneously without conscious planning, and the voluntary system, which gives us intentional control over breathing. This interrelationship makes breath a kind of gateway between conscious and unconscious processes. Madeline Proskauer, a breath therapist with a Jungian background, uses breath as a tool in raising somatic consciousness. She remarks that focusing on breath is a way of doing active imagination in the body. Inner images and disquieting feelings, held in by constrained breathing, will often arise spontaneously to consciousness when one’s breath can flow in a more natural rhythm.” [Madeline Proskauer, “The Relationship Between Body and Psyche as it Manifests in My Work,” *The Journal of Biological Experience: Studies in the Life of the Body*, vol. 2, no. 6 (1980): 56-62, in Anita U. Greene, “Listening To The Body For The Sake Of The Soul,” *Spring 72: A Journal of Archetype and Culture*, Body and Soul: honoring Marion Woodman, (2005): 189-204.]


43. Shulman, 116. Shulman does not reference where she found the research with Per Bak and his associates about their experiments with sand piles.

44. Ibid.

45. Ibid.

46. Ibid.

47. Ibid.

48. Ibid.


50. Shulman, 117.

51. Ibid.

52. Ibid.


54. Ibid, and Shulman, 116-117.

55. Shulman, 141.

56. Ibid, 142, capitalizations in original changed to italics per Meridian writing guidelines.

57. Ibid, 142, 237.


60. Ibid, 25.

Also see James Hillman for his acorn theory in *The Soul’s Code: In Search of Character and Calling*, NY: Random House, 1996. Hillman writes:

The reason acorns are images of primordial personality is that oaks are inhabited by oracular soul figures. Oaks in particular are soul trees, because they are the haunts of bees and harbor honey, which was considered in Mediterranean antiquity, and in many other parts of the world, to be a divine nectar for the gods, an otherworldly primordial “soul food.” But more significantly, oaks are soul trees because nymphs, diviners, and priestesses lived in or by them and could express the oaks’ foreknowledge and understanding of events in hints and sayings.

[Hillman, *The Soul’s Code*, 276-277.]


63. Ibid.
64. Millers, 137-138.


66. Shulman, 204.


68. Jung, *Synchronicity*, 102, italics in original.

69. Shulman, 234.


76. Shulman, 204-205.


78. Combs and Holland, 125.


80. Belitz and Lundstrom, 28, bracket's my addition for clarity.

81. Ibid, brackets my addition for clarity.


84. Combs and Holland, 125.

85. Ibid, 125-126.


89. Ibid, 32-33.
90. Ibid, 34.
91. Ibid.
92. Ibid.
93. Ibid, 37, brackets my addition for clarity.
95. Combs and Holland, 116-117.
97. Briggs and Peat, 37, Estes, 211, Combs and Holland, 116-117.
98. Briggs and Peat, 175.

101. Shulman, 225.


106. Briggs and Peat, 8.


110. Ibid, parenthesis in original.


112. Williams, 99.

113. Ibid, 97.

Williams writes, “Essentially there are four naturalistic theories of synchronicities. These are”

1. The statistical (sometimes a coincidence is just a coincidence)
2. The parapsychological: the chief form of which is telepathy (telegraphy)
3. Faber’s psychological psychodynamic regressive theory
4. Williams’ psychological psychodynamic progressive theory

The first two theories Williams does not touch on and begins explaining naturalistic theory with “Faber indicates that ‘hard synchronicities’ is the subject of his book describing a hard synchronicity as one which ‘raises the discussion to lofty religious and philosophic heights.’ He reiterates the important point that Jung’s theory is a combination of psychodynamic and occult concepts resulting in its decidedly supernatural perspective.” [M. D. Faber, *Synchronicity: C. G. Jung, Psychoanalysis, and Religion*, (New York: Praeger, 1998), no page reference given by Williams for this quotation; quoted in Williams, 100.]

114. Ibid.

Williams writes that “Freud drew a line when it came to Jung’s wholesale rejection of the primary assumption of psychic determination as the way in which human beings acquire objective knowledge of reality.” [Williams, 95.]

115. Ibid.

research with Candace at the Mountain View Library yielded no citation for a 1901 edition noted by Williams. The former citation is a current reference for Freud’s work “The Uncanny,” quoted in Williams, 95-96, brackets in original.


118. Williams, 96.


120. Williams, 95-96.

121. Ibid.

See Lisa Herman’s discussion in “Mental Health and Anomalous Experience”

122. Faber, 2, quoted in Williams, 101, brackets in original.

123. No reference(s) given for Faber’s words of “strip away” “unpacking” and “deconstructing,” quoted in Williams, 101.

124. Ibid.

125. Faber, 33, quoted in Williams, 101, parenthesis in original.

126. Faber, 12, quoted in Williams, 102, brackets in original.

127. Roy Schafer, *Aspects of Internalizations*, (New York: International Universities Press, 1968), all corrections of the spelling of author’s last name mine from Williams use of “Schaffer” in the writing; no page reference given in Williams endnotes on page 299 for this reference, quoted in Williams, 102, brackets in original.

128. Faber, 12, quoted in Williams, 102, brackets and parenthesis in original.

129. Faber, 49, quoted in Williams, 102.

130. Williams, 102, parenthesis in original.

131. Williams, 112, parenthesis in original.

132. Ibid, 111-216.

133. Ibid, 180-181, parenthesis in original.

134. Ibid, 181, italics my addition to change from Williams capitalizations for *id* and *ego* to adhere to Meridian University’s writing standards.

135. Ibid, 223, parenthesis in original.

Williams writes that “The topographic depth psychology model (also referred to as the iceberg model) of the psyche asserts that like an iceberg, psychic productions may be best viewed as originating out of unconscious experience passing through preconscious to consciousness. Consciousness may be thought of as the top of the iceberg signifying ‘that experience’ of which we are most aware and focused upon at any given time.” Williams continues with “The dynamic point of view asserts that the contents of consciousness (feelings, thoughts, sensations, intuitions, fantasies, judgments, actions, observed as verbal and nonverbal behavior) are actively processed through the structures of the id, superego, ego, and self. This processing is dynamic (kinetic) as differentiated from static and fixed.” Then Williams explains that “The economic point of view asserts that there is a certain quality of psychic energy associated with this processing which is either used synergistically (like an efficient motor that hums) or constricted (ranging from bottled up to short circuited, as in neurotic or psychotic personalities).” “The adaptive point of view asserts that all psychic behavior serves knowable conscious and unconscious purposes including behavior which seems most random or apparently nonsensical. Thus, all behavior is considered to be an attempt (though perhaps an inefficient one) to resolve a psychological conflict,” Williams elaborates. Finally Williams makes clear that “The genetic point of view point’s backwards to the historical origin of all behavior. It
also takes into account the fact that growing and developing individuals pass through identifiable psychological
stages of development (Erikson, Freud, Spitz, Mahler, Piaget, Kohlberg, et al.)”  [E. Erikson (spelling my correction
Causality, (Totowa, NJ: Littlefield, Adams, 1930), L. Kohlberg, Lawrence Kohlberg’s Approach to Moral
Education, Critical Assessments of Contemporary Psychology, (New York: Columbia University Press, 1991), and
my italization of second half of book title. No page references given for any of the above book citations; no
references given by Williams for topographic or iceberg model, dynamic, economic, genetic, and adaptive models.]

136. Williams, 224.

137. Ibid, parenthesis in original.


139. Ibid, 101, 227.

140. Ibid, 227, parenthesis in original.

141. Ibid.

142. Ibid.

143. Ibid, 228.

144. Ibid, 228-229, parenthesis in original.

145. Ibid, 238.

146. Ibid.

147. Ibid, 251-252.

148. Ibid, 252.

149. Ibid, 253.


151. Ibid, 16.

152. Ibid, 278.

153. Ibid.

154. Ibid, 15.

155. Ibid.

156. Ibid, Jung, Synchronicity, 96, Pierre Teilhard de Chardin, The Phenomenon of Mind, translated by
Bernard Wall, (New York: Harper and Brothers, 1959), paraphrased in Progoff, Jung, Synchronicity, and Human
Destiny, 5-9, Chopra, Spontaneous Fulfillment, 50-57, 98-99, 134-137, Bolen, Tao of Psychology, 78, Alice O.
Howell, “Is This the End of the World or the Beginning of the New Age?” The Quest: Journal of the Theosophical


number given, quoted in Mintz, 29.


A “quantum probability distribution” refers to how likely something might happen. In his section “Nurturing Coincidences” of his chapter on “The Role of Coincidences” Chopra notes, “So remain sensitive, observe coincidences during both your daytime living and your nighttime dreaming, and pay special attention to anything that breaks the probability amplitude—the statistical likelihood of a space-time event.” [Chopra, *Spontaneous Fulfillment of Desire*, 144.]

Also see Chopra’s chapter entitled “Matter, Mind, and Spirit” for his in-depth discussion of the quantum domain, and how understanding how the quantum domain operates might be useful to observing and engaging with synchronicities. [Chopra, *Spontaneous Fulfillment of Desire*, 33-57.]


Chopra writes, “The universal, nonlocal part of the soul is not touched by our actions, but is connected to a spirit that is pure and unchanging. In fact, the definition of *enlightenment* is ‘the recognition that I am an infinite being seeing and seen from, observing and observed from, a particular and localized point of view.’ Whatever else we are, no matter how much of a mess we may have made of our lives, it is always possible to tap into the part of the soul that is universal, the infinite field of pure potential and change the course of our destiny. That is *synchrondestiny*—taking advantage of this connection between the personal soul and the universal soul to shape your life.” [Ibid, 79, italics in original.]


171. Bohm and Hiley, 386, quoted in Targ, 207.


173. Targ, 11, italics in original.


177. Ibid.

178. Ibid.


180. Houston, *Beloved*, 18, capitalization changed to italics for the word “being” from the original to adhere to Meridian University writing standards.


182. Bolen, “‘Synchronicity and the Tao,’” 11.


184. Bolen, “‘Synchronicity and the Tao,’” 12-13, italics in original.

185. Ibid.

186. Ibid, 11-12.

187. Ibid, 12.

Portola Valley, CA: R. L. Ranch Press, 2011. This article was sent to me as a part of participant Sulam’s email follow-up for the research into synchronicity with sandplay, August 10, 2012.

Quoting Rupert Sheldrake to explain fields, or invisible forces, Jaworski writes,

Fields, Sheldrake said, are nonmaterial regions of influence—invisible forces that structure space or behavior. The earth’s gravitational field, for example, is all around us. We cannot see it, it’s not a material object, but it’s nevertheless real. It gives things weight and makes things full. There are also magnetic fields that underlie the functioning of our brains and bodies. Countless vibratory patterns of activity occur within these fields which we can’t detect with our senses, but which can be tuned into radio and TV receivers. ‘Although the nature of fields is inevitably mysterious, we take all of this for granted,’ he told me. There are also, he said, fundamental quantum matter fields recognized by physicists—electron fields, neutron fields, and others. They are ‘invisible, intangible, inaudible, tasteless, and odorless,’ and yet in quantum theory, they are the substance of the universe. Fields are states of space, but space is full of energy and invisible structures that interconnect. [Joseph Jaworski, introduction by Peter Senge, \textit{Synchronicity: The Inner Path of Leadership}, (San Francisco, CA: Berrett-Koehler Publishers, 1998), 149-150.]


190. Ibid.

191. Ibid.

192. Ibid.

193. Ibid, italics in original.

194. Ibid, 3.

195. Ibid.

196. Ibid.

197. Ibid, italics in original.


200. Ibid.

201. Millers, see 9 and 139 for example, von Franz, \textit{Archetypal Dimensions of the Psyche}, 330-331, Bolen, \textit{Tao of Psychology}, 91-92, 100.


204. Ibid.


206. Bolen, \textit{Tao of Psychology}, xiv, italics and lower case of “tao” in the original.


211. Hill, Masculine and Feminine, 4-5, 17, 20, quoted in James, 308.

212. James, 127.


215. Ibid.

216. Ibid.


220. Ibid, 178.

221. Stephen Cope, Yoga and the Quest for the True Self, (New York: Bantam Books, 1999), 63-64.

222. Houston, Beloved, 47, my brackets added for sentence coherence.


224. Richo, Unexpected Miracles, 33.


227. Bolen, Tao of Psychology, xv.

228. Jung, Basic Writings, 181.

229. Hall and Nordby, 81.
230. Meredith, 19.

231. Jung, MDR, 4, ellipses changed to reflect Turabian style to adhere to Meridian University writing standards.

232. Hall and Nordby, 81-82.

233. Hall and Nordby, 82.

234. Ibid.

235. Mansfield, 27.

236. Jung, MDR, 209, italics in the original.


Meredith writes, “Jung helps us open to the gift of the living symbol. He says that a symbol is the best possible embodiment of some unknown aspect of the psyche which is full of meaning.” [Jung, Psychological Types, para. 814f, quoted in Meredith 14.] “He also speaks about how deep calls unto deep: the symbol comes from the depths of the psyche, expressing a living truth that has transformative ability,” Meredith notes further. [Meredith, 14.]

In addition Meredith writes that “The transformative capacity of the symbol resides in its attraction for both consciousness and the unconscious.” [Ibid.] Meredith quotes Jung with:

The unconscious can be reached and expressed only by symbols, and for this reason the process of individuation can never do without the symbol. The symbol is the primitive exponent of the unconscious, but at the same time an idea that corresponds to the highest intuitions of the conscious mind. [Jung, “Paracelsus as a Spiritual Phenomenon,” Alchemical Studies, trans. by R. F. C. Hull, H. Read, M. Fordham, G. Adler, Wm. McGuire, eds., (Princeton, NJ: Princeton University Press, 1953-1979), para. 199, quoted in Meredith, 14.]

238. Meredith, 14.

239. Ibid, 17.

The concept of “relativization” will be discussed more specifically by Weinrib and Cameron in this dissertation, Sandplay: Bridge to Healing of “Synchronicity: Sandplay and the Transformative Process,” in the section, Sandplay: Bridge to Healing.

240. Houston, Beloved, 31, italics in the original.


242. Shulman, 168, italics added in place of author’s capitalizations to adhere to Meridian University’s writing standards. Shulman explains Konrad Lorenz’s term ratiomorphous with these quotations. Shulman writes “Based on his study of perception in animal life, ethnologist Konrad Lorenz thought there must be a remarkable preconsciously organizing center in all animals:” [Author’s spelling correction made in previous quotation of Shulman’s.] Shulman quotes Lorenz noting:

I have described in detail how the process by which a Gestalt or form crystallizes, emerging against a background of contingent elements, may extend over very long periods, sometimes many years. – We obviously possess a mechanism that is capable of absorbing almost incredible numbers of individual “observation records,” of retaining them over long periods, and on top of all that evaluating them statistically. [Konrad Lorenz, Behind the Mirror, (New York: Harcourt, Brace, Jovanovich, 1973), 119, quoted in Shulman, 167.]
Shulman continues to explain that “He called these processes ‘ratiomorphous.’ Though they are analogous to conscious processes in form and function, he thought they were a quite separate operating system in the human being.” Shulman quotes Lorenz thus:

The ratiomorphous function is vastly superior to the rational function so far as concerns the number of individual items of information it is able to retain, but we are not in a position to call up this information at will. Ratiomorphous functions are independent of abstract thought and as old as the hills. [Lorenz, 119, quoted in Shulman, 168.]


