Symbol Dictionary: Symbolic Meanings of Sandplay Images

Compiled by Kay Bradway

Symbols always express something we do not know.
(Jung, 1969, p.175).

When I first started to learn the symbolic meaning of items used in sandplay, I began jotting down written and spoken statements about items that went beyond, or beneath, ordinary dictionary meanings. A deer was representative of the soul. An oven was a symbol for the mother. Then I discovered whole dictionaries devoted to such meanings: symbol dictionaries. It hastened my collecting. But became confusing. There was too much amplification; they frequently contradicted what I had learned from other sources (but of course, symbols have complementary, or both positive and negative, meanings). What I was seeking was an “unabridged Webster” dictionary of symbols. I then asked Dora Kalff, my authority,
to recommend the best book on symbols for a sandplay therapist to use. She said, “One you compile for yourself.” I felt affirmed in what I was already doing, yet defeated in what I was seeking. But it was challenging. I began to collect meanings from many sources, to organize my collection, and to be more meticulous about identifying my sources. This “dictionary” is the result.

I have left in some statements that are not identified as to source. And some sources are imprecise. But as I have gone along, I have realized that an understanding of the symbolic meaning of an object depends on too much for us to ever fully grasp it. I also recognize that each of us gradually develops a personalized symbol dictionary whether or not it is written down. This was mine. I am happy to share it with those who can comfortably put up with inconsistencies in format and flaws in source identification. It is handmade.

My primary source in compiling items has been J. E. Cirlot’s *A Dictionary of Symbols* (1962, 1971). This essentially was my encyclopedia when I started to study symbols. I still think it is a good general source.

My next most used source has been Gertrude Jobes’ three-volume *Dictionary of Mythology, Folklore and Symbols* (1962). The first two volumes contain the definitions. The third volume is a tremendously complete index of nearly 500 pages which is divided under such headings as “deities, heroes, and personalities” with sub-listings such as “agriculture” in which there are five pages of deities, heroes and personalities identified as items of agriculture such as Demeter.

My third major source has been Ad de Vries’ *Dictionary of Symbols and Imagery* (1984). I found this book extremely helpful and I increasingly referred to it. It did not list either of the previous two dictionaries in its Bibliography.

These three publications supplemented each other in many ways. Some of the items are listed in only one of the three books. The god Jizo, for example, which is in my collection, is in neither Cirlot nor de Vries but has a nice listing in Jobes. “Acorn” has no listing in Cirlot, was defined as “androgen, life, strength, virility” in de Vries with many
citations; and as “androgyne, the lingam and yoni” in Jobes with several citations. Zebra was listed in none of the three.

Another useful source I found later than the above three, was Barbara Walker’s *The Woman’s Dictionary of Symbols* and *Sacred Objects* (1988). I added few items after 1985.

In addition to the dictionaries listed above there are many other sources. One, of course, is the *Collected Works of C. G. Jung*, especially volumes 5 and 18 *Symbols of Transformation* and *The Symbolic Life*.

If you are researching a particular symbol in depth, a fascinatingly rewarding source is the Archives for Research in Archetypal Symbolism (ARAS). Collections of ARAS are in the libraries of the C.G. Jung Institutes in Chicago, Los Angeles, New York, and San Francisco. Two publications by ARAS (more are promised) are *An Encyclopedia of Archetypal Symbolism* (1991) and *The Body* (1996). ARAS also has in the works an ARAS dictionary.

Libraries of all Jung institutes are rich in symbol books. A recent acquisition list of the Virginia Allan Detloff library of the San Francisco Institute contains three books on symbols: *Dictionary of symbolism: cultural icons and the meaning behind them*, by Hans Biedermann, 1992; *The secret language of symbols: a visual key to symbols and their meanings* by David Fontana, 1994; and *Dictionary of symbols: an illustrated guide to traditional images, icons, and emblems* by Jack Tresidder, 1998.

The Journal of Sandplay Therapy contains several articles on symbols, both specific and general. There is a listing of the first ten years of them after other references at the end.

The bibliography section of the web site www.sandplay.org has a listing of dictionaries of symbols.

Other sources for my compilation have been references made in personal communications or in oral or written presentations about sandplay. These are the kinds of notes I kept when I first started to do sandplay and from which I started to make my compilations. Initials of the identified contributors are together with those of published authors at the beginning of the dictionary items.
Looking up the definition or symbolic meaning of an item gives us only part of the picture. We can think of three levels of determinants: archetypal, cultural and personal. The archetypal is gleaned from symbol dictionaries, myths, fairy tales, Jung. In the case of animals, we attend to the biological as well as to the mythological. If the sandplayer is from a different culture from ours, we also need to attend to cultural differences. In my culture, for example, the sun is masculine; in the Japanese and German languages, the gender of the sun is feminine. Understanding the sandplay of children requires familiarity with the comic book culture, especially as it appears in video and television.

The personal is what personal associations the sandplayer has with a particular object. Does the sandplayer have a phobia for cats or feel a special affinity with them? Are dogs associated with experiences of having been bitten or having been protected? If personal associations are not volunteered, we may not know about them until the review since sandplay therapists generally avoid asking questions during the time of the process.

In addition to the understanding of the archetypal, cultural, and personal determinants, the significance of an item in a tray also depends on the details of the item used: size, posture, decorations. A small beaded snake is quite different from a large black one. The unique significance of an item is also suggested by where it is placed in relation to other items. A lone snake in the center of the tray carries a different meaning from one in a corner surrounded by other items. An item’s meaning may also be related to how it was used in previous trays. Perhaps also by our own associations.

Many people have contributed to this compilation: some in casual conversations, some in discussions in consultation groups and seminars, some in their formal presentations. Many of these have not been identified in the compilation because I did not keep track or have lost the identity. I want to thank both those I have identified and the unidentified contributors for their valuable help.
Identification of Sources

Unless otherwise indicated, the first statements for an item in Symbolic Meaning are generally from Cirlot, *A Dictionary of Symbols* (1962, 1971), and after from Jobes, *Dictionary of Mythology, Folklore and Symbols* (1962). Identification of initials preceding other statements are as follows:

- **BG** = Bruce Glen
- **BW** = Barbara Walker, *Woman’s Encyclopedia of Myths and Secrets* (1983)
- **CB** = Cecil Burney
- **CT** = Clare Thompson
- **DK** = Dora Kalff
- **E or W** = Whitmont or Edinger (a paper on symbolic meaning of animals that I have misplaced.)
- **EW** = Edward Whitmont - Usually *Symbolic Quest*
- **HK** = Hayao Kawai
- **J** = Jung (Vol. with # = Jung’s *Collected Works*)
- **JC** = John Carmody
- **JH** = Joseph Henderson, *Psychological Perspectives* (Fall, 1983) or *Thresholds of Initiation* (1967)
- **JR** = Joel Ryce-Menuhin
- **JW** = Jane Wheelwright
- **KB** = Kay Bradway
- **LC** = Lauren Cunningham
- **MK** = Martin Kalff
- **PC** = Paola Carducci
- **VF** = Marie-Louise von Franz
- **W** = Estelle Weinrib
Symbolic Meanings

(See Identification of Sources on preceding page.)

A

Abyss: V: Inside mountains; bottom of the sea; underworld, connected with the great mother, or earth-god; chaos in which the universe was formed. J: Vol. 14: Father of all. Is masculine or feminine or neither. The deep place. Source.


Air: W: Mediation between fire (sol) and water (luna) by reason of its heat and moisture. Is the life of everything.

Airplane: Dream; ambition and success.

Alligator: (See crocodile)

Anchor: Salvation and hope.

Angel: Symbol of invisible forces, of the powers ascending and descending between the source-of-life and the world of phenomena. Connection between seen and unseen worlds. In dreams: happiness, protection. VF: Messenger from the gods.

Angle: V: Pythagoras: Justice and morality; when bisected: female principle.
Animal: V: Archetypal animals when negative towards the unconscious will appear as frightful monsters; when positive, as the ‘helpful animal’ In myth, often lead man from an underworld existence to life on the surface. In folklore: if hero when suffering disregards the advice of a friendly animal loses everything. W: Represents qualities that are experienced through projection on animals. Not yet at human level. J: Vol. 14, p. 360: Fighting animals: conflict of opposites.

Ankh: V: Crux Ansata: originally a cross of which the extremities were split, ending in a serpent’s or eagle’s head. The Tau cross with a loop on top-simplest explanation: O = female, the preserver; T = the generator of life, wisdom, etc. Together = divine knowledge, life and immortality, strength and wisdom, etc.: all forms of conjunctio of opposites. In Egyptian hieroglyphs: life to come, health, happiness. W: Carried by Egyptian king.

Ants: Attribute of Ceres, ants were used in soothe-saying. An Indian myth in which they symbolize the pettiness of all things living—the fragile character and impotence of existence, but they also represent the life which is superior to human life. Because of their multiplicity, their symbolic significance is unfavorable. Community spirit, diligence. V: Related to witches through their uncanny,
incomprehensible powers of communication.

Ape: Simians generally = basic forces; darkness or unconscious activity. But two sides to it—may prove a boon like all unconscious powers. DK: Transition from animal instinct to religion because highest animal on evolutionary scale; is first religious impulse in man. Regeneration, passage from state of animal to man, from death to eternal life.

Arch: V: Female principle. Heaven, sanctuary, secret place.

Armadillo: W: American Indians: Fruit bringer. Unearthed the first female who fell from sky and was buried in earth.


Axe: V: The double-axe: fertility, connecting the Uranian thunder-god (as fertility-god) with a chthonic function on a bull’s head. Royalty ‘with the moon on either side’. Cretan symbol of royalty; labyrinth, the world of existence, the quest for the center. W: Axe = symbol of Thor, of thunderbolt. Knossos: The word “labyrinth” derived from the word “labrys” which means “double axe”, religious symbol of duality of death and life.
Badger: In Japanese folklore was usually malicious.

Ball: V: Golden ball in Rome contained a charm against the evil eye and was worn by generals and sons of knights. K: Playing ball = game of life.

Basket: V: Fertility in general.

Bat: Because of its ambiguous nature, it is contradictory in implication. In China, emblematic of happiness and long life. In Western alchemy, meaning not far removed from that of the dragon and that of the hermaphrodite. Winged mammal signifying black magic, darkness, madness, rapacity. In dreams: peril and torment. V: High magic potency.

Bear: Bravery, endurance, strength; also brutality, clumsiness, gruffness. V: A lunar animal (subject to change) and connected with the mother goddess. A she-bear suckled Atlantis. Was sacred to Artemis in whose company it was. It was also one of her disguises. JH (1967, see appendix: “The Bear as an Archetypal Image”): The mother bear is a fierce defender of her young, spending as long as two years in rearing each cub. Represents the ethical side of maternity. The
mother bear trees her cub while she searches for food and he learns to remain obediently until she returns. When she deems it time for him to be on his own, she leaves him never to return. Earliest form of initiation. The oldest known example of what we may call the animal master of initiation, forming an archetypal image which can be traced back through and beyond history to Paleolithic man. Capacity for self-renewal. Joseph Campbell: Paleolithic cult of bear identified throughout the Arctic. In inu, Japan, sacrificial bear. At 9, well-bred Athenian girls left their mothers in the service of Artemis of Brauronia, the bear goddess. The girls danced as bears. Totem poles in Canada are a symbol of earthly power, sometimes to indicate the authority of the chief. In alchemy, corresponds to the nigredo of prime matter and hence related to all initial stages and to the instincts. Native Americans: immortality: supposedly dies and rises again.

**Beaver:** Industrious, inventive, gentle.

**Bee:** C: Christian: diligence and eloquence. Creative activity and wealth associated with honey. In Orphic teaching, and in Indo-Aryan and Moslem tradition, spiritual significance. Symbolic of ether and blue sky. Fertilization, happiness, nourishment. Immortality alluding to smearing dead bodies with honey. In primitive Greece: form of priestess of Delphi; emblem of Aphrodite and
Mylitta (V: the Chaldean mother goddess) V: Jung: related to the earth mother, to the moon and the Virgin Mary. V: Related to witches and fairies. Graves: Queen bee after mating tears out mate’s genitals.

**Bell:** Creative power. Alarm, freedom, invitation, joy, preacher, warning. Male and female principles: seed in vessel. W: Driving away of danger.

**Birds:** Seldom thought of as male or female. Are things of the air, not just thought, but animals with heart in them. Birds indicate weather portent and show atmosphere of psychic content. All winged beings are symbolic of spiritualization. Birds are frequently used to symbolize human souls. Transmigration of the soul. Proclaimer of omens; revealer of secrets of deities. Guardian of tree of knowledge and of life; serpent slayer. American Indians: carrier of the dead to paradise. Worldwide legend: sacred tree of life in branches of which sits a bird. Source of supernatural hearing and vision. Bird and tortoise: union of opposing forces. W: Messengers of God.


**Boar:** Ambivalent like most other animals. Intrepidity and urge towards suicide. Also

**Boat:** Vehicle. “Bachelard notes...boat is the cradle rediscovered (and the mother's womb)” (Cirlot, p.30). Also connection with the human body. Adventure.

**Bodhi Dharma:** Sage to whom the introduction of the Zen sect of Buddhism in China is attributed. Son of Hindu King and is said to have left his teacher, Panatara, and retired in 520 to Lo Yang where he remained seated, absorbed in meditation for nine years, during which time temptations were heaped upon him by the evil spirits without any result. At the end of that period his legs had rotted away under him. No eyelids because having once fallen asleep, he had cut them off as a penance. Is symbolic of sincerity and persistence in the spiritual life.

**Bone:** Symbol of life as seen in the character of a seed. V: Death, resurrection. Folklore: Both animal and human bones used in spells, healing charms, and divination. W: Represents eternal aspects of body as opposed to perishable parts of body.

**Bottle:** Salvation, probably because of analogy with ark and boat.
**Box:** Feminine symbol that can refer both to unconscious and to maternal body itself. Death, rebirth, secrets, treasure.

**Bridge:** Transition from one state to another—of change, or desire to change. (The red Japanese bridge I have is found only in temple gardens according to Bruce Glen.) VF: “Emotions are the bridge between body and head”. KB: Transcendent function; unites opposites.

**Buddha:** V: Yeats: complete contemplation. Love (impersonal?): the opposite of the sphinx, which symbolizes the intellect. MK: unafraid

**Buddhism:** EW: (Quest, p.95) Relationship to ultimate arising from experience of a union with God within one’s soul rather than through a theological doctrine or external creed.

**Bull:** Complex. Symbol of earth, of the mother, and of the ‘wetness principle’ vs. representation of heaven and the father. Mithraic ritual seems to have been founded on the former: the sacrifice of the bull was expressive of the penetration of the feminine principle by the masculine, of the humid by the igniferous (the rays of the sun, the origin of and cause of all fecundity). In Near East, bull is the commonest tame animal, related to the fact that bulls are depicted as often
lunar as solar. The lunar bull becomes solar when the solar cult supplants the more ancient cult of the moon. But it may be that it is first and foremost a lunar symbol because equated with the moon by resemblance of the horns to the crescent moon, while it must take second place to the solar symbol of the lion. J: Like the he-goat, bull is symbol of the father. DK: Related to mother in Egyptian mythology. V: Vegetative life: the bull, from whose body corn grows (cf. Mithra)

**Butterfly:** Emblem of the soul and of unconscious attraction towards the light. Psychoanalysis: butterfly is symbol of rebirth. Worm typifies body. Baynes: Psyche, “Besides breath, life and spirit also means butterfly or moth which considered an emblem of the immortal soul by reason of its passing through a kind of death in the chrysalis form.” V: Resurrection, rebirth. Ascent to immortality: purification of the soul by fire but related to life, rather than death. W: May express strong inner urge to emerge from cocoon of old protective attitudes.

**C**

Camel: Traditionally considered in curious relation with the dragon and with winged serpents, for, according to the Zohar, the serpent in the Garden of Eden was a kind of “flying camel”. DK: Represents endurance or perseverance.