244. Wickes, 1.


246. Shulman, 168.


248. Wickes, 272, italics in original.

249. Hunter, 124.

250. Wickes, 272, Bolen, Tao of Psychology, 103.


252. Richo, Unexpected Miracles, 33-35.


255. Amman, 59.

256. Mansfield, 18.

257. Ibid.

Writing on the archetypal symbol of the Self von Franz pens, “God (and the cosmos) is an infinite spiritual sphere (ball) whose periphery is nowhere and whose center is everywhere.” [von Franz, Archetypal Dimensions of the Psyche, 249-250, parenthesis in original.]

von Franz elaborates on the “description of the transcendental, creative ego (not the usual everyday ego!)” with “From the empirical point of view, this center seems to be the core that regulates the equilibrium of our psychic system; from this core the healing and ordering function of dreams arises. It is often perceived as the ultimate goal and fulfillment of life and gives rise to a religious experience which resembles the satori of Zen Buddhism.” [Ibid, 250, italics, parenthesis and exclamation mark in original.]


262. Ibid.

Learning to observe the “I” might evolve from a “conscious connection to this inner tide” [our inner dialogues] with the “love-breath” of Jalaluddin Rumi as Coleman Barks inscribes: “we connect with the whole” through the “gentle attention paid to the breath.” [Coleman Barks, with illuminations by Michael Green, The Illuminated Rumi, (New York: Broadway Books, 1997), 41, italics in original.] Barks’ explains Rumi’s, and perhaps his own, practice of observing the “I” thus:

No attempt at all is made to control it, but rather only to observe it in its most natural and relaxed state. With every out-breath is visualized a discharging of all desire-grasping, aching, neurosis, muddiness of mind, obsession—all the strategies the illusory “I” uses to maintain its tenuous sense of separation. This discharging is felt as a cleansing, beginning at our furthest extremities moving through subtle nerve channels, flowing through and clearing the heart, and out the left nostril. To focus the mind, the revealing phrase La illaha can silently accompany this movement—or its most profound English equivalent, the “I” is an illusion. [Ibid.]

Additionally, see Sardello for his writings on coming into relationship with the I and individuality (which Sardello believes is for the world, and not specifically for the individual per se) as “an act of inner, consciousness awareness shaping, forming, and interiorizing the essence of each moment of experience, endowing experience with reverence and love, thereby individualizing what presents itself to consciousness.” [Sardello, “Process without End,” Parabola: The Society for the Study of Myth and Tradition, Spring 2002, 70-74.

263. Jacoby, 179.
265. Hunter, 55.
266. Omer, Summer, 2000.
267. Ibid.
268. Ibid, brackets my addition for clarification.
269. Ibid.
270. Meredith, 14, Millers 39, Briggs and Peat, 175, Edinger, Science of the Soul, 15, Chopra, Spontaneous Fulfillment, 27, Shulman, 225.
271. Griffin, 14.
272. Ibid.

This dissertation is not a physics dissertation and thus, cannot begin to do justice to the works of physics written on or about synchronicity and other like phenomenon. These few paragraphs are included here to document some of Bohm’s words about the implicate order as told to Jaworski in his personal seeking into the phenomena of synchronicity. Jaworski documents Bohm’s “relationship between ‘reality’ and language” as Bohm presented to him writing:

The implicate order is in the first instance a language. It’s not a description of reality but a language, an inner language, where you cannot associate each word to a thing. It’s more like music. You cannot say one note means anything. It’s like a painting. There are various spots of paint in an impressionist painting, but when you step back to see the picture, there is no correspondence between the spots of paint and what you see in the picture. So similarly, the implicate order and its mathematics does not directly come to
describe a sort of correspondence with reality. It is simply a language. This language is referring to something that cannot be stated. The reality which is most immediate to us cannot be stated. [Jaworski, 174, the word reality was put in quotations by Jaworski in his writing in the opening statement.]

Jaworski writes elsewhere that “Bohm then told me, ‘You’ve got to give a lot of attention to consciousness. This is one of the things of which our society is ignorant. It assumes consciousness requires no attention. But consciousness is what gives attention. Consciousness itself requires very alert attention or else it will simply destroy itself. It’s a very delicate mechanism.’” [Ibid, 82.]

In addition Jaworski notes that Bohm imparted that “We have to think with everything we have. We have to think with our muscles. We have to think, as Einstein said, with feelings in our muscles. Think with everything. And so it is a flowing process which also goes outward and inward and makes communication possible.” [Ibid.]

Jaworski writes, “We talked about Bell’s theorem, which was my introduction to the oneness of the sub-atomic world. Bell’s theorem was proposed in 1964 by J. S. Bell, a Swiss physicist and former student of Bohm’s. It was confirmed experimentally eight years later by the physicist Alain Aspect at the University of Paris. In his 1975 government-sponsored report, physicist Henry Stapp of the University of California at Berkeley said that Bell’s theorem is ‘the most profound discovery in the history of science.’ It proves, in effect, that the world is fundamentally inseparable.” [Ibid, 79.]

Additionally Jaworski explains that “The simplest explanation I can give of Bell’s theorem is this: Imagine two paired particles in a two-particle system. If you make them fly apart or take them apart any distance—putting one particle in New York, say, and another in San Francisco—then, if you change the spin of one of these particles, the other particle will simultaneously change its own spin. The effect is a simple consequence of the oneness of apparently separate objects. It is a quantum loophole through which physics admits the necessity of a unitary vision. As Bohm said, ‘We are all one’.” [Ibid.]

Continuing Jaworski notes, “Bohm told me about the general implications of Bell’s theorem. He said the world view of modern physics is now a systems view. Everything is connected to everything else. We are not sure how this connectedness works, but there is a certainty that there is ‘separation without separateness.’ That is the way our universe is constructed. ‘The oneness implicit in Bell’s theorem envelops human beings and atoms alike.’” [Ibid, 79-80.]

Furthermore Jaworski writes that “Bohm’s conversation with me was like a bolt of lightning. On the one hand, I felt that I knew this at a deep level and had known it all along. At another level, I felt a fear of knowing. There was a responsibility inherent in this new knowledge. We were talking about a radical, disorienting new view of reality which we couldn’t ignore. We were talking about the awareness of the essential interrelatedness and interdependence of all phenomena—physiological, social, and cultural. We were talking about a systems view of life and a systems view of the universe. Nothing could be understood in isolation, everything had to be seen as a part of the unified whole. It is an abstraction, Bohm said, to talk of nonliving matter. Different people are not that separate, they are all enfolded into the whole, and they are all a manifestation of the whole. It is only through an abstraction that they look separate. Everything is included in everything else.” [Ibid, 80.]

Throughout his writing Jaworski reiterates Bohm’s idea of “separation without separateness,” quoting Bohm thus, “We are all connected and operate within living fields of thought and perception.” [Ibid, 149.]


274. Griffin, 149.


276. Ibid.

277. Ibid.

278. Ibid.

Omer’s discussion continued further explaining, “See Hillman’s chapter in Re-visioning Psychology. The necessity of the psyche is mostly not human, not personal. If you exile Pan, then Pan will find a way back. Some of
the possibilities are missing in Hillman because of his rejection of developmental theory. But human potential is
enfolded. When repression is happening, not just the present is being repressed but the future is being repressed.
The future is enfolded in the present. The future inheres in the present. Reality is an actuality and a possibility.
This has many meanings. The present moment has meanings that may not be known until one’s death bed. But
through surrender one may live those meanings in the present. See the chapter in the book Everywhere You Go
There You Are, that is entitled ‘The Bloom of the Present Moment,’ about the fecundness, the cornucopia of the
1-99.)

279. Ibid.
281. Omer, Personal Communication with James, March 10, 2006, quoted in James 143, endnote 32, 309.
282. Ibid.
284. Omer, Personal Communication to Claire James, March, 10, 2006, quoted in James, 143, endnote 32,
309, Sardello, Freeing the Soul, 24.
Sardello, Freeing the Soul, see Chapter 1 for example, 1-30, Stephen Wolinsky, contributor Kristi L. Kernen,
Quantum Consciousness: The Guide To Experiencing Quantum Psychology, foreword by Colin Wilson,
(Connecticut: Bramble Books, 1993), see his Chapter 3, “Getting Out of the Thick of Things,” for example, Anne
“Acknowledging and Dealing with The Fear of Psi,” The Journal of the American Society for Psychical Research,
and Other Paradoxes: Exploring The Leading Edge of Science, Ken Wilber, ed., (Boston, MA: Shambhala, 1982),
When asked, “What is the biggest obstacle you’ve faced in your continuing work to bring about a new way
of seeing ourselves and the world?” Jean Houston replied, “Fundamentalism of any kind in thought, being, or action,
and with it, the fear of the new.” [Houston, “The Social Artist,” 22.]

Today fear is being addressed abundantly in many books and sources to educate the public at large about
this emotion and how it affects the body and mind. In an article by Andrea Bartz she discusses information put forth
by Kelly McGonigal and Jeff Wise, as well as Lilianne Mujica-Parodi. Bartz writes that “The first step toward
taking advantage of fear is bringing it into the forefront of your awareness, says McGonigal.” [Bartz, “Stopped
Cold,” 154.]

Rosalva Vargas-Gladen remarks that “viewing change in a different way—as growth—allows one to move
through the fear phase of disequilibrium more rapidly.” “As old structures are no longer working and have no
meaning they need to fall apart; viewed as a positive evolutionary phase the transformation takes on new meaning—
this way the ego does not have a chance to assume ascendancy,” Vargas-Gladen explains. “When we are able to
view change from a positive standpoint this allows us to not attach to the chaos of change; then we can ride the
waves of change with skills, coping, and detachment, and more quickly move thorough the change process,”
Vargas-Gladen notes. [Personal communication, August 15, 2013.]

Writing on human development Kegan pens, “I suggest that human development involves a succession of
renegotiated balances, or “biologics,” which come to organize the experience of the individual in qualitatively
different ways. In this sense, evolutionary activity is intrinsically cognitive, but it is no less affective; we are this
activity and we experience it. Affect is essentially phenomenological, the felt experience of a motion (hence “e-
motion”). In identifying evolutionary activity as the fundamental ground of personality I am suggesting that the
source of our emotions is the phenomenological experience of evolving—of defending, surrendering, and
reconstructing a center.” [Kegan, 81.]
D. W. Winnicott writes, “The potential space between baby and mother, between child and family, between individual and society or the world, depends on experience which leads to trust. It can be looked upon as sacred to the individual in that it is here that the individual experiences create living.” [D. W. Winnicott, *Playing and Reality*, (New York: Routledge, 1997), 103]

290. Belitz and Lundstrom, 72.


293. Omer, Summer, 2000.


296. Richo, 188.


298. Ibid.

299. Schwartz, personal communication for dissertation revision for Chapter 4.


Linda Morgenstein quotes Jung writing:

As early as 1909, I realized that I could not treat latent psychoses if I did not understand their symbolism. It was then that I began to study mythology . . . What counts after all is not whether a theory is corroborated, but whether the patient grasps himself as an individual. This, however, is not possible without reference to the collective views, concerning which the doctor must be informed. [Jung, MDR, 131-132, quoted in Linda B. Morgenstein, “Awareness and the Unexpected: Synchronicity and the Emerging World View,” master’s thesis, Sonoma State University, Sonoma, California, September, 1981, 1-79, (17).]

Morgenstein continues explaining that “We can begin to see now how Jung’s early ideas of the ‘objective psyche’ were beginning to grow and expand. The human psyche has its roots in both evolutionary and individual history. The concern is both biological and spiritual; they are not separated in some irreconcilable way. The psyche is objective in that it is connected in an actual, intimate sense of the real, living world of biological development.” [Morgenstein, 17.]

Morgenstein elaborates further, “The objective psyche is the same in all humans and is responsible for the organization of unconscious processes through its formal structures, the archetypes. Jung spoke of the archetypes as ‘patterns of behavior.’” [Jung, Structure and Dynamics of the Psyche, translated by R. F. C. Hull, (Princeton, NJ: Princeton University Press, 1960), 436, quoted in Morgenstein, 31.] “They are ways of acting and perceiving typical of humans, unconscious precisely because they are habitual,” Morgenstein writes. [Morgenstein, 31.]

310. Ibid, Harvey, 41.
311. Omer, Summer, 2000, brackets added for sentence construction clarity.
313. von Franz, Synchronicity and Divination, 116.
317. Ibid.
318. Ibid, xi.

Moore explains re-enchantment and his way of writing about it, and notes “Now I turn to the soul in nature and culture, and from that aspect soul appears as an enchanting voice, as the things of nature and culture speak and sing their magical, haunting whispers and alluring siren songs.” [Ibid, xix.] Moore makes clear his soul-directed desire to communicate to the world how to live with intention and soul-purpose inscribing:

I also write out of passion, anger, and longing, as one who has spent years listening to the tragedies of families and the despair of individuals, as a parent who can hardly tolerate hearing of the suffering of children, and as a world citizen frustrated at our failure to end bloodshed at home and in foreign wars. I’m convinced that none of these problems can be solved directly, but they can be countered positively by turning our backs to the disenchanted values that dominate modern life. [Ibid.]

320. Moore, Re-Enchantment, xii-xiii.

“When we live by magic, we don’t try to understand everything that is happening and everything we’re doing. We allow nature to remain mysterious, but we tap into it to share its hidden powers. We use inconspicuous
means to achieve powerful effects, and we acknowledge the potency of materials and images to render our world enchanting,” Moore elucidates. [Ibid, 379.]


323. Moss, Three “Only” Things, 146-147, italics in original.

Totton records, “So ‘energy’ in psychotherapy is a complex word, in William Empson’s sense: a nexus, a meeting point of several traditions and discourses in one term.” [William Empson, The Structure of Complex Words, (London, England: Hogarth Press, 1951), referenced in Totton, 395.] “One could probably write a book about it. But in doing so, it would be important to include the fact that a number of people, including some therapists, have a direct perceptual experience of seeing energy in, around and between people, which for them is no less definite and actual than seeing the expression on someone’s face or the colour of their eyes.” [R. Cameron, “Subtle Bodywork,” in Body Psychotherapy, T. Staunton, ed., (London, England: Routledge, 2002), 148-171, referenced in Totton, 395, italics in original.] Totton continues with: “Often this perception is in fact visual, as I have implied; sometimes it flows through other sensory channels. One rough analogy would be an electro-magnetic field around a dynamo, with the human being playing the role of the dynamo.” [Totton, 396.]


325. Ibid, italics in original.

326. Ibid.

327. Ibid, 148, brackets added for clarification.

328. Ibid.


Daniel Budd expounds on the necessity of ritual writing, “We never cease from the need to remember, to be recalled to our souls, to the reality of the psyche, through some form of ritual repetition. If we do not consciously participate in some form of ritual repetition, some form of remembering and reminding, some form of reorienting our ‘selves’ to the Self, life will find less helpful ways of placing the same lessons before us over and over again until we do find a place for them.” [Daniel Budd, “Been There, Done That: Virtual vs. Ritual Repetition,” C G Jung Page: Reflections on Psychology, Culture, and Life, (2006): 1-9, italics in original; http://www.cgjungpage.org/index.php?option=com_content&task=view&id782&Itemid=40; (accessed August 25, 2008).]


Robin Robertson writes that “There is nothing so frightening as facing the darkness within, our inner shadow. We will do almost anything to avoid having to look into the dark places of our soul. And rightly so, the darkness contains much that we mere humans can’t face. There is evil, or course, we’re all too familiar with that, but there is also much more that is neither good nor bad, but merely beyond our human capacity to comprehend. Wonder and beauty and all our future possibilities also lie hidden in the darkness, and far too often in our shortsightedness, we confuse then with evil. When we start to automatically dismiss something as evil when in fact it is merely outside our normal experience, we should remember the words of poet/painter/religious mystic William Blake: “Everything possible to be believed is an image of truth.” [Robin Robertson, ”Shadow Dancing: Meeting
Robertson continues to explain, “There is no change that doesn’t begin in the darkness of the human soul. We first have to discover an entrance into the darkness, then we have to light a tiny candle in the dark, so that we can search for our future self, and finally we have to join with it. And that takes resourcefulness, and patience, and most of all courage.” [Ibid, 3.]

332. von Franz, Archetypal Dimensions of the Psyche, 330, Kalff, Sandplay (2003), see 17 for example, Richo, Unexpected Miracles, 15, Richo, Shadow Dance, 87, Amman, 33, the Millers, 12.

333. Moore, Re-enchantment, 295.

Alexander Tzonis and Phoebe Giannisi inscribe that “The ancient Greek word for sanctuary is temenos, from the verb temnein, “to cut.” Indeed, sanctuaries in Ancient Greece were portions of land set apart from their surroundings by walls or boundary stones, the entrance bring controlled by a gate (propylon). These markers indicated the portion of space within which special regulations of behavior had to be observed. At the Amphiparaeion of Oropos, a boundary stone reads: “Horos. It is forbidden to build inside these boundaries.” Inside the hieron (“sacred”)—as the sanctuary is also called—only a man in a state of purity, hagnotes, was allowed to enter.” [Alexander Tzonis and Phoebe Giannisisi, Classical Greek Architecture: The Construction of the Modern, (Italy: Canalle, 2004), 160.]

In her dissertation Donelan further illuminates, “The protected space has been called the alchemical ‘vas’. It is also called a ‘temenos,’ which refers to a sacred temple precinct in ancient Greek times, thought to engender healing dreams. [For her thinking here Donelan references Andrew Samuels, Jung and the Post Jungians, (New York: Routledge, 1985), no page number given.] In sandplay, the ‘temenos’ refers to both the setting established by the therapist and the sandtray. It encourages the giving up of rational, directed thinking and the engagement in the ‘waking dream’.” [Joan Donelan, “What makes Sandplay unique? Sandplay therapists’ views on how sandplay relates to verbal techniques and the beneficial effects of using these modalities concurrently,” Ph.D. diss., California School of Professional Psychology, Alameda, California, 1999, 32.]

334. Moore, Re-enchantment, 293.

335. Ibid.

336. Ibid.

337. Moore, Care of the Soul, 121.

338. Moore, Re-enchantment, 295.


339. Moore, Re-enchantment, 296.

340. Ibid, 297.


343. Mansfield, 6.

The following quotations are included to define soul-making and discuss soul from a variety of theorists. See Jung, Basic Writings, 338-344, for a discussion by Jung, himself, on soul.

Woodman writes, “Throughout this chapter I have repeatedly referred to [John] Keats’ expression,
‘Soul-making.’ I would like to conclude with a portion of the letter in which he first used it, endowing it with the excitement of what he considered a genuine discovery. ‘Seriously,’ he wrote, ‘I think it probable that this System of Soul-making may have been the Parent of all the more palpable and personal Schemes of Redemption among the Zoroastrians, the Christians, and the Hindus.’” [John Keats, “Letter to George and Georgina Keats,” Feb. 14-May 3, 1819, quoted in Woodman, The Ravaged Bridgroom: Masculinity in Women, 34.]

Woodman continues noting, “On the basis of his own experience, Keats was convinced that the creative process itself was the parent of those schemes of redemption which characterize the world’s religions, thus serving as the unifier of them all. Humanity was bound together in a religion of the soul, a global religion to which the word psychology would become attached, designating, as Keats himself insisted, that a knowledge of the soul is better than worship, for in worship lay the danger of deifying human powers in a manner that arrested them in some dogmatic form. Keats’ concern is less with the product than with the process, with a partnership rather than a binding.” [Woodman, The Ravaged Bridgroom: Masculinity in Women, 34-35]

David Rosen writes in Kast’ introduction to Joy, Inspiration, and Hope that “Etymologically, psychology means the study of the soul—that is, that enlightening spirit or life-giving force which gives rise to those stabilizing, integrating powers that make a being whole and a person fully human. Such a person can find meaning and purpose in life and can feel optimism, sensitivity, receptivity, empathy, and creativity.” [Rosen in forward of Kast, Joy, Inspiration, and Hope, xi.]

Sardello pens, “I like Jung’s minimalist definition of the soul as the imaginative possibilities of our nature. He does not try to tell us what soul is, but instead suggests that we give attention to a particular kind of attention to a particular kind of inner activity—the spontaneous, ever-present coming into being and passing away of images.” [Sardello, “The Love of Soul and the Healing of the World,” Quest: The Journal of the Theosophical Society in America, vol. 9, no. 4 (1996): 30-35.]

Chopra records, “The soul is the confluence of meanings, contexts, relationships, and mythical stories or archetypal themes that give rise to everyday thoughts, memories, and desires (conditioned by karma) that create the stories in which we participate.” [Chopra, The Spontaneous Fulfillment of Desire, 90, italics in original.]

Moore notes that “It is impossible to define precisely what the soul is. Definition is an intellectual enterprise anyway the soul prefers to imagine. We know intuitively that soul has to do with genuineness and depth, as when we say certain music has soul or a remarkable person is soulful. When you look closely at the image of soulfulness, you see that it is tied to life in all its particulars—good food, satisfying conversation, genuine friends, and experiences that stay in the memory and touch the heart. Soul is revealed in attachment, love, and community, as well as in retreat on behalf of inner communing and intimacy.” [Moore, Care of the Soul, xi-xii.]

Moore explains further that “Soul knows the relativity of its claim on truth. It is always in front of a mirror, always in a speculative mode, watching itself discover its developing truth, knowing that subjectivity and imagination are always in play. Truth is a stopping point asking for commitment and defense. Insight is a fragment of awareness that invites further exploration. Intellect tends to enshrine its truth, while soul hopes that insights will keep coming until some degree of wisdom is achieved. Wisdom is the marriage of intellect’s longing for truth and soul’s acceptance of the labyrinthine nature of the human condition.” [Ibid, 246-247.]

In addition Moore explicates, “The soul exists beyond our personal circumstances and conceptions. The Renaissance magus understood that our soul, the mystery we glimpse when we look deeply into ourselves, is part of a larger soul, the soul of the world, anima mundi. This world soul affects each individual thing, whether natural or human-made. You have a soul, the tree in front of your house has a soul, but so too does the car parked under that tree.” [Ibid, 167-168.]

Writing on Freud Bruno Bettelheim notes, “The idea of the soul . . . definitely includes much of which we are not consciously aware. Freud wanted to make clear that psychoanalysis was concerned not just with man’s body and his intellect, as his medical colleagues were, but—and most of all—with the dark world of the unconscious which forms such a large part of the soul of living man—or, to put it is classical terms, with that unknown netherworld in which, according to ancient myths, the souls of men dwell.” [Bruno Bettelheim, Freud and Man’s Soul, (New York: Vintage Books, 1984), 77.]

Stuart Sovatsky also writes, “The soul (psyche) is the reservoir of endless optimism (faith, possibility, love, hope, durability, eternal impermanence). We can focus on other things and we can come back to optimism. The soul may not be omnipotent, but it is inexhaustible, and the more we draw from it, the more enabled our lives become.” [Stuart Sovatsky, Words From The Soul: Time, East/West Spirituality, and Psychotherapeutic Narrative, (Albany, New York: State University of New York Press, 1998), 51.]
Dolores O’Brien writes down that “We are, according to [Wolfgang] Giegerich, at a new level. We are defining a new standard about what the soul is or is not. It is indisputable to him that soul is out there, in the world, that ensouling is taking place in public—in the economy, in technology, and in the natural sciences. This event is no less a mystery even though it is taking place for all to see. This is the magnum opus, which is no longer taking place in the individual experience. Not that our individuation is not a work; it is, but small scale, more like an opus parvum, a little work. This is not personal, not individual or even collective—if we take collective to mean a ‘collection of individuals.’ It has a dynamism of its own which has nothing to do with human beings. Our ‘historical’ psychology up till now has been about human beings, but not about the soul itself. He states:”

As the human being is dethroned from the central place around which psychological life allegedly has to revolve, the psyche can finally in truth be recognized as Jung tried to see it: as objective or autonomous psyche, or as I would prefer to say, as the logical life of the soul, a life that is its own end (even though it lives through us and needs us to give expression to it). Jung said we are in the psyche, the psyche is not in us. [Dolores E. O’Brien, “Today’s Magnum Opus of the Soul,” C G Jung Page: Reflections on Psychology, Culture, and Life, (2006): 1-12; http://www.cgjungpage.org/index.php?option=com_content&task=view&id747&Itemid=40; accessed on August 12, 2008.]

Furthermore Robert Gerzon writes that “We can begin to live in serenity in the age of anxiety when we accept that we live a double life every day, an outer life and an inner life. We live our outer life as a unique individual personality in a material world. Yet we also live as a soul, a non-self spiritual being who is universal and divine. We need to honor both lives, and to remember that each nurtures the other. In Siddhartha’s life, we saw how the individual self could not become actualized until it was connected to the soul self. Only when we honor both can we make the two into one and become truly human.” [Robert Gerzon, Finding Serenity in the Age of Anxiety, (New York: Simon and Schuster, 1997), 271, italics utilized in place of capitalizations of author’s to adhere to Meridian University writing standards.]

344. Mansfield, 199; Mansfield does not capitalize “self” in his work when he is referring to the transcendent Self, which is capitalized by Jungians and others.


346. Ibid.


349. Amman, 12.


351. Ibid.

352. Ibid, italics and quotation marks in original.

353. Ibid.


356. Kalff, (2003), 1, italics in original.
Weinrib writes, “In providing a bridge to the world, the sand tray may serve as a ‘transitional object’ as defined by the English child analyst, D. W. Winnicott. The transitional object is the first object that the infant perceives as ‘not-me,’ as not an extension of himself in contradistinction to his mother whom he does perceive as part of himself. In early childhood it is the soft cuddly animal, the teddy bear, that is separate, than can be embraced or abused and is totally subject to the child’s will.” [Weinrib, 51, italics in original.]

She further states, “Winnicott defines the transitional object as ‘an intermediate area of experiencing to which inner reality and external life both contribute. It is an area which is not challenged, because no claim is made on its behalf except that it shall exist as a resting place for the individual engaged in the perpetual human task of keeping inner and outer reality separate but related.” [D. W. Winnicott, “Transitional Objects and Transitional Phenomena,” in Through Paediatrics to Psycho-Analysis, introduction by M. Masud R. Khan, (New York: Basic Books, 1975), 229-242 (230), quoted in Weinrib, 51, italics in original.]

Weinrib explains that “Winnicott suggests that the transitional object enables the child’s development away from identification with the mother into an ego state capable of making the distinction between that which is I and not I; which is, in turn, the basis for the capacity to relate to, rather than identify with inner contents and outer reality and to discriminate between them.” [Weinrib, 51-52.]

Weinrib quotes Winnicott writing, “As the child develops, the transitional object is decathected, that is, the emotional energy invested in it is withdrawn into the developing ego. The importance of the transitional object dissipates because its meaning has been absorbed into the ego and then diffused outward to the world. According to Winnicott, in effect, then, the transitional object leads the child into the world.” [Winnicott, “Transitional Objects and Transitional Phenomena,” 230, quoted in Weinrib 52.]

Additional Weinrib adds that “Since there is no interpretation during sandplay itself, there is clearly an experiential rather than ideational emphasis, and a feminine acceptance of ‘what is’ since there are no rules and no ‘right’ way to play.” [Weinrib, 38-39.]

Weinrib notes “Sandplay therapy in its concrete, spontaneous and emotional aspects has peculiarly feminine characteristics. The patient actually engages physically with the sand which is considered an element of the earth, the quintessential feminine element. Earth, like woman, bears life and nutrition.” [Weinrib, 38.]

“Tangible, three-dimensional figures and materials are used in an enclosed, physical area of specific dimensions, employed only for a particular purpose at a fixed time. Sandplay, then takes on a kind of ritualistic aura. The sand tray becomes a metaphorical temenos, or sacred ground, where a physical symbolic ritual enactment takes place that is reminiscent of the ceremonies and atmosphere of the early mystery religions. While patients may begin the process with some diffidence, skepticism, condescension or embarrassment, more often than not an atmosphere of absorption, concentration and seriousness develops that is appropriate to a ritual enactment,” Weinrib continues explain. [Ibid.]

Additional Weinrib adds that “Since there is no interpretation during sandplay itself, there is clearly an experiential rather than ideational emphasis, and a feminine acceptance of ‘what is’ since there are no rules and no ‘right’ way to play.” [Weinrib, 38-39.]

366. Ibid, 31-34.
367. Ibid, 34.
368. Weinrib, 1983, no page numbers given, quoted in Donelan, 18, italics utilized in place of author’s capitalization according to Meridian University writing standards.


372. Weinrib’s personal conversation with Kalff, June, 1972, quoted in Weinrib, 70.
373. Ibid, 4.
374. Ibid, 3.
375. Ibid.
377. Ibid.
379. Ibid, 24-25.
381. Ibid, 76.
382. Ibid, 76-77.
383. Millers, 26, italics utilized in place of capitalizations of the Millers to adhere to Meridian University writing standards, brackets are my addition for clarification.

385. Weinrib, 77.

From his dissertation study Cameron reports that “The Self is present and guiding the sandplayer’s development and the sandplay process even when it is not clearly evident.” “For example, #2 described an ego-Self relationship that exists to varying degrees during the whole sandplay process. #2 referred to the concept of the ‘ego-Self axis’ to illustrate this point. #2 said, ‘The Self is guiding the whole process . . . What the manifestation of the Self means is that you are more directly related to [the Self]. It’s more of a vivid presence. I see it as underlying the whole process . . . [When the Self appears] it’s more manifest. It’s not this either/or business so much. It’s a kind of orientation to and with the Self, like the ego-Self axis. [It’s being] really related to [the Self] in a more vivid way’,”
Cameron documents. [Ibid, 98-99, brackets in the original, italics utilized in place of underlining in the original to adhere to Meridian University standards.]

Cameron continues with “#6 shared this view. #6 pointed out that the Self guide’s sandplay process in the same way that the Self guides the development of the psyche. Since the Self is guiding the sandplay process, then, to some degree, ‘every tray is a reflection of the Self.’ #6 said, ‘It’s all part of the Self. It’s all aspects of it or perspectives of it . . . because there’s that place of wholeness that directs it somehow even though [the sandplayer] is not conscious of it.’” [Ibid, 99-100, brackets and italics in the original.]

Cameron explains “Paradoxically, perhaps, all participants agree that the Self is more recognizable in some sandtrays than others. Most participants spoke in terms of the depth and degree of the experience in the session rather than the visual appearance of the sandtray.” [Ibid, 100.]

“One way to differentiate the degree to which the Self appears is in terms of energy. According to #11, with some sandtrays ‘there is a kind of touching [The Self]—and you see trays that have a little . . . energy there in that way . . . Some manifestation . . . Maybe if you think of the Self as this energy field that you kind of glance off of [at times], but sometimes you get this direct hit’,” Cameron writes. [Ibid, brackets in original.]