Candle: Lighted is like the lamp, symbolic of individuated light, and consequently of the life of an individual as opposed to the cosmic and universal life.

Car: W: A drive that needs to be controlled by the ego. Not equivalent to the ego.

Castle: In broadest sense, an embattled, spiritual power ever on the watch. Sinister castle of the lord of the underworld vs. the “castle of light” as the redemption aspect of this same image. In sum together with the treasure (that is the eternal essence of spiritual wealth), the damsel (that is the anima in the Jungian sense) and the purified knight, make up a synthesis expressive of the will to salvation. In the writings of Theresa of Avila, reference to the interior castle of gold and silver that is the famous image for the innermost center of the psyche, which we call the
Self. (VF) V: Authority, sovereignty: strengthened by height symbolism when built on a hill. KB: Androgynous since fortified container.

**Cat:** Egyptians associated it with the moon, and it was sacred to the goddesses of Isis and Bast, the latter being the guardian of marriage. Black cat is associated with darkness and death. V: Like all elementary symbols has a binary aspect, with solar and lunar characteristics; predominantly lunar in cat (as compared with lion that is mainly solar). In NW Europe the great (moon) fertility goddess sometimes inhabited the cat as corn-spirit. Like the snake, bear, and crocodile, the cat is the representation of both Kore (maidan) and mother as animals: J: (a variant of) the virgin moon-goddess Artemis-Diana took the shape of a cat when the gods fled from Olympus into Egypt in terror of Typhon. Hecate (the crone aspect of the maiden Artemis) also turned herself into a cat. Characteristics: Favorable: cleanliness, freedom, playfulness, grace, longevity, oracular. Unfavorable: lust, melancholy, cunning, cruelty, related to witches.

**Cauldron:** Like skull, symbol of the receptacle of transmutation and germination. Skull: upper ocean; cauldron: lower ocean. Chalice is sublimation and consecration of the cauldron as well as of the cup, which is a pure symbol of containment.
Cave or cavern: Containment. Womb symbol. W: Place of rebirth.

Centaur: V: Half-man, half-horse, they were descendants of Centaurus and the Magnesian mares. Wisdom, teachers of gods; man controlled by cosmic forces, instinct, the unconscious: the opposite of the knight. Uncontrolled passion. Heresy; its dual form, not unified in thought; its position between good and evil; man divided against himself.

Center: DK: “If pay too much attention to the details, will never reach the center.”

Chain: Bonds and communication. Matrimony. Social or psychic integration along with the secondary characteristic of the toughness of its material.

Chalice: Christian: transcendental form of the cup.

Chaos: “Earliest state of disorganized creation blindly impelled towards the creation of a new order of phenomenon of hidden meanings” (Cirlot, p.43) In alchemy: identified with prime matter and thought to be a massa confusa from which the lapis would arise. Related to the color black. Has been identified with the unconscious, but better to regard chaos as the state preceding the condition of the unconscious.
Chariot: Represents the Self of Jungian psychology. The chariot = the human body; the horses the life force; the reins the intelligence and will power. The sun chariot, chariot of fire, so powerful an archetype that it has found its way into most of the mythologies of the world. J: Vol. 14: Human soul. 4 wheels = 4 functions.

Checkers: Alternating black and white colors stands for the symbolic relation to the duality of elements inherent in the extension of time and hence in destiny. Checkered harlequin costume proves harlequin is related to the gods of destiny.

Chestnut: V: Foresight: The fruit was gathered to feed the poor in winter. Sensuality.

Child: Symbol of future vs. old man symbol of the past. J: child symbolizes formative forces of the unconscious of a beneficent and protective kind. Is of the soul-product of the coniunctio between the unconscious and consciousness; one dreams of a child when some great spiritual change is about to take place under favorable circumstances. Mystic child: solves riddles and teaches wisdom. Heroic child who liberates world from monsters. V: (Jung): A mediator, bringer of healing, one who makes whole.

**Circle:** Water. With disk: emblem of sun, especially when surrounded by rays. **W:** Protects and delimits. **J:** Vol. 14: Non-differentiated wholeness vs. square, which is differentiated wholeness.

**City:** **J:** mother symbol and as a symbol of the feminine principle in general. Interprets city as a woman who shelters her inhabitants as if they were children. The two mother gods, Rhea and Cybele wear a crown after a pattern of a wall. The Old Testament speaks of cities as women.

**Clock:** Kind of a mandala. As machine, related to notions of perpetual motion.

**Clown:** The inversion of the king, i.e. inversion of the possessor of supreme power, hence clown is victim chosen as substitute for the king. King is first; clown is last. (Clown brings insight to the king.)

**Coal and charred wood:** Linked with fire.

**Cobra:** **W:** Protected king in Egypt. Egyptian goddess.

**Cobweb:** Fabric. Because of spiral shape, creation and development—the wheel and its center. Negative aspect of the universe.

**Cock:** Sun symbol. Emblem of vigilance and activity. Gentle - I Ching. Penetrating, time’s watchman, whose voice pierces the stillness, pervasive as the wind. **W:** Lust.
**Coins:** W: Collective values.

**Colors:**
- **Red:** blood, wounds, death-throes and sublimation; alchemy: Sanguine; DK: fire, triangle, heart; red tiles or roof (red on top) may be disordered brain.
- **Orange:** fire and flames; JW: male.
- **Yellow:** light of the sun, illumination, dissemination and comprehensive generalization; alchemy: choleric; DK: square, earth, vegetative organs.
- **Green:** vegetation, but also lividity; DK: crescent, air, lungs, speech.
- **Blue:** water.
- **Light blue:** sky and the day and calm sea; DK: ether, flame, spiritual level.
- **Dark blue:** sky and the night and stormy sea.
- **Brown and ochre:** earth.
- **Black:** fertilized land; alchemy: melancholic.
- **Gold:** mystic aspect of sun.
- **Silver:** moon.
- **White:** DK: circle, water, kidneys, bladder; JW: female.

**Alchemical order:** yellow (lowest), blue, green, black, white, red, gold. That which is lower is inferior and associated with feminine.

**Functions in typology:** red=feeling; blue=thinking; green=sensation; yellow=intuition.
**Column:** Single column pertains to the cosmic group of symbols representing the world-axis (tree, ladder, sacrificial stake, mast, cross). Or merely upward impulse of self-affirmation. Phallic: ancients ascribed a column and a dolphin to Ceres as emblems of love and the sea respectively. Spinal column.

**Compass:** W: Passion controlled and measured by reason.

**Copper:** Metal of Venus; Aphrodite.

**Coral:** Aquatic tree. Therefore partakes of and blends together the tree as world-axis and ocean as abyss.

**Cow:** Associated with earth and moon. Lunar goddesses wear cow horns on head. Mother symbol when linked with primigenial goddess, Neth. In Egypt, linked with idea of vital heat. Hindu: bull and cow = active and passive, generating forces of universe. FW (1963): as mother symbol is nurturing aspect of the feminine. As the first living creature rising from the primordial flood, the cow is a symbol of world-creating motherhood, of fertility and fecundity. In Egypt appears as Hathor, cow-headed mother goddess, also as Nut, who “waters the earth with her rain milk and carries the sun god on her back”.

**Coyote:** Trickster. Shadow figure to undo consolidation of consciousness. Man’s instinctual (Sandner quoting Jung?).
**Crab:** Like Egyptian scarab, has function of devouring what is transitory and of contributing to moral and physical regeneration. W: Bengal myth: Sent by sun to bring up earth from beneath the ocean (unconscious into conscious). Aids in transforming chaos into order. Feelings of terror during descent into unconscious. Negative: moves sidewise = regressive. Regenerative (grows new shell).

**Crane:** Justice, longevity, and the good and diligent soul. V: Vigilance; happiness, inquisitiveness, lust. Sacred to: Artemis, Athena, Apollo, Hermes, Theseus, Thoth. Healing: In medieval English carvings: cranes sucking the breath of sick men. In Japan, crane is sacred.

**Crescent:** Dual: pertaining to moon = changing forms, passive feminine principle, aquatic. When associated with star, image of paradise. V: Emblem of virgin goddesses and mothers: Astarte, the Virgin Mary, etc. The Amazons had crescent-shaped shields. EW: Rising power of feminine.

**Crocodile and alligator:** Viciousness, and destructive power, fury and evil (Egyptian) vs. emblem of fecundity and power. Also: from resemblance to dragon and serpent: symbol of knowledge. In Egypt: dead portrayed as transformed into crocodiles of knowledge. Associated with negative devouring mother. Carnegie Institute: (in
Carmody): Prefer stillness of lagoons and backwaters which in Middle America are often carpeted with water lilies. (The alligators in Central America prefer the coastal area.) DK: “Negative mother.” V: it kills those of its young that do not snap at something as soon as they emerge from the eggs. Like cat, snake and bear, the Kore and mother figures represented as animals: in this case as monsters of the subconscious world. W: Egyptian: Can seize a man’s soul and drag him into the water. KB: I have seen on television and read that crocodile (alligator) mothers help their infants crack the eggs at the time of hatching, and then carefully take them in their mouths down to the stream to begin their lives.

**Cross:** Conjunction of opposites, positive (or vertical) with negative (horizontal), superior with inferior, life with death. Is antithesis of the uroboros, the serpent or dragon denoting primeval, anarchic dynamism, which preceded creation of the cosmos and the emergence of order. Thus, close relationship between cross and sword, since both wielded against the primordial monster. On Easter the priest divides the water into four parts by making the sign of the cross over it, i.e. the blood of Christ has streamed from the four-armed cross over the whole world and towards a new paradise and the water becomes an instrument of the rebirth of souls. (VF) V: Symbol of life. Related to mother goddess.
Creation. Death: crucifixion as punishment or sacrifice. Initiation: Greek: those who were initiated into the Dionysiac and Eleusinian mysteries, after a new birth, wore one on their breast. Mithraism: candidates for admission had the Tau cross tattooed on their foreheads. Christianity: the sign of the cross plays an important part in various forms of baptism, confirmation, etc. Amulet against danger.

**Crossroads:** V: The hero’s choice. The mystic center where a deity is placed for guidance. J: mother-symbol: union of opposites.


**Crown:** J: Radiant crown is symbol of reaching the highest goal in evolution for he who conquers himself wins the crown of eternal life. Linked with head in emblematic manner. Sun-emblem: fire, light: a glory, beauty, honor. Victory, spiritual enlightenment. W: J 14: Unity; kingly totality.

**Crucifixion:** W: Voluntary sacrifice of ego centrality. To accept life and its demands; accept own conflict-ridden nature; give up personal satisfaction.

**Crystal:** W: Wisdom, intuitive knowledge, spirit, intellect. Related to eyes. PC: cubic form of crystal represents salt. In drawings,
represent the Self. Most common form of salt is squared circle.

**Cube:** Equivalent of square. Stands for earth, or material world of the four elements. Stability.

**Cypress:** V: Life, fertility: Symbol of the divine creator. An evergreen, sacred to all nature and fertility gods and goddesses. Life after death. Resurrection.

\[\mathcal{D}\]

**Dance:** Incarnation of eternal energy; this is the meaning of the circle of flames surrounding the “dancing Shiva”. V: Kinds of dances: hunting; fertility; release from disagreeable circumstances; imitations of movements of: the sun, the stars; war; festivals of specific deities: temple, orgiastic; funeral; mere joy; prophylactic; black magic; purely sexual dances (of late development).

**Death:** Negative mother. (Shell = positive mother).

**Deer:** DK: Representative of soul, anima. Sensitive. V: Nimble, fleet, gentle. Sacred to Artemis.

**Desert:** Most propitious place for divine revelation, for which it has been said that
monotheism is the religion of the desert. Realm of abstraction susceptible only to things transcendent. Emblematic relationship of the desert with the lion, which is a sun-symbol, verifying what has been said about the solar symbolism of the desert.

**Doe:** V: Timid, faithful, Christian soul.

**Dog:** Faithfulness: often appears at the feet of women in engravings on medieval tombs. Guard of the flocks of sheep: allegory of the priest. Companion of the dead on their “night sea crossing”, associated with the symbolism of the mother and of resurrection. Alchemy: dog devoured by wolf = purification of gold by means of antimony. V: Ambiguity found in all major symbols: from old, a decidedly feminine symbol (and sacred, so unclean), it has come to be considered a man’s best friend.

**Dolphin:** Allegory of salvation, inspired by ancient legends that show it as the friend of man. Associated with anchor, with pagan, erotic deities and with other symbols. Ancients: swiftest of all marine animals, and so when twined round an anchor, it comes to mean arrested speed, that is, prudence. V: Fertility: sacred to the moon goddess (who is generally also a sea goddess). Loves music. Helps whales in birthing by eating the after-birth and the blood so that sharks will not be attracted.
**Dove:** According to Slavs: at death the soul turns into a dove. As with all winged animals: spirituality and power of sublimation. Symbolic of souls. Christianity depicts the third person of the trinity—the Holy Ghost—in the shape of a dove. DK: symbol of new development. V: With eagle one of the most elemental sky-heaven symbols, but stressing purity-innocence rather than power. Cosmic all mother: the great goddess of fertility. Divination: generally considered as herald of heavenly news. Zeus’ oracular priestesses listened to the cooing of doves for divination. Resurrection, rebirth: often found on sepulchres; related to baptism as spiritual rebirth.

**Dragon:** Amalgam of elements from various animals that are particularly aggressive and dangerous, such as serpents, crocodiles, lions and prehistoric animals. Keen eyesight; name comes from the Greek word (derkein) (“seeing”). Hence, in opposition to negative, guards temples and treasures (griffin), as well as being turned into an allegory of prophecy and wisdom. Plays an important part as an intermediary between the two extremes of the cosmic forces associated with the essential characteristics of the three-level symbolism, that is: the highest level of spirituality; intermediary plane of phenomenal life; and the lower level of inferior and telluric forces. Strength and speed. J: mother image (that is, a mirror of
the maternal principle or of the unconscious) and it expresses the individual's repugnance towards incest and the fear of committing it. Also suggests it quite simply represents evil. V: Guardian (mostly of fertility symbols): a function similar to that of the griffin; guards temples, treasures. More positive as a symbol in Orient than in West.

**Drum:** Primordial sound, and a vehicle for the word, for tradition, and for magic. Heart. Mediator between heaven and earth. V: According to its shape: feminine. According to its sound: masculine. Induces ecstasy.

**Duck:** JC: Symbol of transcendence because moves between various realms. Also see Goose V: From same root as ‘to duck’ = to dive, dip. Love of knowledge of profound mysteries: floating on the waters of eternity they duck for deep wisdom. Freedom from worry; in an unfavorable sense: superficiality: just floating around and preening.

**Dwarf:** Ambivalent meaning. Like dactyls, elves, and gnomes, is the personification of those forces that remain outside the orbit of consciousness. Mischievous being. Also a protector like the Cabiri (Sleeping Beauty) J: the guardians of the threshold of the unconscious. DK: dig into earth and find things (like digging into unconscious). EW: Worked for the great father in the dark underground.
**E**

**Eagle:** Height, spirit of sun, and of spiritual principle in general. Luminous in its essence, and shares in the elements of air and fire. Opposite to the owl, the bird of darkness and death. Since is identified with the sun and the idea of male activity that fertilizes female nature, the eagle also symbolizes the father. Characterized by its daring flight, speed, and close association with thunder and fire. From Far East to Northern Europe, is the bird associated with the gods of power and war. Equivalent in air to lion on earth; sometimes has lion’s head. Messenger. In Oriental art: shown fighting, often as garuda attacking the serpent.

J: defines it simply as height with all the consequences that flow from a specific location in space. (E or W): To the Jews: most high God. Mythologically, the eagle looks into the sun to strengthen its eyes. It also is strong enough to fly above the storms. They are also great fishermen. When the eyesight fails and it no longer hunts, its beak grows upon itself and it dies. The calf and eagle constellate each other. Moses came down from the mountain, like an eagle, and destroyed the false calf god. The eagle attacks the snake. Psychologically, the eagle is destructive when seen as being power-mad. The eagle soul is the ruling power of the collective unconscious. It is the great spirit of truth.
The eagle has contempt for all the small. It is royal, and aloof in quality. People focus only on the spirit, deny the soul, psyche and dreams. V: Fertility, especially male fertility and activity. Associated with the gods of war and power (Zeus). Correspondences: south, summer, fire, youth, midday.