Cameron further notes that “The release of energy that accompanies the Self experience may not be pleasant and may agitate the sandplayer. According to #7, ‘I think when one comes upon that energy, a new re-organization has to take place of how to enlarge our personalities. I think it’s quite disorienting’.” [Ibid, 96.

In another section of his work Cameron records that “The Self experience has dark aspects to it. Some participants cautioned against an unbalance focus on the beauty and bliss that is often associated with the appearance of the Self in sandplay therapy. For example, #6 said, ‘The truth is you don’t hang on to [the bliss]. You don’t stay in that state. If you try to, which some people do, it’s like trying to stay in the light all of the time. You miss the dark, and you miss the balance, and you miss all the other things that are there for us, and we really miss this aspect of consciousness awareness that is beyond all of us’.” [Ibid, brackets in original.]

Adding to #6’s comments Cameron writes, “The Self experience can be upsetting. According to #11, the Self experience can be ‘like having a current turned on—like, Aargh!’ Well, in mythology, you know, they talk about [how] you can’t look at the face of God directly because it will kill you. [The Self experience] can be uncomfortable, [like] . . . not being able to sleep . . . It’s kind of like a manic state’.” [Ibid, 115, brackets in original.]

In addition Cameron documents, “#4 described the experience of the numinous in the following terms:"

When there is an experience of the numinous, there is an experience of awe that is first recognized by the experience of fear. The ego, standing before the numinous, is fearful, because it knows that it has come here to be slain. That’s part of the reason why a deep Self, or a deep centering experience, always has the presence of the complex, the shadow, whatever. It’s there in some form, because otherwise, it doesn’t seem to be truly numinous. [Someone referred to the] numinous as a terrible ecstasy . . . an ecstatic crucible. [Ibid, brackets in original.]

Cameron continues writing, “Neglecting the dark side of the Self experience may have dangerous consequences. Inflation or grandiosity may result from the Self experience. The Self experience may not necessarily be healing. #2, who was careful to counter the possible perception that the numinous experience is only good and positive, said,”

The numinous is not useful [without caveat]. I’ve been talking about the numinous in the positive sense. But, I think the numinous, just like the Self, is at its best when you relate to it. [The] ego-Self axis, I find, is an incredibly good concept because you [can] have the numinous that you worship, or the numinous that . . . you’re captivated by . . . or, [you can be] inflated by it. You can have numinous very evil forces, too. The [numinous] is not necessarily a healing force per se. [Ibid, 115-116, brackets in original.]

387. Ibid, 97, brackets in original.
388. Bolen, Tao of Psychology, xi.
389. Ibid, 92, brackets added for clarification of Cameron’s study.
390. Donelan, 10.
glimpses of your own enthusiasm, but you are not able to drink it at will. In that case, a person may think he is asleep, the navigating the 

structure must be created in the body/mind complex through yoga practices, self-disciple and moderate living before the sandplayer develops a relationship with the Self . . . . Most participants [sandplay therapists] described a shift that occurs within the sandplayer and the sandplay process when the Self appears. Participants spoke in terms of a coalescence, a connection, a transformation, a release of energy with regards to the sandplayer. The Self experience was associated with a culmination, integration or ordering of the elements of the sandplayer’s unfolding issues or story.” [Greenwell, 92, brackets in the original.]

In addition Cameron writes, “With the appearance of the Self, the sandplayer experiences a deep internal connection to the core of the personality or psyche that may be experienced as a connection to the sacred or the transpersonal.” [Cameron, 93.]

391. Cameron, 95.

392. Cameron, 95.

393. Ibid, brackets in original.

Greenwell writes, “Often the first flush of Kundalini is felt as energy moving up from the base of the spine where, according to esoteric literature, it has been coiled into a latent form since birth. It may flood the body like a geyser, crawl slowly upward in a spiral motion like a snake, or flow in a steady stream up the spine and through the crown of the head. The body vibrates or feels charged by energetic and (if fortunate) ecstatic sensations. The nervous system may be overwhelmed by intense heat, sounds, or light. The energy may then seem to fade away. Or it may linger and remake the man or woman, from the ground up as it were, into a new person. This new person may struggle for years with physical and psychological upheavals. It feels as if every latent or incomplete physical and emotional condition in the body/mind system must be addressed and resolved.” [Greenwell, 3, parenthesis in original.]

“This ‘radical’ spiritual experience seems to arise from the deepest roots of the Self, and sweeps one into revolutionary personality and physiological changes. The intensity of this movement has been described in some yogic scriptures as the rush of a divine goddess, Shakti, who is release and charging upward through the system to be reunited with her lover, Siva, the universal consciousness that awaits her. This demanding goddess, the creatrix and sustainer of the human being, initiates a struggle to free human consciousness from worldly thoughts, and she produces a wide range of psychic and physiological phenomena, promotes ecstatic experience and agonizing self-confrontation, and demands the reorientation of one’s life,” Greenwell explains. [Greenwell 3-4, quotations in original.]

Greenwell continues noting that “After centuries of hiding in nearly every culture on the globe as a secret esoteric truth, the Kundalini experience is reported more and more frequently among modern spiritual seekers and appears to be occurring even among people who do not follow spiritual practices. When this happens to people who have neither context nor understanding of the correlates between physical and mystical experiences, it can leave them bewildered and fearful, even psychologically fragmented. And when they turn to traditional physicians, psychotherapists or church advisors their anxiety is compounded because western culture offers them no framework with which to integrate the connection between spirituality and physical energy in the body.” [Greenwell, 4.]

Greenwell informs that “Spiritual awakening need not be a fragmenting nor painful event, although it clearly triggers both physical and emotional transformation. There is ample evidence that the nature of spiritual energy is primarily expanded consciousness and bliss, which is felt consistently once the process has stabilized. It is helpful to view this as a process: a series of actions, changes and functions intended to strengthen the body and character in order to build a vehicle strong enough to hold spiritual energy and insight. Yogis believe a great deal of structure must be created in the body/mind complex through yoga practices, self-disciple and moderate living before it is safe to awaken Kundalini. Many westerners, who have awakened it with little preparation, find themselves navigating the challenges of this transformation with inadequate personal resources to contain it.” [Greenwell, 4.]

Swami Gurumayi Chidvilasananda explains the Kundalini process writing, “As long as Kundalini Shakti is asleep, the ananda shakti, the wellspring of enthusiasm, is also dormant. You have no access to it. You may have glimpses of your own enthusiasm, but you are not able to drink it at will. In that case, a person may think he is
enjoying sense pleasures, but truly speaking, his experiences are like tiny droplets of water that evaporate as quickly as they land on the palm of the hand. Such pleasures vanish almost before they are enjoyed. They do not endure, nor do they take a seeker in the right direction. They are born out of maya, the power of illusion.” [Gurumayi Chidvilasananda, Enthusiasm, (South Fallsburg, NY: SYDA Foundation, 1997), 34-35, italics in original.]

Gurumayi illuminates further, “As long as the granthis are blocked, the experience of bliss is also hidden away. At the moment of shaktipat, the Guru transmits his own fully awakened energy into a disciple. This awakens Kundalini where she lies sleeping at the base of the spine. The goddess begins to stir. In her upward movement, the granthis are pierced. In some people this happens dramatically, and all of the granthis open right away with a great rush of energy. In other people it happens slowly and gradually. Whichever way it happens, quickly or little by little, be grateful—it is a divine process.” [Ibid, 35, italics added in place of capitalizations used by author for she, goddess, and her to comply with Meridian University writing standards; italics for “granthis” and “shaktipat” in original.]

“When these granthis or knots become undone, you do experience discomfort in the body. Sometimes you feel feverish. At other times the body moves, either gently or very forcefully. Sometimes you may have an outburst of feeling and you don’t know where it has come from. Memories and impressions may come to the surface. Therefore people consider themselves fortunate when the granthis undo themselves slowly and gradually. Then they can actually enjoy the process. If the granthis undo themselves rapidly, you may find yourself thinking, ‘I can’t wait for this one to finish. I can’t wait to get over this one.’ Whichever way it happens for you, just enjoy each moment as it unfolds. When these knots are being pierced, a purifying process is taking place. Accept it and welcome it with great wonder. This process draws you closer to the wellspring of enthusiasm, and you are able to experience your own bliss,” Gurumayi illuminates. [Ibid, 35, italics in original.]

Later Swami Chidvilasananda explains, “You have so much worthiness. The wellspring of enthusiasm, the unending source of your joy, lies within you. You must draw upon it over and over again. By doing this, you are not inflating your ego; you are not becoming arrogant or conceited. Actually, you are showing appreciation for God and what he has put inside you, for the gifts he has given you, for all the resources you have received.” [Ibid, 37, italics added in place of capitalizations used by author to comply with Meridian University writing standards.]

“Within you is the master, the great power of Kundalini. Let her dissolve the inner granthis, the knots that block the unfolding of your heart’s energy. When the inner knots are released, when the granthis are broken, the life energy flows, the drought is over. You experience a river of freshness and joy that wholly absorbs your mind and senses. It is as if nothing else exists in this world—just this life energy. Only this indescribable purity, clarity, delight. The taste is ambrosia. The feeling of abundance is endless,” Gurumayi reveals. [Ibid, 37-38, italics added in place of capitalizations used by author for master and her to comply with Meridian University writing standards; italics for “granthis” in original.]

395. Bradway, Sandplay Bridges, 8.
396. Ibid, 9.

Cameron writes that “As the sandplay process progresses, the sandplayer descends through the layers of the psyche until she or he reaches a point where the deeper archetypal layers of the psyche are accessed. #3 described a stage, ‘where the conflict and struggles go into the organic world, and you totally leave the persona behind, [and] you get to the archetype.’ According to #3, ‘It’s quite wonderful sometimes, when it looks the very worst, there’s so much conflict, and there’s so much fear in the tray, it’s almost like when it’s put out in visual form, and picked up then by the psyche of the therapist and the client, something shifts, and then, there’s a drop, and then usually it’s all organic, and then, in that place, then the centering comes.” [Cameron, 159, brackets in original, italics utilized in place of underlining in original to adhere to writing specifications of Meridian University.]


399. Bradway and McCoard, 84.
Moss believes that “Our lives are more or less authentic according to whether we are aware of the role of images and of our own ability to choose and discard or transform the imagery that rules our interactions with everything.” [Ibid, 171-172.] He imparts that “everything in our lives is different, and charged with magic, when we decide to choose the images to which we give our energy and attention and move in the direction of our heart’s desires.” [Ibid, 2.] Woodman and Dickson put in writing, “It [soul] speaks in imagery, the only way it can communicate eternal truths to beings who are both eternal and temporal.” [Woodman and Dickson, 186, brackets my addition for clarity of their discussion.] Jung inscribes that:

The primordial image, therefore, is a recapitulatory expression of the living process. It gives a coordinating meaning both to the sensuous and to the inner mental perceptions, which at first appear without either order or connection; thereby liberating psychic energy from its bondage to sheer uncomprehended perception. But it also links up the energies, released through the perception of stimuli, to a definite meaning, which serves to guide action along the path which corresponds with this meaning. It loosens unavailable, dammed-up energy, since it always refers the mind to Nature, transforming sheer natural instinct into mental forms. [Jung, Basic Writings, 323.]


Meredith writes that “Jung helps us open to the gift of the living symbol. He says that a symbol is the best possible embodiment of some unknown aspect of the psyche which is full of meaning. He also speaks about how deep calls unto deep: the symbol comes from the depths of the psyche, expressing a living truth that has transformative capability.” [Jung, “Definitions,” Psychological Types, pars 814f, quoted in Meredith, 14.]

Meredith goes on to write that “The transformative capacity of the symbol resides in its attraction for both consciousness and the unconscious,” [Meredith, 14] and quotes Jung with “The unconscious can be reached and expressed only by symbols, and for this reason the process of individuation can never do without the symbol. The symbol is the primitive exponent of the unconscious, but at the same time an idea that corresponds to the highest intuitions of the conscious mind.” [Jung, “Commentary on The Secret of the Golden Flower,” para. 44, in Richard Wilhelm, The Secret of the Golden Flower: A Chinese Book of Life, (London, England: Routledge and Kegan Paul, 1987), quoted in Meredith, 14.]

In summation Meredith writes, “In short, the symbol is the bridge over which energy and awareness travel within the psyche. The archetypal world at the heart of the symbol exerts an irresistible appeal to the imagination if one is open.” [Meredith, 14.] Use of images and symbols in sandplay that might lead to a “synchronistic moment” has been documented by Kalff and Bradway and McCoard. [Kalff, Sandplay (2003), 130, Bradway and McCoard, 86.]


Kast writes, “Speaking of the creative imagination, Corbin says that it mediates between the visible and the invisible, between the physical and the spiritual world. Hence it is the medium that enables one to love in a person the divine being that expresses itself.” [Corbin, *Alone With The Alone*, no page number given by Kast, quoted in Kast, *Imagination*, 13.]

412. Amman, 41.

413. Amman, 35-36.


416. Amman, 40-42.


Halprin explains further, “Let us say that healing depends on our ability to listen and respond to the messages our souls send us, in the voices of our physical, emotional and mental selves. The soul loves to speak in the language of the arts. In times of crises and in the face of human suffering, the expressive arts, like a saving sorceress, can serve us well. That art which arises from our inner landscape, which reflects the real issues and tensions in our lives, illuminates and heals the soul.” [Ibid, 148.]


Writing on synchronicity, individuation, and daily life Mansfield notes, “Because of the power of thought and force of images, we have a great responsibility to guide the productions of mind or psyche . . . Individuation requires us to investigate the psyche with great diligence, question its images as to their intent, and take our lead from them. Then we need to embody our insights and ideals in the reality of daily life.” [Mansfield, 234.]

Achterberg et al. note that “Everyone has images; they are basic to the human mind and human nature. They evolved in the human species long before language did. Images are thoughts that draw on the senses; they may involve one, several, or all of the following senses: sound, taste, movement (kinesthesis), vision, touch, and inner sensation, or the ‘felt sense’.” [Achterberg, Dossey, Kolkmeier, 38, italics in original.]

In addition Achterberg et. al. note, “Imagery is not just visualization. Unless the visual sense is employed, it is incorrect to use the word visualization as a synonym for imagery. About one-quarter of all people never ‘see’ things in their mind, but they use other senses in imagery quite effectively. For the majority, however, the sense of vision is the most powerful and the one primarily used in healing imagery.” [Ibid.]


429. Ibid.

Progoff makes clear that “Jung quotes Albertus Magnus as saying that everyone can influence everything magically if he “falls into a great excess.” [Jung, “Synchronicity: An Acausal Connecting Principle,” in Jung and Wolfgang Pauli, The Interpretation of Nature and the Psyche, (New York: Pantheon Books, Inc. 1955), 448, quoted in Progoff, 125.] “Essentially, this expresses the same idea that Jung developed on the basis of Pierre Janet, the *abaissement* of the mental level. The “excess” of which Albertus Magnus speaks is the intensity of feeling, the passion of faith or of desire that overtakes a person, and thereby ‘tips’ the balance in his psyche. There is, however, an important difference,” Progoff elucidates. [Progoff, Jung, *Synchronicity*, and Human Destiny, 125.]