**Egg:** Russian and Swedish tombs: clay eggs symbolize immortality. Potentiality, seed of generation, the mystery of life. Alchemy: container for matter and thought. In this way transition to concept of egg of the world, a cosmic symbol found in most symbolic traditions, Indian, druidic, etc. The vault of space came to be known as an egg consisting of seven enfolding Layers-betokening the seven heavens or spheres of the Greeks. V: Resurrection, regeneration: The Easter egg. Eggs are related to Easter all over the world. Opposite of the scorpion.

**Elephant:** Complex. Strength and power of the libido. Indian tradition: caryatids of the universe. Bearers of kings and queens. Due to gray color and round shape, regarded as symbols of clouds. Belief that they can create clouds, and then the mythic postulate of winged elephants. Middle Ages: emblem of wisdom, moderation, eternity, pity. DK: Positive, helpful; white elephant = related to divinity. V: Attribute of Instinct. Nearest to man in intelligence. Masculine phallic symbol. In Hindu mythology: Four elephants stand on a turtle to hold up the earth.
**Eye:** Process of seeing represents a spiritual act and symbolizes understanding. Hence the divine eye of the Egyptians. Third eye: superhuman and divine. Many eyes: refers to night with many stars, but also the possessor of so many eyes is left in darkness. Multiplicity always a sign of inferiority. J: maternal bosom, and the pupil its child. Thus the great solar god becomes a child again, seeking renovation at his mother’s bosom (a symbol, for the Egyptians, of the mouth). V: Sun: the beauteous eye of heaven. Egyptian hieroglyphics: sun gods: Horus, Ra, Osiris. Knowledge: Egypt: iris + pupil = sun in the mouth. Authority. Guardian of the spiritual inner man (as the teeth are of the material inner man), of the soul, or of the heart.

**F**

**Fan:** Heart-shaped sometimes. The feathers stress association with aerial and celestial symbolism as a whole. V: Element: air. Celestial air so: purification, disperses evil spirits.

**Father:** Consciousness. Symbolic representation based upon elements of air and fire, and also heaven, light, thunderbolts and weapons. As heroism is a spiritual activity proper to son, dominion and power is peculiar to the father. Stands for force of tradition, moral commandments and prohibitions restraining the forces of instinct and subversion.
**Faun**: V: An Italian rural deity, bringer of fertility, later identified with Sylvanus (a wood spirit), the Greek god Pan; as Inuuis he was fertilizer of cattle; later pluralized and identified with the satyrs.

**Feather**: Wind and creator gods of Egyptian pantheon: Ptah, Hathor, Osiris, and Amon. Cultures such as Native American where aerial myths predominate, make use of feathers as essential feature of adornment. V: Air, wind, speed, light-ray, purification in ether, prevalence of aerial myths: all related to bird and wing.

**Figure by itself in center of tray**: DK: Christ on the cross. “Why, oh God have you forsaken me?” Each of us has to depend on ourselves.

**Fire**: The Chinese in their solar rites utilize a red jade tablet that they call chang; it symbolizes the element of fire. Spiritual energy. In alchemy: “Agent of transmutation” since all things derive from and return to fire. Is the seed that is reproduced in each successive life. In this sense as a mediator between forms that vanish and forms in creation, fire is, like water, a symbol of transformation and regeneration. Linked with both ray of light and lightning and with gold. Depending on function: fire as in the axis fire-earth (representing eroticism, solar heat and physical energy) and fire of the axis fire-air (linked...
with mysticism, purification or sublimation, and spiritual energy). Exact parallel here with the ambivalent symbolism of the sword denoting both physical destruction and determination of spirit). Fire, in consequence, is an image of energy that may be found at the level of animal passion as well as on the plane of spiritual strength. Fire is ultra-life. Embraces both good and bad. Implies desire to annihilate time and to bring all things to their end.

**Fish:** Broadly is a psychic being, or a penetrative motion endowed with a heightening power concerning base matters—that is, in the unconscious. Some hold it sacred. For some it has a phallic meaning, whereas for others it has a purely spiritual meaning. Because of bobbin-like shape, it becomes a kind of “bird of the nether regions” symbolic of sacrifice and of the relationship between heaven and earth. Because of number of its eggs, becomes symbol of fecundity, imparting a certain spiritual sense. Can be taken as symbol of profound life, of the spiritual world that lies under the world of appearance, the fish representing the life force surging up. DK: Fish in water = contents in unconscious.

**Flag:** Sign of victory and self-assertion. V: Identification. DK: celebration.

**Flame:** V: life force. Wisdom, soul.
Flamingo: DK: Between conscious and unconscious. (Flamingo uses beak to “screen” water. Screening out the bad from the good.)

Flood: DK: Washing away everything and so a new start can occur. The “void of Buddhism-getting rid of old perceptions so the uninfluenced can be experienced.”

Flower: V: Most red-and-white flowers will be related to the great goddess. Also white flowers related to the death aspect. (DK has found red roses to be associated with death in three patients and in the dream of a friend.)

Flute: Its shape suggests phallic significance. Its tone related to inner, feminine intuitive feeling (that is, to the anima). Also related to the cane and to water.

Fool: Frazer: plays the part of scapegoats in the ritual sacrifice of humans.

Forest: Connected at all levels with female principle or the great mother. Is the place where vegetable life thrives and luxuriates, free from any control or cultivation. Since foliage obscures light of the sun, is regarded as opposed to the sun’s power and as a symbol of the earth. In druid mythology, the forest was given to the sun in marriage. Symbol of unconscious. Zimmer: In contrast with the city, house and cultivated land; safe areas; forest harbors all kinds of dangers and demons, etc.
**Fossil:** V: Forms link between time and eternity, life and death, evolution and petrification, etc. and therefore used as a funeral gift.

**Fox:** Expressive of base attitudes and the wiles of the adversary. Symbol of the devil during the middle ages. DK: Becoming conscious. (See DK’s “Significance of the Hare in Reynard the Fox”.) The state of higher consciousness, which the fox helps us to attain, is connected with the dualism of spirit devoid of nature and nature devoid of spirit. Generally regarded as possessing prudence and insight. Being both the jolly good fellow who brings salvation and also the evil-minded, sinister, destructive rascal, has always been regarded as the changeable one, indeed a symbol of transformation.

In the 13th century when Christianity brought the tension between the opposites into the world, the complementary union of fox and hare was broken up. The disunion is symbolized by the murder of the hare that stands for irrationality in its earthy and in its supernatural, celestial form. Thereafter the fox shows double aspect: lunar female aspect pointing to spirit of nature, and the other that of transcendent spirituality.

**Frog:** Transition from element of earth to that of water and vice versa. Amphibious character. Is also a lunar animal. Many legends with frog on the moon and it figures in many rites invoking rainfall. Blavatsky: one of principal beings associated with the idea of creation and resurrection, not only because it
is amphibious but because of its alternating periods of appearance and disappearance (true of all lunar animals). J: the frog’s anatomy, more than that of any other cold-blooded animal, anticipates man. Hence frequency of “transformation of prince into frog” and vice versa in legends and folktales. VF: Little children often collect “little frogs”. “If an unconscious content appears as a frog, I always conclude that it could become conscious, even that it (wants) to do so.” DK: Symbol of transformation. V: Favorable; sacred to the great goddess; fertility. The watery slime of chaos being the base of creative matter, several primeval gods, related to that fertile chaos-slime (the Nile) had frogheads; their female counterparts had the heads of the phallic snake, together forming an androgyne. Unfavorable: The Hebrews declared the frog ‘unclean’. Folklore: curative, especially against diseases for which witches may be responsible. Magic, used as effigies to work harm on human being.