Progoff further explains that “Jung ‘s analysis of *abaissement* is intended primarily to describe the process by which the transition takes place from one pattern across time to another, and especially by which the second pattern is experienced and perceived. In the case of ‘magic causality’ the factor of emotionality does not remain objective. Even though the entire process takes place deep in the unconscious, an egoistic factor is involved and the ‘will’ attached to the emotional affect is thought to be purposive and causative in nature.” [Ibid.]


432. Shulman, 137.


434. Stein, Ibid.

“After beta brain waves,” Wise writes, “Alpha brain waves are the next fastest frequencies. Alpha is our relaxed detached awareness, our daydreaming mind. It provides the lucidity and vividness of our imagery. With it we *sensualize*, using all of our senses, not just visual. Alpha is the light reverie that provides the gateway to meditation.” [Wise, *Awakening The Mind*, 10, bold-face changed to italics to denote author’s enunciation to adhere to Meridian University writing standards.]

Wise continues clarifying that “Alpha received much publicity in the late ‘60s and 70’s when it was thought to be the ultimate brain-wave state—the end-all and be-all of brain waves. If you were in your alpha, you were “there.” If you could harness it, you were automatically meditating, in a place that was “higher” than normal, and able to accomplish many great things. There is still some hangover of this thinking today, and unfortunately, it just isn’t true. While alpha is a vitally important brain wave in combination with other brain waves, in and of itself, it is not all that it was thought to be at one time. (You can produce alpha by simply spacing out and watching TV or daydreaming.)” [Ibid, 11, parenthesis in original.]

“Alpha’s primary and indispensable importance is that it is the bridge or link between the conscious and the subconscious mind. It allows you to be aware of what is happening in your deepest dream and meditation states. Without alpha, you won’t remember your dreams on waking or be in touch with your deep inner meditation world,” Wise explains. [Ibid.]

In her chapter “Creating The Link To The Inner Self” Wise notes, “In order to reach the deep subconscious, we must open up the bridge to it—that intermediate ground in between waking and sleeping, that place of vivid, lucid imagery where we may be able to daydream happily for hours yet cannot seem to find when we most want control of it. It’s a place of relaxation and peace, allowing detached awareness of *whatever is . . .* Alpha is where you have your most clear and distinct imagery.” [Ibid, 53, italics in original.]

Wise explains that “Alpha is like a muscle you can exercise. Then, when you want it, you can turn it on at will to use in whatever way and context is appropriate at the time. We can exercise this muscle by practicing the very thing that alpha does best for us—sensory imagery.” [Ibid, 54.]


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Invigorates the Soul
for example, Stuart Brown, with Christopher Vaughn,
McGlashan,
University, San Diego, California, April, 1983, see for example the section "Perception and Play," 17
... see for example chapter 2, 53-73, Gerzon, see 258 for example, Dale E. Graff, Tracks in the Psychic Wilderness: An
Exploration of ESP, Remote Viewing, Preconscious Dreaming and Synchronicity, (Boston, MA: Element Books, 1998), see chapter 21, 192-199, for example, Barks, 41, Shulman, 137, Stein, Jung’s Map of the Soul, 211, Progoff, Jung, Synchronicity, and Human Destiny, 125, 162-63.

Cameron writes, “When describing what has to develop in the therapeutic relationship for the Self to appear, #7 spoke similarly to #11 above, and also referred to ‘trust’ as did # 10 above.  #7 said that trust is necessary so ‘that the analysand can relax in the arms, so to speak, of the therapist.  That, in turn, lets the sandplayer relax in the sandplay experience . . . I really very much feel it’s a human [relationship], like a baby and mom.”  [Cameron, 126, brackets in original.]

“#9 described the qualities of the co-transference that are necessary for the Self to manifest in similar terms.  #9 said that it is important that ‘the client truly, truly feels held in a free and protected space so . . . the wounded ego can feel supported, [and can feel] that it’s not alone, that some of the trauma can be worked through, and [so the client] can relax their defenses and get back to being in touch.  It’s essentially re-creating the original mother-child unity,” Cameron documents.  [Ibid, brackets in original.]


439. Combs and Holland, 135.


441. Ibid.


443. Weinrib, 44-45.

Gay Hendricks clarify that “The gateway to the higher experiences of life seems to be the moment when we decide we are willing to see life the way it is.  Being willing does not mean we have to see all the truth at once, nor could we.  It is a simple shifting of our basic attitude toward life.  Look more closely at the crossover point that separates experience from nonexperience.  We have seen that taking things the way they are is the key move that catapults us into reality.  The actual process by which we can do this is so gentle and subtle that it is positively lazy.  It all hinges upon the notion of willingness.”  [Gay Hendricks, Learning to Love Yourself: A Guide To Becoming Centered, (Englewood Cliffs, NJ: Prentice –Hall, 1982), 31.]

Hendricks continues explaining, “To become willing to experience is all that is required.  The act of becoming willing moves us out of the realm of illusion.  To become willing to experience opens us up to what is actually happening.  Willingness to experience the truth is the tiny adjustment that invites the truth.  Willingness to feel is the act that dispels the fog of unconsciousness and allows us to come alive to our feelings.  At the moment we
become willing to experience what is real, we shed the dead weight of all our illusions. To become willing is to become free.” [Ibid, 31-32.]

In conclusion Hendricks writes, “It seems easy. Why don’t we do it more readily? Because to see life as it is involves dropping our resistance to pain. We would not have retreated into the world of illusion had we not experienced too much pain to handle some time earlier in life. Somewhere we learned to retreat from love into fear. And now to be free we must expand again into love, which for many of us means that we must go through a few layers of pain and fear. This is no fun. It is never fun to look out the window of your car and see that you are up to your hubs in mud. It must be done, though. The alternative, to shut your eyes and hope the mud will go away, only works for a while. Whenever the fragrance of a rose enchants us, we need to keep in mind that its roots, and the seeds from which it grew, are deep in the mud.” [Ibid.]

In addition Elizabeth Mintz writing on the nature of psi imparts, “These conditions, of which motivation is probably most important, seem also to include a willingness to receive the paranormal messages originating in the environment and unconsciously perceived. This would account for the well-known finding of parapsychologists that precognitive information is most frequently received in dreams, when we are in a passive and receptive state.” [Mintz, in consultation with Schmeidler, *The Psychic Thread*, 35, italics in original.]

Mintz continues explaining that “It [willingness] would further account for the remarkable capriciousness of psi phenomena in general, which is evident even from the limited data offered above. Psi messages may appear as an inexplicable urge to take a specific action which, on the surface, seems irrational, as with the woman who saved the life of her landlady’s baby. They may break through in clear, specific images, as with the mother who rescued her child from being crushed by the chandelier. They may come as premonitions or hunches, both anecdotal and experimental. And, like most of the communication from the unconscious, including dreams, they frequently reach consciousness in altered form, disguised by symbolism and other defenses familiar to students of psychoanalytic theory.” [Ibid, brackets my addition for clarity.]

Additionally, Kempton clarifies the link between surrender and willingness writing, “All genuine adult social interactions are based on our shared willingness to give in to one another when appropriate. But the surrender that shifts the platform of your life, that brings a real breakthrough is something else again. True surrender is never to a person, but always to the higher, deeper will, the life force itself. In fact, the more you investigate surrender as a practice, as a tactic, and as a way of being, the more nuanced it becomes and the more you realize that it isn’t what you think.” [Kempton, “Get Carried Away,” *Yoga Journal*, March 2007, 65-66, 69-71. (66)]

Kempton explicates that “Why does surrender engender so much resistance, conscious or unconscious? One reason, I believe, is that we tend to confuse the spiritual process of surrender with giving up, or getting a free pass on the issue of social responsibility, or with simply letting other people have their way.” [Ibid.] Kempton expounds further writing, “A truly surrendered person may look passive, especially when something appears to need doing, and everyone around is shouting, ‘Get a move on, get it done, this is urgent!’” Seen is perspective, however, what looks like inaction is often simply a recognition that now is not the time to act. Masters of surrender tend to be masters of flow, knowing intuitively how to move with the energies at play in a situation. You advance when the doors are open, when a stuck situation can be turned, moving along the subtle energetic seams that let you avoid obstructions and unnecessary confrontations.” [Ibid, 69, italics in original.]

Kempton elucidates that “Such skill involves an attunement to the energetic movement that is sometimes called universal or divine will, the Tao, flow, or in Sanskrit, shakti. Shakti is the subtle force—we could also call it the cosmic intention—behind the natural world in all its manifestations.” [Ibid, italics in original.] Belitz and Lundstrom link Kempton’s explanations to synchronicity with, “Our conclusion from this research process is that flow is the ultimate feedback machine. Flow responds directly to our beliefs, behaviors, and actions. We can either enhance this state of perfect timing and flawless serendipity, or we can diminish it and even cut it off. When we become open, willing, trusting, we experience flow as fulfillment and joy, and synchronicities pop up all over the place. When we become fearful, doubting, controlling, flow diminishes, our day is filled with blocks and frustrations, and synchronicities cease.” [Belitz and Lundstrom, xiii.]

Kempton explains further that “The great paradox about surrender— as with other qualities of awakened consciousness, such as love, compassion, and detachment—is that though we can practice it, invoke it, or open up to it, we can’t actually make it happen. In other words, just as the practice of being loving is different from being in love, so the practice of surrendering is not the same as the state of being surrendered.” [Kempton, “Get Carried Away,” 70.] Kempton continues noting, “However, the state of surrender is always a spontaneous arising, which you can allow to occur but never force.” [Ibid.] “This is not something you can make happen, because the small self, the individual ‘me,’ is literally not capable of dropping its own sense of ego boundary.” Kempton elucidates. [Ibid.] Kempton shares a personal example writing, “Early in my own practice, I had a dream in which I was dropped into an ocean of light. I was ‘told’ that I should dissolve my boundaries and merge into it, that if I could, I
would be free. In the dream, I struggled and struggled to dissolve the boundaries. I couldn’t. Not because I was afraid, but because the ‘me’ who was trying to dissolve itself was like a person trying to jump over her own shadow. Just as the ego can’t dissolve itself, so too the inner control freak can’t make itself disappear. It can only, as it were, give the deeper will permission to emerge in the forefront of consciousness.” [Ibid, 71, notation for ‘told’ and ‘me’ in original.]

Elaborating on transformation Kempton writes, “Most transformational moments spiritual, creative, or personal—involves this sequence of intense effort, frustration, and then letting go. The effort, the slamming against walls, the intensity and the exhaustion, the fear of failure balanced against the recognition that it is not ok to fail—all these are part of the process by which a human being breaks out of the cocoon of human limitation and becomes willing on the deepest level to open to the infinite power that we all have in our core.” [Ibid, italics in original.]

Peter Senge elaborates on surrender and synchronicity, noting that “The causes of such incidents are very hard for us to understand, but it appears that when we start to operate in this new state of mind, grounded in this different commitment, something starts to operate around us. You could call it ‘attraction’—the attractiveness of people in a state of surrender.” [Peter Senge writing in Jaworski, 14, quotes around attraction are Senge’s in the original.]

Senge continues to explain that “Lastly, when we are in a state of commitment and surrender, we begin to experience what is sometimes called ‘synchronicity.’ In other words, synchronicity is a result. It’s important to understand the underlying causes of synchronicity, because if we don’t, we might actually try to bring about synchronicity in the same way we try to control the rest of our lives. People tend to elevate synchronicity into a sort of magical, mystical experience. In fact, it’s very down to earth. Water flows downhill because of gravity. Of course, gravity itself is a pretty mysterious phenomenon. It seems to be a type of field, as if all physical objects in the universe have some attraction for one another. But even though no one knows exactly how gravity works, we can observe the result: water flows downhill. We don’t argue about the result because it is observable. That’s much the way synchronicity seems to operate in this field of deep commitment.” [Ibid, italics and quotation marks in original.]


445. Huizinga, 12, quoted in Meredith, 18.

446. Combs and Holland, 137, von Franz, On Divination, 116-117.

447. Weinrib, 61.

448. Pallaro, 302.

449. Ibid, 156.

Bonnie Morrissey references Janet Adler writing, “Authentic Movement is a body-based, meditative discipline, usually practiced in dyadic or group format, which includes moving and stillness within a structured temenos, or sacred space. The movement aspect of the discipline is a free-associative process of the physical moving from impulses that occur inside or come through the body—a process in which the ‘spontaneous urge to move is not checked, judged, criticized, or weighed by the conscious mind.’” [Janet Adler, “Integrity of body and psyche: Some notes on work in progress,” What is dance therapy really? Seventh Annual Conference Proceedings (American Dance Therapy Association): 1972, 42-53, quoted in Bonnie Morrissey, “Authentic and Embodied: Deconstructing the Hierarchies that Sustain Oppression and Domination in Human and Nonhuman Animal Life,” ReVision, vol. 29, no.1 (2006): 28-33.] Morrissey concludes writing, “In this receptive state, the body is more open to movement that springs from seemingly autonomous impulses as they occur.” [Morrissey, 28.]

450. Pallaro, 158.

451. Amman, 70.

452. Pallaro, 305.

453. Levine, 139.

454. Ibid, 147.
455. Gafni, 87.


James documents that “Desire, when linked with imagination, has the capacity to connect the seen and unseen, visible and invisible worlds, asserts Omer. Omer symbolizes imagination as the river of life, which cannot be dammed without creating bypasses. Dissociation is the dam to imagination, desire the bypass. Omer contends that if imagination is diminished and dissociated, the emotional, mental, and physical life becomes limited, both personally and culturally.” [Omer, Integrative Seminar course notes, October 1998, quoted in James 69, end noted on 298 as endnotes 282 and 283.]

457. Richo, Shadow Dance, 279.

Gerzon writes that “Faith, unlike hope, does not attach its positive spirit to particular outcomes. Faith is more than an emotion: It is an enduring attitude toward life. Faith may project a desired outcome, but it does not attach its inner serenity to that outcome. Ultimately, faith is trust in life itself.” [Gerzon, 273.]

Yogananda states that “Faith is intuitive conviction, a knowing from the soul, that cannot be shaken even by contradictions.” [Yogananda, Focusing the Power of Attention for Success, (Los Angeles, CA: Self-Realization Fellowship, 1987), 19.]


461. Ibid, 45.

James Redfield, Michael Murphy, and Sylvia Timbers write that “There is a reason to believe that as we integrate our greater capacities, we tend to experience more moments that can be called synchronistic. In such moments, which often seem uncanny, events conspire to push or attract us in ways that feel purposeful—or even destined. We discover a book and coincidentally hear of a workshop about it. We think of a new career move and meet someone who has just accomplished one like it. We think of an old friend and soon she calls with something important to tell us. Such moments often have a numinous and revelatory quality. They seem to point to something important, something with great consequence for us. We are turned—at least for a moment—beyond our usual thought and behavior toward a greater identity where, as we have seen, we rise beyond ordinary biography into a greater calling, a larger self that appears to be joined with the creative force that animates the world at large.” [Redfield, Murphy, and Timbers, GOD and the Evolving Universe, 151.]