**Fruit**: Equivalent to the egg, for in center of fruit is the seed which represents the origin. Symbol of earthly desires. V: Fertility: abundance, spiritual abundance: wisdom; some of the kinds of fruit connected with the tree of knowledge: apple, fig, lemon, date, orange, pear, pomegranate, quince.
G

Garden: Where nature is subdued, ordered, selected, and enclosed. So, symbol of consciousness as opposed to the forest, which is the unconscious, in same way the island is opposed to the ocean. Also is a feminine attribute because of its character as a precinct.

Gate: V: Passage, feminine, vulva. With two pillars: androgyne.

Gazelle: Emblem of the soul.

Giant: Deepest and most ancient meaning of the myth of the giant alludes to the supposed existence of an immense, primordial being by whose sacrifice creation was brought forth.

Giraffe: V: Height symbolism: a. lofty thoughts, inquisitiveness after higher knowledge.


Goat: V: Fertility. Sacred to Aphrodite and Hera. Related to witches and to tragedy.

Goddess with the Twisted Legs: KB: When Paola Carducci gave this to me she called it: Lasa de Goya. She said it was probably Cretan (I have down someplace that it is Etruscan?) Paola thought the gesture was
that of a priestess because of the arms and that it looked as if it were heralding something new. The triangle has something printed on it that we can’t read. She thought it has something to do with fire and sky and water and that the “tree” aspect is close to Daphne who nourished Apollo, making it the female aspect of the Apollo world. I see the top as fire reaching up to the sky and the legs as snake-like reaching down into the earth, with the whole as the combination of spiritual and cthonic. Betty Smith: Probably Cretan. Gesture seems to be a female priestess, arms heralding something new. Tree aspect plus close to Daphne who nourished Apollo. Female aspect of Apollo world.

**Gold:** Image of solar light and hence of the divine intelligence. If the heart is the image of the sun in man, in the earth it is gold. Consequently, gold is symbolic of all that is superior, the glorified or “fourth state” after the first three stages of black (standing for sin and penitence), white (remission and innocence) and red (sublimation and passion). V: Sun and fire. The heavens.

**Goose:** Like the duck, gander or swan, the goose is a beneficent animal associated with the great mother and with the “descent into hell.” Is linked with destiny as is proven by the “goose game” representing the dangers and fortunes of existence, prior to the return to the maternal bosom. V: Maternity, creation, fertility, sun. DK: Servile.
Great mother: The archetype of the great mother corresponds to certain feminine deities such as Ishtar in Babylonia, Isis in Egypt, Astarte in Phoenicia, Kali-Durga in India, Ge and Demeter in Greece. Usually considered to be a symbol of the fertilized earth, although the sea also appears in ancient cosmogonies with the same connotation.

J: (Magna Mater) represents the objective truth of nature, masquerading, or incarnate, in the figure of a maternal woman, a sybil, a goddess, or a priestess, but sometimes taking the form of a church, for instance, or a city or district. This archetypal image he calls “mana personality”, corresponding to the “Ancient of Days” who likewise takes such forms as the magician, sorcerer or sage. (Cirlot quoting from Jacobi: The Psychology of C.G. Jung.)

Griffin: Front half like an eagle, rear half like a lion, with a long, serpentine tail. Blending of these two superior solar animals points to the generally beneficent character of this being. Consecrated by the Greeks to Apollo and Nemesis. Symbolizes relationship between psychic energy and cosmic force.

Guitar: V: Female body and male neck; androgyne.
**Hair:** Head hair: spiritual forces and equated, within symbolism of water, with the “upper ocean”, body hair equates with the “lower ocean”, that is, denotes the proliferation of irrational power of the cosmos and of the instinctive life. In some traditions, both take on a malign significance. V: Energy: magical power. Related to fire, sun-rays, and sun-heroes.


**Hare:** Greek goddess Hecate associated with hares. In general: symbol of procreation. May be considered naturally amoral or moral. Feminine character. Yin force. Chinese: animal of augury and was said to live on the moon. (See DK’s “Significance of the Hare in Reynard the Fox”)

**Harp:** Equated with white horse and the mystic ladder. Bridge between heaven and earth. Connection between harp and swan. Would seem to be the embodiment of sound as carrier of stress and suffering, of form and life forces.

**Hat:** J: Thought. Or cover.
Heart: Three focal points of body: brain, heart, sexual organs. For alchemists: image of sun within man. In emblems: heart = love as center of illumination and happiness.

He-Goat: scapegoat—a symbol of the projection of one’s own guilt upon someone else. Hence its association with the devil.


Heron: Among Egyptians: symbol of the morning and of generation of life. Together with ibis and stork, it carried a favorable significance.

Hill: V: Place of worship. Place where help comes from.

Hippopotamus: Egyptian hieroglyphs: strength and vigor. Also related to ideas of fertility and water, and consequently, to the mother principle.

Hole: On biological level: fertilizing power and related to fertility rites. On spiritual plane, stands for the ‘opening’ of this world on to the other world. Worship of ‘perforated stones’ common all over the world. V: A wound inflicted, especially at initiation. Vulva.

Horse: Complex. In great myth of Gemini, illustrated in pairs, one white and one black
horse represent life and death. Considering that it pertains to the natural, unconscious, instinctive zone, not surprising that in antiquity, it was endowed with powers of divination. J: wondered if might not be symbol for the mother and saw it as expressing the magic side of man, the mother within us, i.e. intuitive understanding.


Horus: Robert Graves in Encyclopedia of Mythology: “Horus is the Latin rendering of the Greek Horos and the Egyptian Hor. He was a solar god constantly identified with Apollo and represented by a falcon or a falcon-headed god....Thus we find in the Egyptian pantheon some twenty Horuses, among whom it is important to distinguish Horus the Eler, ‘Haroeris’ and other falcons of a solar character such as Hor Behdetite, Horus of Edfu, from Horus, son of Isis, of the Osirian legend, i.e., Hariesis, the infant avenger of his father.”
House: Feminine aspect. A symbolic association equates house with repository of all wisdom, tradition itself. Spontaneous associations with human body and human thought: outside = persona; roof and upper floors = head and mind and conscious control and self control; basement = unconscious and instincts; kitchen = alchemical transmutation. V: The human body, especially the female, maternal body: with door, or staircase as the vulva etc.

I

Ibis: Related to Thoth, Egyptian god of wisdom. White Ibis: associated with moon. (Also there is a black ibis.) V: A drinker of pure water; it destroys harmful insects and especially serpents.

Intersection: Sign of conjunction and communication, but also of symbolic inversion, i.e. point or zone where transcendental change of direction is induced or sought. Superstitious crossing of fingers or of objects, to encourage a change or alter the course of a process V: The motionless point where time and eternity meet.

Inversion: According to Schneider: continuity of life is assured by the mutual sacrifice which is consummated on the peak of the mystic mountain: death permits birth; all
opposites are for an instant fused together and inverted: love to hate, evil to good, unhappiness to happiness. When the symbol has two aspects, the inversion of one determines the other: if what is below is black and it seeks to ascend, it may do so by turning white. J: That is why the alchemists would express the unknowable by means of contrasts.

Island: J: Refuge from the menacing assault of the ‘sea’ of the unconscious; synthesis of the consciousness and the will. Also a symbol of isolation, solitude, death. V: Isolation, solitude, superiority, refuge from surrounding mediocrity; or the sea of passions. The challenge of the undiscovered.

J

Jade: According to Chinese tradition, jade possesses an essential quality of immortality, thus figuring in rites and invocations from the 3rd millennium BC. Hu is a jade tiger. Generally jade corresponds to the masculine, yang and the dry element.

Jester: Inversion of the king. Hence appears in association with the sacrificial victim. Expression of duality and not a comic figure.

Jewels and gems: Spiritual truths. Also, especially when hidden away, are symbols of
superior knowledge. Belonging to princesses or ladies-in-waiting are connected with anima. Guarded by dragons allude to difficulties of struggle for knowledge. Hidden in caves refer to intuitive knowledge in the unconscious.

**Jizo:** Japanese god, protector of children. (KB: When I was in Japan I saw several statues of Jizo. At some of them there were objects on the base like votives: a child's bootie, a toy, etc.)