462. Hall and Nordby, 84.


464. Ibid.


466. Ibid, Bradway and McCoard, 57, 91, 103, 107, 148, 150, 162, 168, Amman, 10, 55, 59, 64, 118, Cameron, 92-94.
Writing about the sandplay experience Donelan references Jung and Singer-Harris explaining that “The experience of feeling whole is the experience of having a central Self-core that feels balanced. The constellation of the Self is often experienced by the client and the therapist as a numinous or sacred event. Jung described numinosity as ‘a dynamic agency . . . that seizes and controls the human subject . . . independent of his will.’ [Jung, _Psychology and Religion: West and East_, (Princeton NJ: Princeton University Press, 1969), para. 6, quoted in Donelan, 25] Singer-Harris describes this experience of the Self as the beginning of a cyclic process that one repeats throughout one’s lifetime. [Singer-Harris in Michael Shuell, “The Theory of Sandplay in Practice: The Correspondence of Sandplay Therapists’ Thinking to the Written Theory of Sandplay,” Ph.D. diss., California School of Professional Psychology, Alameda, California, 1996, quoted in Donelan, 25.] The sense of wholeness, integration and ordering when one is in contact with the Self alternates with more typical deintegrated ego states of independent subsystems. This is much like Fordham’s notion of the process of integration and deintegration of the Self. The ego is ‘relativized’ in relation to the awesome power of the Self while paradoxically, at the same time, strengthened by this experience. It has both surrendered to and been supported by a relationship to the encompassing Self from which it gains strength and greater conscious awareness.” [Donelan, 25.]

Combs and Holland reference Bohm writing, “According to quantum physicist David Bohm, both relativity and quantum physics share the common perspective of wholeness.” (Bohm, _Wholeness and the Implicate Order_, (no specific page number given in Combs and Holland, xxx-xxx.) “Relativity,” Combs and Holland continue, “views space not as the void of Democritus—a region of nothingness between solid atoms—but returns us to a vision of the universe as a continuous, unbroken fabric. Atoms are special local characteristics of this fabric. The cosmos is of-a-piece, not empty, but filled with itself. There are foreground and background regions, but the canvas is continuous.” [Combs and Holland, xxx-xxxi.] Combs and Holland continue to explain that “Quantum theory is holistic in quite another sense. It views all action as continuous and unbroken. An experiment involving several atomic particles, for example, is treated as a single whole process. The particles have no individual existence but contribute only to the total event of the experiment. It is the whole situation that the theory deals with, treating the parts as secondary and having no essential substance.” [Combs and Holland, xxxi.] Elaborating Combs and Holland write, “Such notions are more compatible with synchronicity than was the mechanistic model of the cosmos. Synchronicity itself implies wholeness and, therefore, meaningful relationships between causally unconnected events. In quantum theory we recover the view of a world as an unbroken fabric in which seemingly separate events do not occur in isolation but, in fact, form pieces interwoven into a common tapestry. This was Pythagoras’ perspective when he looked in the rippled patterns of water to see beyond into the future of human affairs. It is this perspective that was lost in the aftermath of the Newtonian scientific revolution.” [Ibid.]

Combs and Holland complete this section of their introduction illuminating that “Unlike its classical predecessor, quantum physics presents an open view of the world, one in which the outcomes of events are not entirely predetermined by fixed and inflexible laws. Quantum predictions do not dictate exact experimental results at all, but allow instead for a range of outcomes differing probabilities. In this sense quantum theory is probabilistic, mapping probabilities rather than specifying events. Some interpreters of quantum physics have bemoaned this uncertainty, feeling that it robs us of the exact knowledge given by Newtonian physics. It rubs the sharp edges off reality, leaving the picture fuzzy. Einstein himself vehemently objected to the probability notion, saying that God does not ‘play dice’ with the universe. (Here Einstein refers quite literally to the idea that natural law is God’s adherence to consistent behavior.) Other views, however, are possible. The brilliant systems scientist Erich Jantsch argued that it precisely this indeterminant character of the quantum world that gives it the openness that was missing in the Newtonian cosmos. The universe at each moment contains the possibility of the unexpected, the new, and even the creative.” [Ibid, xxxii, italics and enunciation of ‘play dice’ in original, parenthesis in original.]

467. Jung, _MDR_, see for example 173-75, 177, von Franz, _On Divination_, 48-50, 116-117, Moss, _Three "Only" Things_, see 169-174 for example, Combs and Holland, _Synchronicity_, 133-145, Millers, see Chapter 11, 147-157, for discussion on “The Puer/Senex: Magical Child” and transformation.


469. Weinrib, 43-47, Amman, 4-5, 42, 72, Bradway and McCoard, see 16, 17, 24, for example.

470. Combs and Holland, 124.

471. Ibid.
Combs and Holland reference Progoff writing, “While the varied facets of our inner lives on the surface appear scattered and unconnected, on closer inspection we may find that they participate in a number of miniprocesses, to use Ira Progoff’s term, that appear and reappear over time.” (Progoff, *The Practice of Process Meditation*, (New York: Dialogue House, 1980) no specific page number given, quoted in Combs and Holland, 123.) “Miniprocesses may include memories that come to mind unbidden, things previously seen but now noted with interest for the first time—desires to read certain books or see certain people—all focused on a theme that for some time remains unobserved. The use of a personal diary or journal, as Progoff suggests, may aid our recognition of miniprocesses as they unfold. Whether or not you use a journal, however, regular attention to your inner life often allows these processes to become evident,” Combs and Holland explain. [Ibid, 123-124, italics in original.]

Combs and Holland continue to explain Progoff’s theory specifically writing, “A miniprocess many run a natural course and dissipate itself, or it may become part of a larger braid formed of a number of interwoven miniprocesses comprising a major theme in one’s life. Here, we are approaching what Progoff calls major life units, periods when one is focused on a particular activity such as pursuing a career, becoming an effective parent, or developing a spiritual quest. Each of us can map out our own lives in terms of such units. They evolve out of what Progoff calls our core creativity, the central nucleus of creativity in one’s being. This latter concept is almost identical to Jung’s notion of the archetypal Self, as it is the core creativity that gives overall direction to one’s life, bringing all major activities into alignment.” [Ibid, italics in original.] “The similarity is not surprising, considering that Progoff studied personally with Jung,” Combs and Holland note. [Ibid, 124, italics in original.]

472. Ibid, 124.


The complementary nature of synchronicities as specified by von Franz is a core element of this dissertation as discussed in Chapter 1. See von Franz, endnotes 22 in Chapter 1 of this dissertation, “Synchronicity: Sandplay and the Transformative Process.” Also see endnote 25, Chapter 1, for a more comprehensive list of references for the complementary nature of psyche.


475. Ibid.

Kast writes, “Individuation means becoming an individual person, one who is separated from one’s parents to a degree appropriate to one’s age, and who is differentiated from one’s projected parental complexes as well. Individuation also means becoming increasingly oneself and increasingly whole. The concept of individuation clearly draws on the idea of emancipation: we should be ruled neither from within nor from without if we are to become more autonomous, more individual. Even if Jung says that relationship to oneself is at once relationship to other human beings I still think that connectedness to other persons, which goes far beyond stereotypical ways of relating as defined by traditional marriage and societal roles, receives too little attention in the concept of individuation as it stands.” [Jung, *The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects*, (Princeton, NJ: Princeton University Press, 1946), para. 445, referenced in Kast, *Joy, Inspiration, and Hope*, 157-158.]

Kast continues to note that “The process of individuation takes on its fullest potential and significance only when we are able to undergo repeated experiences of symbiotic fusion with other persons, thus creating the emotional basis for solidarity and fellowship. It seems to me that the elated emotions give us access to this aspect of the individuation process.” [Kast, *Joy, Inspiration, and Hope*, 158.]

Kast elaborates further that “These symbiotic connections are not to be seen as merely a kind of generosity, an ability to put aside our own interests when we feel taken care of within an enlarged context of relationship. Symbiotic connectedness conveys a genuine feeling of Geborgenheit (safe, secure, protected). Elated feelings give us the experience of feeling sustained and carried in life, an experience we call hope—hope in the unforeseen, hope for the better, for newness and change. This hope carries us with it, allowing us to bear much of what we often think is unbearable.” [Ibid, italics in original.]

Kast continues to explain, “Geborgenheit, which arises especially when joy and inspiration are shared with others, has an important social dimension: it allows us to approach each other with a transformed attitude. Freed of our constant fear of attack, slander, and harm, we are less apt to erect barriers, and more apt to build bridges. The experience of being able to construct something together with others affords still more joy and heightens our sense
of standing within an interlocking web, a web that supports mutual dependence in a positive sense: I do not always have to construct everything completely by myself. And I witness how my initiative has a ripple effect that transcends my own efforts, returning to affect me in new ways. In enthusiasm, ego boundaries are loosened so that ideas stemming from the unconscious reach me more readily, and at the same time the reception of these ideas is modified by the influence of other persons, who are less distanced from me.” [Ibid, 158-159.]

Kast’ statements might link to Briggs and Peat’s writings of creative chaotic creativity and diversity; see page 30 of Chapter 2 of “Synchronicity: Sandplay and the Transformative Process,” endnote 72, Briggs and Peat, 67.


Cameron writes, “Jung emphasized the importance of the centering process (spelled ‘centring’ in the Jung’s collected works) in psychotherapy. He wrote, ‘The centring process is, in my experience, the never-to-be-surpassed climax of the whole development, and is characterized as such by the fact that it brings with it the greatest possible therapeutic effect.’ ” [Jung, The Structure and Dynamics of the Psyche, 203, quoted in Cameron, 37.]

Lisa Herman notes that “And in the expressive arts we talk about de-centering as the way to move outside of the personal and cultural and archetypal constructs. This is ‘play’.” [Lisa Herman, Personal Communication, dissertation feedback, LH40, on April 11, 2014.]

478. Edward F. Edinger, Ego and Archetype, (Boston, MA: Shambala, 1972), 40, quoted in Cameron, 32.

479. Edinger, Ego and Archetype, 97, quoted in Cameron, 32.

480. Cameron, 96.

Cameron explains the ego-Self connection further, he notes that “For, example, #11 described how a positive ego-Self relationship helps a person reframe negative events in one’s life. According to #11,”

If you have a connection [with the Self], [then, if] I’m going through a chaotic time, I feel like, “Oh, good, something’s happening.” Because I trust that it’ll work out, or it’ll come and go, or whatever . . . It’s like “Ok, I’m on this down, I’m on a slide right now, but it’ll [shift], something will happen . . . It’s just that we’re not in the integrative phase right now. [Ibid, 96-97, brackets in original.] In addition, Cameron writes that “According to #9, the appearance of the Self

‘doesn’t mean your life is perfect or problem-free. But, things happen, and stresses come, and you can get yourself back to that place. You can stop and think and reflect and re-center instead of just flying off the handle. And, you have connections with people. You experience love, and tenderness, and trust, and all that . . . Sometimes I have the experience in my life where I can’t back there very fast but I do know what it will take. And, I can work toward that’. [Ibid.]

481. Cameron, 116.

Elaborating on the necessity of holding the tension of the opposites and individuation Meredith clarifies:

The work of individuation requires the humility to recognize that there is much one does not know in relation to oneself, and the willingness to consider what is revealed by the unconscious. In this enterprise the ego’s narrow field of vision is expanded so that one’s consciousness is increased . . . It is not an easy path. The ego has to be or become strong enough to receive the variety and apparent strangeness of material which the unconscious may reveal. [Meredith, 21.]

Connecting with the unconscious and making the contents of the unconscious a part of our personal reality is a necessary aspect of individuation Meredith describes, the key of which lies in the symbol Meredith explains. [Meredith, 9-11.] Harding also notes, “The archetypal symbol that Jung calls the Self is one form of this image [of Jesus Christ], and it will become operative in the individual to the extent that he becomes conscious of it and voluntarily submits his ego to its direction. His conception of the deity will change and grow as he experiences the

Weinrib makes plain how the interaction with the unconscious is at the foundation of the individuation process writing, “Jung sees the drive to reconnect with the symbolic mother (the unconscious) as necessary in the individuation process. Indeed, separation from the unconscious and reconnection and continuing relationship to it are aims of Jungian analysis and are the essence of the individuation process.” [Weinrib, 21.]

482. Weinrib, 44.

483. Weinrib, 82, parenthesis Weinrib’s, brackets mine for clarification.


Weinrib quotes Ulanov further, “The quality of feminine ego activity is to accept a conception, to carry knowledge, to assimilate it, and to allow it to ripen. It is a way of submitting to a process, which is seen as simply happening and is not to be forced or achieved by an effort of the will . . . (it) is a mixture of attentiveness and contemplation.” [Ibid, italics in original, quoted in Weinrib, 41.]

Weinrib further states that “Ulanov characterizes feminine understanding as generally concerned with ‘meaning rather than with facts or ideas, with organic rather than with mechanical processes or chains of causation’. Quoting Neumann, she [Ulanov] speaks of feminine understanding as nonverbal comprehension, circumambulation, and conception, which are precisely the qualities of experience in sandplay therapy.” [Ulanov, *The Feminine in Jungian Psychology*, 170, italics in original, quoted in Weinrib, 42, here brackets are my addition for clarity.]

In conclusion Weinrib writes, “In describing the feminine mode of experience Ulanov might well be describing the experience of sandplay therapy when she says:"

The knowledge that results from this kind of growth process is comprehension rather than intellection or information about something. Because this kind of knowing involves participation of the whole personality and affects concrete changes in it, the comprehension has a concrete rather than abstract quality. Such knowledge cannot be imparted, proved or even accounted for. The inner experience behind it is scarcely able to be communicated verbally. We have all found ourselves saying about such understanding, “If you haven’t had the experience, I can’t explain it to you.” [Ulanov, *The Feminine in Jungian Psychology*, 172, quoted in Weinrib 42.]


486. Donelan, 26.


Anne Reiner writes, “Jung saw the psychoid, the transcendent aspect of the archetype, as the source of synchronicity.” [Anne Reiner, “Synchronicity and the Capacity to Think: a Clinical Exploration,” *Journal of Analytical Psychology*, vol. 51, no. 4 (2006): 553-573.] Reiner explains that “Jung’s view of synchronicity as an acausal phenomenon does not preclude what we can know of its effects on us as it provides a glimpse into mystery and our own elusive wholeness,” and goes on to elucidate that:

It allows us access we do not normally have to the union of mind and matter where we as psychical beings are part of the fabric of the world in which we live. This, as Jung noted in his patient’s dream of the scarab, provides a valuable tool, for by opening a window into that unknown realm we are given an opportunity to contemplate these mysteries of a universe beyond understanding. We are thereby also afforded an opportunity to attend to and experience whatever profound early feelings this evokes about this ultimate reality, and to translate them into thought as a means of facilitating mental growth. [Reiner, 570, italics in original.]

In addition Mansfield discusses synchronistic occurrences and psyche and matter with:
Because synchronistic experiences suggest a unity between psyche and matter, they invite us to remove one of our most powerful projections upon ourselves and the world—the belief in their fundamental separateness and independence. Although modernity has increased our belief that the inner world of feeling, imagination, ecstasy and longing is fundamentally different from the impersonal material world guided by mechanistic laws, synchronicity contradicts this view by revealing meaningful connections between the subjective and objective worlds . . . I argue that it requires us to transcend the psyche, to consider ourselves more than finite psychological beings. [Mansfield, 7.]


Expounding on synchronous occurrences as archetypal experiences Claire Dunne writes that “In our ordinary minds we are in the worlds of time and space and within the individual psyche. In the state of the archetype we are in the collective psyche, in a world-system whose space-time categories are relatively or absolutely abolished.” Claire Dunne, Carl Jung: Wounded Healer of the Soul, An Illustrated Biography, (New York: Parabola Books, 2000), 162.


David Sedgewick notes, “The symbolism of alchemy, particularly of the ‘coniunctio’ or ‘mystic marriage’ of the elements in the effort to make gold, seemed to Jung to bear an uncanny resemblance to individuation and transference/countertransference processes.” [Sedgwick, 12.]