**K**

**Kali:** KB: Union of creative and destructive.

**Kangaroo:** V: Gregariousness; peacefulness: knowing no beasts of prey.

**Key:** Symbolic of mystery or enigma, or of a task to be performed and the means to carry it out. Sometimes refers to the threshold of the unconscious. Conjunction of male dove and the key signifies the spirit opening the gates of heaven.

**King:** Universal and archetypal man. Possesses magic and supernatural powers. Also expresses the ruling or governing principle, supreme consciousness, and the virtues of sound judgement and self-control. King and queen together = perfect image of the
hierosgamos, of the union of heaven and earth, sun and moon, gold and silver, sulphur and mercury; and, according to Jung, signifies the spiritual ‘conjunction’ that takes place.

**Kitten:** Playfulness.

**Knife:** Inversion of sword-symbolism. Associated with vengeance and death, but also with sacrifice. The short blade of knife represents primacy of instinctive forces in man wielding it, whereas the long blade of sword illustrates the spiritual height of the swordsman. Sacrifice.

**Knight:** Master of the spirit (logos), the spirit that prevails over the mount (that is, over matter). Black knight stands for him who undergoes the tribulations of sin, expiation and obscurity in order to attain immortality by ways of earthly glory and heavenly beatitude. Symbol of withdrawal, penitence and sacrifice. Other: knight is guardian of the treasure, supplanting the monster he has conquered (the serpent or dragon). V: The spirit riding matter; opposite of the centaur

**Knot:** Several meanings all related to idea of tightly closed link. Sign for infinity—the horizontal figure 8—as well as the number 8 itself. Expresses concept of binding and fettering—a concept expressive of an unchanging psychic situation, however unaware of his predica-
ment the individual may be. V: Difficulty; entanglement.

**Kouros:** JC: A sun god, half animal, half human, who embodies the primitive notion of a father. Was an important figure in the cultural transition of matriarchy to patriarchy in early Greece (1500 to 400 BC).

**Kris:** (From June Kronholz): A symbol of life. Sinuous blade a foot or so long. Hammered and treated with arsenic to produce a design-of nutmeg flowers, coconut leaves, bowing grasshoppers, that sort of thing. For an Indonesian man, a kris pounded out of iron, steel, and nickel is an essential part of formal dress. Never uses it in a fight that would be too crude. Is considered magic.

**Kuan-yin** (Kwan yin): Larousse Encyclopedia of Mythology: The lady who brings the children. Draped in large veil sits on lotus flower, and holds a child in her arms. Goddess of fecundity, expert in treating all sicknesses. Very popular, her image found in nearly every home (in China). Long lines of pilgrims visit her temple of Miao Feng Shan at the Mountain of the Wondrous Peak, situated about 40 miles from Peking. Sick persons come to implore her to heal them among the smoke of joss sticks, popping of crackers, and the creaking of rattles which are supposed to win the favor of Kuan-yin. DK: Compassion. Japanese: Kannon.
L

**Ladder:** V: Ambition. In Egypt placed in tombs as a protective talisman.

**Lake:** In the Egyptian system of hieroglyphs, the schematic figure of a lake expresses the occult and the mysterious, probably by allusion to the underground lake that the sun has to pass over during its ‘night crossing’. The structure of lake symbolism may have arisen directly out of the symbolism of level; for this latter symbolism, so deeply rooted in the psyche of man, equates all that is on a low level spatially with what is low in a spiritual, negative, destructive, and hence fatal, sense. The surface of the lake holds the significance of a mirror, presenting an image of self-contemplation, consciousness, and revelation.

**Lamb:** Purity, innocence, meekness (as well as unwarranted sacrifice). Relationship between lamb and lion: by inversion of their symbolic meanings.

**Lamp:** Symbol of intelligence and the spirit. V: Light: presence of a deity and protection against demons.

**Lance:** Symbol of war and also a phallic symbol. Weapon of earthly character, in contrast to the celestial implications of the sword. Connected with the symbolism of the cup or
chalice. Symbolically compares with the branch, the tree, the cross.

**Lantern:** Individual life in the face of cosmic existence.

**Laurel:** Sacred to Apollo, expressive of victory.

**Leaf:** Chinese: Happiness. Several leaves together: represent people.

**Leopard:** Attribute of Dionysus. Ferocity and valor. Expresses the aggressive and powerful aspects of the lion without his solar significance. V: Identified with panther symbolically.

**Light:** Traditionally equated with the spirit. Manifestation of morality, of the intellect and the seven virtues. Also the creative force.

**Lighthouse:** V: Warning for danger. Union of time and eternity, male and female.

**Lingam:** Not just sign for the phallus, but for the integration of both sexes, symbolizing the generating power of the universe. Comparable symbol is tree of life.

**Lion:** Corresponds principally to gold or the ‘subterranean sun’, and to the sun itself, and hence is found as a symbol of the sun gods such as Mithras. In alchemy corresponds to the fixed element—to sulfur. When counterbalanced by three other animals, represents
earth (although elsewhere it has been said that it stands for ‘philosophical fire’). CT: Apostle Mark. V: Earth, fertility, underworld: When it is the opposite of the eagle. Nobility. Regal. The solar lion kills the lunar bull.

**Lute:** V: Androgyne. Instrument of lovers.

**M**

**Madonna:** DK: Gold = Agape.

**Mandorla:** V: Vulva shaped intersecting circle-segments given to deity, especially Christ and the virgin to show their bodily transition into the next world. Perpetual sacrifice and regeneration.

**Manifestation of Self:** DK: Starting point of healthy ego development.

**Mask:** Is equivalent to the chrysalis. According to Zimmer, Shiva created a lion-headed, slender-bodied monster, expressive of insatiable appetite. And when this creature demands of his creator a victim to devour, the god tells him to eat of his own body, which the monster does so that it is reduced to a mere mask itself. There is a Chinese symbol, T’ao T’ieh-the ‘mask of the ogre’-which may well be similar in origin. V: Hiding one’s identity.
**Medusa:** V: Head is the center of a symbolic space.

**Mermaid:** V: Yearns for a soul; can get one only through marriage to a mortal. Power of prophecy; grants wishes. Listening to her music causes madness, or sends a man to sleep. Symbolizes power of song-magic. J: Anima-feminine and chthonic part of the male soul.

**Metals:** Correspondences between planets and the metals, from inferior to superior are: Saturn: lead; Jupiter: tin; Mars: iron; Venus: copper; Mercury: mercury; Moon: silver; Sun: gold.

**Mice:** (E or W): They are the last trace of the wild animal in our house. The root mus comes from “mice” and “muscle”. They are hyperactive. They come out, in a sense, when consciousness lapses. Man looks down on the smaller animals. Cat and mouse play relates to sexual play. Think of holes in psyche when you think of rats or mice.

**Minoan goddess with 2 snakes in upraised hands and bird on top:** KK: It makes 3 statements: “I am. I am a priestess. I am a goddess.”

**Mirror:** Instrument of self-contemplation, as well as the reflection of the universe. Fluctuation between absent mirror and the peopled mirror lends it a kind of phasing,
feminine in implication, and hence, like the fan, it is related to moon symbolism. Further it receives images like the moon receives the light of the sun. JP: Soul of a woman. DK: ritual mirror in Japan. Enables one to see behind oneself-to see shadow. KB: So can see both persona and shadow.

**Monkey:** The simians generally symbolize the baser forces, darkness or unconscious activity, but has two sides to it. This unconscious force may be dangerous, while it may degrade the individual, nevertheless it may also prove a boon-like all unconscious powers-when least expected. DK: First level of religious development.

**Monsters:** Symbolic of the cosmic forces at a stage one step removed from chaos. They are the par excellence, the antithesis-or the adversary-of the ‘hero’ and of ‘weapons’. For weapons are the positive powers granted to man by the deity. The fight against a monster signifies the struggle to free consciousness from the grip of the unconscious. In a less negative sense, the monster may be equated with libido. For Abell, monsters also symbolize the latent and dangerous forces, in a greater or lesser state of freedom, of the human unconscious in its aggressive and ugly aspect.