Edinger writes, “So I come down to the statement that the coniunctio means consciousness. To make it a little more problematic, however, I must add that consciousness is both cause and effect of the coniunctio. It must be stated in this paradoxical way because it is a product of both centers of the psyche, the ego and the Self.” [Edinger, Mystery of the Coniunctio, 19.] In describing picture 8 of the Rosarium philosophorum, Edinger documents that “Jung says that the picture of Gideon’s dew is a “sign of divine intervention, it is the moisture that heralds the return of the soul.” [Jung, “Psychology of the Transference,” The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects, translated by R. F. C. Hull, (Princeton, NJ: Princeton University Press, 1954), para. 487, quoted in Edinger, The Mystery of The Coniunctio, 84.] When asked, “Would Gideon’s dew be fate?” Edinger replies, “Yes it would, that’s right. It’s synchronicity.” [Edinger, Mystery of The Coniunctio, 84.]

To really delve into the subject of the coniunctio is beyond the limitations of this dissertation, however, it is brought up to show an archetypal view of how the opposites can potentially merge, and as von Franz writes, create “a union of two principles normally not connected.” [von Franz, On Divination, 116.]

490. Cameron, 119-120, italics in original.

Bradway and McCoard inscribe, “Jung found alchemy helpful in understanding both transference and countertransference. He saw transference as an activation of the archetype of the alchemical mystical marriage or coniunctio. The doctor’s task was to help the patient become conscious of the archetypal significance of this experience. This, he felt, would then bring about a re-integration of the personality and further the individuation process.” [Jung, “Psychology of the Transference,” The Practice of Psychotherapy, 1954, 163-321, quoted in Bradway and McCoard, 31.]


492. Jung, MDR, 279.

493. von Franz, Divination, 98, italics in original.
Irony, humor and compassion are its hallmarks for these show a Hillman refers to as the mature personality. . . is able to show cognizance of its masked and ambiguous situation.

Bridge Between Matter and Mind

A strong sense of meaning which unites references constructed from Donati’s bibliography in the article, and with Candace of the Mountain View Library.

Writing on the experience of unity by some Peat notes that “Something similar, but on a smaller scale, appears to happen during a synchronicity in which a person experiences a strong sense of meaning which unites inner thoughts, dreams, and feelings with patterns of events in the outer world. If such epiphanies of meaning were to be sustained throughout the whole of life then clearly the human mind would operate on a different level. While preserving its powers to plan, predict, and solve problems, it would also be able to reach out and share the corporate meanings of society and maintain a greater sensitivity to the rhythms of nature. In this way rigid structures of thought would be dissolved and creativity would operate through the whole field of consciousness.” [Peat, The Bridge Between Matter and Mind, (New York: Bantam Books, 1988), 221.]

Cambray does not give a conceptual definition of his word “mature”: Alvarado, however, writes “What Hillman refers to as the mature personality . . . is able to show cognizance of its masked and ambiguous situation. Irony, humor and compassion are its hallmarks for these show an awareness of the multiplicity of intentions.”
embodied by any subject at any moment.” [Alvarado, 192, it is not clear which work these thoughts are from in Alvarado’s endnotes. On page 212 of his endnotes Alvarado specifies an epigraph that includes two works by Hillman: Hillman, et al., Facing the Gods, James Hillman, ed., (Irving, TX: Spring Publications, 1980), and Hillman, et al., Puer Papers, James Hillman, ed., (Irving, TX: Spring Publications, 1979).]

In keeping with Alvarado’s view and his above writings I specify Shulman’s writings, and reference Mansfield. Shulman notes that “A special emergent state of spontaneity and synchronicity has been most fully described in the literature of Buddhism and Taoism.” [Shulman, 236.] See Shulman, “Chapter 13. Living at the Edge of Chaos,” 225-235, for her discussion on Buddhism and Taoism and synchronicity more specifically. Also see Mansfield’s chapter’s 10, 11, 12, 13, 14, and 15, under his heading “The Bridge to Philosophy,” 128-234, for his discussion on synchronicity and Buddhism.

503. Shulman, 20. This statement is reiterated, in summation, as this is a formative principle that links complex adaptive systems with synchronicity.

As previously stated, Shulman coheres CAS with synchronicity stating, “Jungian archetypes can be thought of as a reflection of the structure of complex adaptive systems on a psychic level. Jung himself, writing half a century before the discovery of parallel-processing systems, realized he was looking at something structural in all biological organisms: ‘On the organic level, it might be possible to regard biological morphogenesis in the light of the synchronistic factor.’” [Jung, Structure and Dynamics of the Psyche, 1969, 512, quoted in Shulman, 137-138.]

504. Ibid, 140.

506. Williams, 98.
507. Williams, 102, parenthesis in original.
508. Ibid, 253, brackets my addition for clarification.
511. Houston, Beloved, 18. Houston’s point is reiterated here in conclusion as a foundational aspect of synchronicity as Jung states in Synchronicity, 100-101.
514. Cameron, 194, brackets my addition for clarity.
515. Hunter, 70.
516. Hollis, 97.
517. Ibid, 96.
518. Mansfield, 19, italics in original except for the word “meaning,” which is italicized instead of capitalized by Mansfield to follow von Franz’s writing on his previous page of 18; von Franz, *Psyche and Matter*, (Boston, MA: Shambhala Publications, 1992), 258, quoted in Mansfield, 18-19. This is done to comply with Meridian University’s writing standards.
520. Meredith, 23.
522. Moore, *Care of the Soul*, 119-120.
523. Ibid, italics in original.
527. Weinrib, 81.
528. Alvarado, 193.
530. Weinrib, 70.
531. Weinrib, 49.
532. Mansfield, 234.
534. Combs and Holland, 138.
537. Schorer Wright, Core Element Profile, 2.

Explaining the sandplay process Amman makes clear:

This intermediate realm of the imagination connects the world of the archetypes with the concrete world and it is possible to imagine it in the following manner: Through the power of the imagination we can transform the as yet unimaginable primordial images (because they are unformed energy) into a piece of concrete world creation. But we can also abstract, by virtue of the imagination, our experience and life events and contribute to the shaping of the primordial images. In this process of the transformation of energies by the imagination a decisive role is played by the morally responsible attitude of the individual. [Amman, 41.]

531. Weinrib, 49.
532. Mansfield, 234.

Moss writes that “The realm of images is a real world, as well as a creative state of consciousness. It is the region of mind where meaning takes on form and where objects take on meaning. True poets, in all ages, have understood that the realm of imagination is the fundamental ground of knowledge.” [Moss, *Three “Only” Things*, 171.]

534. Combs and Holland, 138.
537. Schorer Wright, Core Element Profile, 2.
538. Diane Escoffon, “Synchronicity or Meaningful Coincidences: Quantification of Feeling States, Circumstances and Attributing Causes; and an Experiment with ‘Synchronicity Incubation’,” Ph.D. diss., Institute of Transpersonal Psychology, Palo Alto, California, March, 1994, Cameron, “Recognizing The Appearance of The Self In Sandplay Therapy.”

539. Other dissertation sources utilized throughout the text of Chapter 2, and the other’s that follow, helped point the research somewhat; and those other citations did not have the scope of this dissertation, “Synchronicity: Sandplay and the Transformative Process.”

Chapter 3

1. Omer and Carolan lectures.
2. Reason, Participation in Human Inquiry, 11.
3. Schorer Wright, 2.
4. Ibid.
5. Kalff, Sandplay, a Psychotherapeutic Approach to the Psyche, 130, Bradway and McCoard, Sandplay—Silent Workshop of the Psyche, 86.
6. Weinrib, 2.
8. Janice M. Morse, and Peggy Anne Field, Qualitative Research Methods for Health Professionals, (Thousand Oaks, CA: Sage Publication, 1995), 22, quoted in Cameron, “Recognizing the Appearance of The Self In Sandplay Therapy,” 60, brackets around “this” in original, brackets with authors names my addition to adhere to Meridian University writing requirements.
13. Ibid.
14. Ibid.
15. Ibid, 139-140, italics used in place of Johnson’s capitalizations for “active imagination” to adhere to Meridian University’s writing standards.
16. Ibid.
17. Ibid, 181 and 13-140.
19. Donelan, 154, italics utilized in place of Donelan’s capitalization for “sandplay.”
28. Omer, Summer, 2000. See page 63 of this dissertation for Omer’s discussion about “creative action.”
30. Ibid, 176.
35. Schorer Wright, 1.
36. Weinrib, 81.
37. Cameron, 63.
38. Weinrib, 81.
39. Ibid.
42. Ibid.
Chapter 4

1. Schorer Wright, Core Element Profile.
2. Ibid.
3. Schorer Wright, dissertation, Chapter 4,
7. Ibid.
8. Ibid, 338.
9. Random House Dictionary, 820. The dictionary defines lemniscate as “a plane curve generated by the locus of the point at which a variable tangent to a rectangular hyperbola intersects a perpendicular from the center to the tangent. Equation: \( r^2 = 2a^2 \cos \beta \). Also called Bernoulli’s lemniscate.”
10. Many spiritual practices the world over have a focus on observing, melding, and transmuting the internal and external worlds, as participant Shakthi explained one in Vipassana, her own personal practice. Meredith Sabini writes, “Jung’s most profound contribution to interconnectedness theory and practice is the concept of synchronicity, the way by which internal and external realities are meaningfully, though not causally, linked.” [Jung, The Earth Has A Soul: The Nature Writings of C.G. Jung, edited by Meredith Sabini (Berkeley, CA: North Atlantic Books, 2002), 15.]

Writing on the symbolic confrontation in the Koran by a reader and an individual’s capacity to delve into this, Eva de Vitray-Meyerovitch explains quoting Rumi: “Looking for the hidden meaning with his own intuition, the disciple will understand that the parables are like a measure and the meaning like the grain it contains. ‘The intelligent man takes the grain of the meaning; he does not stop at the measure.’” [Jalal al-Din Rumi, Mathnawi, vol. II, trans. by Reynold Alleyne Nicholson, (Leiden, Netherlands: E. J. Brill), 1925, 3622, quoted in Eva de Vitray-Meyerovitch, Rumi and Sufism, translated from the French by Simone Fattal, (Sausalito, CA: The Post-Apollo Press, 1987), 125.]

Vitray-Meyerovitch continues elucidating that “The point of view is constant in sufism. The great Al-Ghazali, whose work unites the strictest orthodoxy with the sufi mysticism, affirms that to interpret the Koran one must keep in mind the esoteric and the exoteric meaning at the same time. He declared, for instance, that there is no denying the fact that Moses had received the order to take off his sandals (Koran, XX, 12) upon entering the sacred valley where he saw the burning bush. ‘I say that Moses understood the command to take off his sandals as a renouncement of the two worlds, this one and Paradise. He obeyed outwardly to the commands by taking them off and inwardly by rejecting the two worlds.’ He added: ‘One should take the external as a symbol of the internal’. (Mishkat-al-Anwar)” [Vitray-Meyerovitch, 125, italics in original.]

11. The seventh participant did not bring a specific name with her that she wanted to use as a pseudonym and said “I really don’t care what you use.” We agreed to allow a name to arise collaboratively as we were talking. A name came quickly for use. Tiny Dancer was the name that spontaneously arose for me as she related her love of ballroom dancing to us. Smiling broadly and nodding in agreement she said, “Oh, like Elton John’s song.”

14. Ibid.

15. Moss, 218, italics in original.


22. Ibid.

23. Ibid.


30. Mitchell writes in her dissertation, “Regarding the Minerva Experience study, [Herbert] Otto (1967) cites Carl Rogers’ premise that the major human dilemma is one of insufficient self-love, and he suggests that recalling transformative experiences, which he called Minerva Experiences, may be a ‘first and necessary step for the building of the self-love which is the very essence of health’. Nature and animals, according to this study [her dissertation research], are two of the avenues one can take to achieve self-love.” [Herbert A. Otto, “The Minerva Experience: Initial Report,” in *Challenges of Humanistic Psychology*, J. F .T. Bugental, ed., (New York: McGraw-Hill, 1967), 119-124, quoted in Mitchell, 93.

31. Although the relationship between mind and body has been a very diligent focus for many years, it was apparent in the data collection that a straining perfectionistic imaginal structure was still operating for me personally. Woodman writes, “When the body is holding the complex, it then becomes our most immediate access to the problem.” It was obvious to me that a complex, or imaginal structure, was presenting itself consciously to be healed. Woodman discusses Jung’s work with “Forty years of intensive observation brought Jung to a much deeper understanding of the relationship between psyche and soma. Speaking of a dissociated secondary consciousness, he pointed out that it cannot cross the threshold into ego-consciousness because it “represents a personality component which has not been separated from ego-consciousness by mere accident, but . . . owes its separation to definite causes.” [Jung, “On the Nature of the Psyche,” para. 366, quoted in Woodmen, *The Owl was a Baker’s Daughter*, 61.] “One cause may be the repression of dissociated material because of its incomplete nature; another may be that
the dissociated material has never entered into consciousness because consciousness has no of understanding it. However, ‘because there is in both cases sufficient energy to make it potentially conscious, the secondary subject does in fact have an effect upon ego-consciousness’,” Woodman notes quoting Jung again. [Ibid.] Woodman finalizes this paragraph with “This effect manifests symbolically in the symptoms. Generally, these powerful repressed contents are not really repressed, but rather, like the gods of the primitives, have not yet been made conscious.” [Woodmen, The Owl was a Baker’s Daughter, 62.] Falling on the altar was a very powerful metaphor for me, and potentially illuminates the juxtaposition of opposites that were, and have been, trying to become conscious after decades of inner work.

32. Woodman, The Owl was a Baker’s Daughter, 67.
33. Amman, 8.
34. Amman, 36.
35. Ibid.
36. Ibid.
40. Ibid.
41. Amman, 30.
42. Allan Chinen writes: “Numinous experiences . . . are not enough for human fulfillment. The archetypal insights of midlife must be grounded in human relationships.” [Allan B. Chinen, Once Upon A Midlife: Classic Stories and Mythic Tales to Illuminate the Middle Years, foreword by Roger Gould, (New York: G. P. Putnam’s Sons, 1992), 200.]
43. After beta brain waves, Wise writes: “Alpha brain waves are the next fastest frequencies. Alpha is our relaxed detached awareness, our daydreaming mind. It provides the lucidity and vividness of our imagery. With it we sensualize, using all of our senses, not just visual. Alpha is the light reverie that provides the gateway to meditation.” [Wise, Awakening The Mind, 10, bold-face changed to italics to denote author’s enunciation to adhere to Meridian University writing standards.]
44. Ibid.
45. At one point during Sulam’s research I naturally referred to the kneeling woman she had selected as “Mary.” By her expression I knew I had said something that was vastly inappropriate. “Mary?” Sulam repeated. I said, “Well, I referred to her by that name as she is a part of a nativity scene; although she represents every woman, and any woman, who is on her knees.” [In fact this figure was next to all the other 7-10 inch tall figures from that Christian depiction, next to other objects from many traditions on the globe.] Sulam said, “Coming from my tradition [of Judaism] this is surprising to me that I would select a figure from a Christian scene.” Sulam sat there for a moment, and then visibly threw off some kind of inner thought process, it felt like to me, by shaking her shoulders vigorously. I felt this was a critical moment between us. Again I said, “She can represent any woman.” Then Sulam slowly nodded, and said, “Let’s proceed.”

It was apparent that something deep had occurred for Sulam when I referred to the kneeling woman classically seen of a Madonna as “Mary,” by Christians. Sulam was not forthcoming about what had occurred for her, and I sensed this was outside the boundaries of the approved scripts so did not question her further. I realized in that moment my prevailing imaginal structure of “thinking” of the kneeling woman as Mary, the mother of Jesus. I also had a deep feeling of how Sulam and my unspoken imaginal structures had clashed for a moment, and felt both fear for the container of the research, and sadness for the woman depicted on her knees by that image. In that moment I was surprised by this, as although Sulam was raised a devote Jew, as an adult she has explored and practiced Hinduism and Gnostic Christianity. Essentially I felt that we both had seen into some deeper, older, religious imaginal structures, perhaps not essentially really of either of us.
Sulam had most recently, before retirement, been a grammar school teacher at a Jewish school. In her most recent career Sulam had used toys to play with and tell stories to children, however, when she had entered into the research room her entire body language demonstrated that she was completely aware that something deeper was going on in this study about synchronicity. She was silent, initially, then obviously overjoyed, and wreathed in smiles. She said “There are so many little toys, I am awed.” (Sulam was born in Palestine, and English is not her mother tongue. She would not naturally use the words “image,” or “symbol,” unless conversation was specifically speaking in those terms.) To the co-researchers and myself, her expression was appreciative and reverential, not dismissive or assuming. It appeared obvious to me, by the look on her face and her body language, that she had entered into a room, or landscape, that she was not familiar with, a true unknown world. Throughout her research meeting Sulam expressed surprise and wonder at thoughts and revelations she had occurring to her internally. Some of these she expressed out loud, other’s like the reflection above was kept for herself.


Bolen writes, “Vesica piscis means ‘vessel of the fish’ in Latin. The basic design is made by overlapping the edges of two circles of equal size, the circumference of each of which passes through the center of the other, which creates an almond shape (a mandorla) or pointed oval between them.” [Bolen, Crossing to Avalon, 116.]

Bolen continues to explain that “When the two circles are one above the other, the shape between them becomes an outline of the body of a fish, which was a symbol of Christ, an easily drawn symbol that early Christians used to identify themselves to one another. It is said that the reason for using the fish as a Christian symbols was that the Greek work for fish, ichthys, can be an acronym for Jesus Christ, Son of God. However, before it became a Christian symbol, the vesica piscis was a universal symbol of the Mother Goddess, the almond shaped mandorla representing an outline of her vulva, through which all life came. According to Barbara Walker in The Woman’s Encyclopedia of Myths and Secrets, this was unequivocally so.” [Ibid, 116—117, italics in original.]

In addition Bolen articulates that “To be a symbol of the Goddess, the circles overlap side to side and the almond shape has its pointed ends up and down. As for the name vesica piscis, the vulva is said to have a slightly fish smell; in Greek, the word delphos means both womb and fish; and there are many cross-cultural associations between goddess and fish.” [Ibid, 117, italics in original.]


Jung, MDR, 174.

Ibid, 175.

Amman, 8.

Bradway, 1, Kast, Imagination, 168-169.

Brown, 158.

Amman, 8.


Ibid, 230.

Ibid, 231.

Ibid.

Barks and Green, 77.

“Icook,” this participants’ company, stands for intuitive/intelligent cook.


Bradway and McCoard, 34. The brackets are my addition for sentence cohesion.
63. Amman, 123.
65. Ibid.
66. Ibid.
69. Ibid.
70. Muir, 5.
71. Muir, 5-6.
72. Writing with reference to her own dissertation research with participants James notes, “Such expressions of emergence are interpreted to represent the rhythmic cycle of birth and death that is inherent in the feminine principle.” [Ibid, 166.] In addition James writes, “Further evidence that the feminine principle was accessed is revealed through participants’ sense of their world expanding.” [Ibid, 166.] My experience was that James writings were apparent in a deep way throughout the research with sandplay about synchronicity, and with each and every participant.
74. The Cumulative Learning, as well as, Learnings 1, 2, 3, 4, were constructed under the guidance and direction of academic chair, Melissa Schwartz, Ph.D.
76. Ibid.
77. Ibid.
78. Amman, 123.
80. Ibid, 253.

**Chapter 5**

3. Observational writings from James’ dissertation research with participants feel totally applicable to my own research into synchronicity using the modality of sandplay with participants. James writes:

   In Imaginal Psychology, the soul is placed as psychology’s primary concern. A concern for processes that catalyze the emergence of key human capacities, such as self-awareness, collaboration, courage, and empathy is also emphasized. Because this research focused on bringing awareness and connection to the
body, self-awareness was a study focus. Furthermore, because the body is considered an enduring aspect of the soul, the learnings further a psychology concerned with the body as the soul’s expression. [James, 127.]

Linking the feminine principle with participants capacities James notes:

In addition, the emergence of key human qualities that Hill associates with the feminine principle are interdependence, vitality, imagination, playfulness, awareness through experience, and participation. Therefore, this research supports the Institute’s intent for psychology to contribute to the transformation of culture through catalyzing human qualities that are reflected in participants’ expressions of the feminine principle. [Hill, Masculine and Feminine, 4-5, 17, 20, quoted in James, 127. On page 308 in her endnotes James writes “These qualities are enumerated in Hill’s description of the feminine principle as both having static and dynamic characteristics [above references].” [James, 308.]

Out of my experience with participants in the research on synchronicity utilizing sandplay, it is my belief that the research conducted was an embodiment of James’ writings, and was an expression of the feminine principle in action through the 10 participants who were involved in the research.


David Waters and Edith Lawrence write: “Joseph Campbell suggested that the heroes and heroines of myth all were on an against-the-odds quest to ‘slay the dragon’. Campbell showed us that the dragon is a symbol of our inner demons and the hero’s journey is a metaphor for the courage to undertake internal transformation. We all have our own dragons, and it is our fears and internal blocks that need slaying.” [David Waters and Edith Lawrence, “Creating A Therapeutic Vision,” Networker, November/December, 1993, 53-58.]

Waters and Lawrence add: “Campbell wrote, “The hero is the one who comes to participate in life courageously and decently, in the way of nature, not in the way of personal rancor, disappointments or revenge.” [Ibid, 58.]

6. Jung, Psychological Types (1990b), 123, quoted in Schorer Wright, Core Element Profile, 3.
7. Meredith, 94 and 100.
8. Millers, 208.
11. Amman, 70.
14. Ibid.
15. Kaye, 148-149.
16. Holy Bible: Concordance, King James Version, (Cleveland, Ohio: The World Publishing Company), Luke, 1:28-38, 44. No publishing date in this bible; the bible was given to me as a gift upon baptism on October 8, 1969 by my parents. Research with Julie at the Mountain View library yielded no specific date for this edition; however, The World Publishing Company had been publishing similar editions since 1945.
18. Ibid.
21. Ibid.
22. Ibid, 318.

Campbell writes: “Now, a ritual is the enactment of a myth: by participating in the rite, you participate in the myth. Myths don’t count if they’re just hitting your rational faculties—they have to hit the heart. You have to absorb them and adjust to them and make them your life. And insofar as the myth is a revelation of dimensions of your own spiritual potential, you are activating those dimensions in yourself and experiencing them.” [Campbell, in conversation with Michael Toms, *An Open Life*, foreword by Jean Erdman Campbell, selected and edited by John M. Maher and Dennie Briggs, (New York: Harper and Row, 1989), 35.


Appendix 1, page 614 reads: NuN (Noon). This initial is unique; it occurs in one sura, 68, and the name of the letter is spelled out as three letters—Noon Wow Noon—in the original text, and is therefore counted as two N’s. The total count of this letter in the N-initialed sura is 133, 19x7.

The fact that “N” is the last Quranic Initial (see Table 1) brings out a number of special observations. For example, the number of verses from the first Quranic Initial (A.L.M. of 2:1) to the last initial (N. of 68:1) is 5263, or 19x277.

The word “God” (Allah) occurs 2641 (19x139) times between the first initial and the last initial. Since the total occurrence of the word “God” is 2698, it follows that its occurrence outside the initials “A.L.M.” of 2:1 on one side, and the initial “N” of 68:1 on the other side, is 57, 19x3. Tables 9 to 20 prove that the initial “NuN” must be spelled out to show two N’s.
26. Khalifa, 566.
27. Ibid.
29. Tarnas, 55.
30. Ibid.
31. Ibid.
32. Ibid.
34. Ibid.
35. Ibid.

37. Khalifa, 566.


39. Khalifa, 564.

40. Ibid.

41. Khalifa, 566.


43. Ibid, italics in original.


45. Tarnas, 55.

46. Ibid.

47. Bolen, *Tao of Psychology*, 89.


50. Ibid.


52. Heider, 103.

James writes: “The womb as an archetypal image throughout history has informed humans of the primary meanings inherent to the feminine principle.” [James, 17.] In addition James quotes Minh-ha and her writings on the womb:

Their [women’s] site of fertilization . . . is the womb, not the mind. Their inner gestation is in the womb, not in the mind. The mind is no longer opposed to the heart; it is rather, perceived as part of the womb. [Minh-ha, “Write Your Body,” in *Feminist Theory and the Body*, 259, quoted in James, 74, brackets in James.]


56. Sardello, *Freeing the Soul From Fear*, 125.


58. Bradway and McCoard, 86.
59. Heider, 103.
60. Ibid.
61. Ibid.
62. Tresidder, 190 and 194.

Howell writes that “A symbol mediates between levels of consciousness . . . It has the capacity to convert ‘things’ through symbols into processes, and a symbol is the best way to describe something that is in a constant state of flux.” [Howell, *Jungian Symbolism in Astrology*, 31.]

Petti notes, “In understanding symbols of the Self, Kalff agreed with Jung that symbols are used by individuals to express wholeness or totality of being. Kalff believed that ‘Symbols speak for the inner Self; they are energy-laden pictures of the innate potentials of the human being which, when they are manifested, always influence the development of man’. She viewed the Self as the center of the personality and an essential foundation for healthy ego consciousness to develop.” [Kalff, *Sandplay*, (1980), 29, quoted in Petti, 38-39.]

65. Ibid, 23.
66. Ibid.
68. Progoff, 23, italics in original.
69. Ibid.


72. Aziz, 128, quoted in Minervini Stinchfield, 42.

73. Minervini Stinchfield, 42, “unus mundus” italicized in original, “nature” italicized to change from author’s capitalization to adhere to Meridian University writing standards.


77. Diane Ackerman, illustrations by Peter Sis, *Deep Play*, (NY: Random House, 1999), 12.

Explaining the origin, and her use of, the word combination “deep play” Ackerman writes:

From time to time, this book becomes a fantasia on a theme by Huizinga, which I play with some of his ideas, amplify them, follow their shadows and nuances. However, I’ve borrowed the phrase *deep play* from Jeremy Bentham (1748-1832), the father of utilitarianism, who dismisses as ‘deep play’ any activity
in which ‘the stakes are so high that . . . it is irrational for anyone to engage in it at all, since the marginal utility of what you stand to win is grossly outweighed by the disutility of what you stand to lose.’ [Ackerman, 18.]

Paradoxically Ackerman clarifies that “Bentham despises deep play precisely for some of the reasons that I and others cherish it.” [Ibid.]

78. The use of the words how and what are in direct relationship to Ackerman’s previous statement. Ackerman, 12.

79. Ackerman, 16.

80. Ackerman, 24.

81. Stein writes, “The mandala represents circumambulation f the Self, and therefore the individuation process. The Chinese text taught him—or rather confirmed for him—that psychological development is not linear but rather ‘circular’, the emergence of a psychic centre: ‘There is not linear evolution; there is only circumambulation of the self.’ Uniform development exists, at most, only at the beginning; later, everything points toward the center.” [Jung, MDR, 196-197, quoted in Stein, ‘Some Reflection on the Influence of Chinese Thought on Jung and his Psychological Theory,’ 209-222.]

82. Tresidder, 194.


84. Amman, 113.


87. Tresidder, 178.


89. Signell, 32.

90. Tresidder, 181.


92. Conway and Hunt, 141.


95. Cameron, 143.

Writing about archetypes and their reference to crystals Suzanne Geiser states: “In 1946 Jung extended his concept of the archetype. The first time he presented his expanded view was in his Eranos lecture Der Geist der Psychologie [The Spirit of Psychology] in that year. There he emphasized and developed the difference which he had already stressed in 1938 between ‘the archetype in itself’ and its manifestation in the form of archetypal images, conceptions and actions. In 1938 he argued that the archetype is not determined in content but only, to a certain extent, in form. The archetypes are therefore not ‘unconscious images or conceptions’ but a sort of structural element which functions like the axial system in a crystal, which so to speak preforms the crystal formation in the mother liquid without having a material existence of its own. The archetype is described as an empty, formal element, or as an a priori possibility of representational form. What is inherited in man is not the representation or
the image but potentials for formal structure that correspond to the formally determined instincts. There are additional parallels between crystal formation and archetype as the axial system determines only the stereometrical structure and not the concrete shape of the individual crystal. The crystal may display endless variation; what is constant is only the invariable relative geometrical conditions of the axial system. The same applies to the archetype, which has an invariable core of meaning, while its individual expression can only be confirmed when it has been ‘filled out’ with experiential material from the conscious sphere, i.e., with material conditioned by culture and environment (Jung called this the collective consciousness).” [Jung, “Psychologische Aspekte des Mutterarchetypus,” Ern-inserted text-1938, Zurich, 1939, 409, quoted in Suzanne Geiser, The Innermost Kernel: Depth Psychology and Quantum Physics, Wolfgang Pauli’s Dialogue with C. G. Jung, (Heidelberg, Germany: Springer-Verlag, 2005), 251, brackets in original.]

96. Tresidder, 59.


James writes that “Dennis asserts that imagination can access dissociated human qualities. This theory contends the feminine principle is an ensouled image seen in the mind’s eye and felt in the body that can be a guide to psychological transformation and embodiment bringing the deepest human insights into being.” [Sandra Lee Dennis, Embrace of the Daimon: the Ecstatic Promise of the Dark, (York Beach, ME: Niclas –Hays; Enfield: Airlift, 2001), 7, quoted in James, 169.]


99. Ibid, 221.


102. Ray and Andersen, 266.

103. Ibid.


105. Ray and Andersen, 266.

106. Ibid.

107. Conway and Hunt, 55, parenthesis in original.


110. Jung, The Basic Writings of C. G. Jung, 356-357, quoted in Schorer Wright, Core Element Profile, 4.


113. Ibid.


117. In the opening of his chapter “The Crossing of the Return Threshold” Campbell writes:

The two worlds, the divine and the human, can be pictured only as distinct from each other—different as life and death, as day and night. The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone. Nevertheless—and here is a great key to the understanding of myth and symbol—the two kingdoms are actually one. The realm of the gods is a forgotten dimension of the world we know. And the exploration of that dimension, either willingly or unwillingly, is the whole sense of the deed of the hero. The values and distinctions that in normal life seem important disappear with the terrifying assimilation of the self into what formerly was only otherness. As in the stories of the cannibal ogresses, the fearfulness of this loss of personal individuation can be the whole burden of the transcendental experience for unqualified souls. But the hero-soul goes boldly in—and discovers the hags converted into goddesses and the dragons into the watchdogs of the gods.” [Campbell, *The Hero With A Thousand Faces*, (Princeton, NJ: Princeton University Press, 1973), 2.

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