**Moon:** Above all it is the being that does not keep its identity but suffers ‘painful’ modifications to its shape as a clear and entirely vis-
ible circle. Rene Guenon has confirmed that in ‘the sphere of the moon’, forms are dissolved, so that the superior states are severed from the inferior, hence the dual role of the moon as Diana and Hecate, the celestial and infernal. Because of its passive character, in that it receives light from the sun, it is equated with the symbolism of the number two and with the passive or feminine principle. It is also related to the egg of the world, the matrix, and the casket. The corresponding metal is silver. Is regarded as the guide to the occult side of nature, as opposed to the sun. In alchemy, the moon represents the volatile (or mutable) and feminine principle, and also multiplicity because of the fragmentary nature of its phases. Animals who are regarded as lunar are those that alternate between appearance and disappearance, like the amphibians; examples are the snail, (leaves and returns to its shell) and bear (vanishes in winter and reappears in spring). Lunar objects may be taken as those of a passive or reflecting character, like the mirror, or those which can alter their surface-area, like the fan. V: Sex in mythology: female. In Egypt: the left eye of Horus, whereas the right eye is the sun. Abode of the dead. Maternal. Influences all the fluids in the human body and on earth.

**Mother:** The mother sometimes appears as the image of nature and vice-versa; but the terrible mother is a figure signifying death.
Hermetic doctrine: return to the mother was equivalent to dying. Egyptians: vulture was a mother symbol, probably because it devours its corpses. J: Terrible mother is the counterpart of the pieta, representing not only death, but also the cruel side of nature—its indifference to human suffering. J: Mother is symbolic of the collective unconscious, of the left and nocturnal side of existence—the source of the water of life. G.L. Evola: Symbols of the earth mother are: water, the mother of the waters, stone, the cave, the maternal home, night, the house of depth, the house of strength or of wisdom.

Mountain: Teillard equates mountain with inner ‘loftiness’ of spirit, that is, transposing the notion of ascent to the realm of the spirit. Alchemy: hollow mountain, the hollow being a cavern that is the ‘philosophers’ oven’. The vertical axis of the mountain drawn from its peak down to its base links it with the world axis, and anatomically with the spinal column. The profoundest symbolism is one that imparts a sacred character by uniting the concept of mass, as an expression of being, with the idea of verticality. As in the case of the cross or the cosmic tree, the location of this mountain is at the center of the world. The mystic sense of the peak also comes from the fact that it is the point of contact between heaven and earth, or the center through which the world-axis passes, binding the three levels together. In general, the
mountain, the hill, and the mountain top are all associated with the idea of meditation, spiritual elevation, and the communion of the blessed. In medieval emblems, further defined by a complementary figure surmounting it: star, lunar crescent, cross, steps, crown, circle, triangle, or the number three. J: Mountain and tree are symbols of the personality and of the self. V: Home of giants, dwarfs, or fairies.

**Mouth:** In Egyptian hieroglyphs, mouth stands for the power of speech and hence for the creative word. Leading to creative power. Mouth symbolism like fire symbolism has two aspects: creative as in speech, and destructive (devouring). And of course, the mouth is the point of convergence between the external and internal worlds.

**Mud:** Union of purely receptive principle (earth) with the power of transition and transformation (water). V: Emergence of matter. Union of receptive earth and transforming water.

**Multiplicity:** Since the one is identified with the creator, it follows that multiplicity must represent the farthest point from the source of all things. Jung corroborates by observing that multiplicity is always regressive in character. LC: James Hillman would not agree.

Music: DK: feeling.

N

Net: Entanglement and devouring.

Numbers:


Even: Pythagoras: passive, feminine, receptive, unlimited, sea of primordial matter. Plato: demonic. KB: Before Pythagoras, even numbers were thought of as masculine, and odd numbers as feminine.

Zero: Non-being. Symbolic of latent and potential and is the orphic egg. V: Pythagoras: circle; snake biting its tail.

One: Equated with the mystic center, the irradiating point and the supreme power. Also equated with light. Paneth: from dreams etc.; paradisiac state preceding good and evil-i.e. preceding dualism.

Two: Stands for echo, reflection, conflict and counterpoise or contraposition. Associated with the magna mater. Paneth: Man’s experience of separate existence with concomitant problems, inner disintegration and struggle.
**Three:** Spiritual synthesis. The solution of the conflict posed by dualism. Associated with the concepts of heaven and the Trinity. Paneth: biological synthesis, childbirth and solution of a conflict. V: Pythagoras: equilateral triangle: active unity of duality, source and prototype of all that has been created.

**Four:** Symbolic of the earth, of terrestrial space, of the human situation, of the external, natural limits of the minimum awareness of totality, and finally of rational organization. Is associated with tangible achievement. Double division (two and two) no longer signifies separation (like the number two) but the orderly arrangement of what is separate.

**Five:** Symbolic of man, health, and love. It comprises the four limbs of the body plus the head that controls them, and the four fingers plus the thumb, and four cardinal points plus the center. The hieros gamos is signified by five, since it represents the union of the principle of heaven (three) and that of the magna mater (two). Paneth: Its triumphant growth corresponds to the burgeoning of spring. Organic fullness of life. Erotic sense to it. DK: Emptiness. Needed for integration of physical forces of religion. Is physical body. Transference is the security space. And then the process and after the inner security or totality established, then allow the intellectual. 5 pointed star: spirit.
Six: Symbolic of ambivalence and equilibrium, six comprises the union of two triangles (of fire and water), and hence signifies the human soul.

Seven: Symbolic of perfect order, a complete period or cycle. Union of the ternary and the quaternary, and hence is endowed with exceptional value. Symbol of pain. Paneth: Like all prime numbers, expression of conflict or of a complex unity. Sometimes associated with the moon. V: Equilateral triangle in square: divine power.

Eight: Intermediate form between the square (or terrestrial order) and the circle (the eternal order), and is consequently a symbol of regeneration.

Nine: The triangle of the ternary, and the triplication of the triple. Therefore a complete image of the three worlds. Is the end-limit of the numerical series before its return to unity.

Ten: According to some theories, ten symbolizes the totality of the universe—both metaphysical and material—since it raises all things to unity. From ancient time through the Pythagorean school and right up to St. Jerome, it was known as the number of perfection. In its graphic form as 10, is sometimes used to express marriage.

Eleven: Symbolic of transition, excess, peril, and of conflict and martyrdom.
Schneider: Infernal character about it because it is in excess of the number of perfection. But it is made up of one plus one (comparable in a way with two.)

**Twelve:** Symbolic of cosmic order and salvation. Linked to it are notions of space and time and the wheel or circle.

**Thirteen:** Death and birth, of beginning afresh.

**Fourteen:** Stands for fusion and organization, and also for temperance and justice.

**Fifteen:** Markedly erotic and is associated with the devil.

O

**Oak:** Sacred to Jupiter and Cybele, standing for strength and long life. Like all trees, represents a world axis.

**Obelisk:** V: Phallus, regeneration, fertility, related to stone, pillar, pyramid. Finger of god. Eternal life. Support of the sky.

**Octopus:** Same significance as the dragon-whale myth. Related to spider’s web and the spiral, both being symbolic of the mystic center and of the unfolding of creation.

**Old Man:** Symbol of the occult principle, like the holy or silver palace. In modern study of symbols is regarded as the personification of the age-old wisdom of humanity, or of the collective unconscious. J: Symbol of
mana personality, i.e. the spirituality of the personality that emerges when consciousness is overburdened with clarified, apprehended and assimilated matter welling up from the unconscious.

**Oven or furnace:** Mother symbol. Further: symbol of pure spiritual gestation. It is in this sense that the glowing furnace makes its appearance in so many alchemical treatises.

**Oviparous animals:** In India, birds, reptiles, and all oviparous animals receive the name of ‘twice born’. Can conclude that the laying of eggs is equivalent to the birth of man, and the breaking out from the egg symbolizes his second birth or initiation.

**Owl:** In Egyptian hieroglyphs: death, night, cold, and passivity. KB: Wisdom as bird of Athena. DK: Paranoia; it looks behind itself.

**Ox:** CT: Apostle Luke. KB: In the ox herder pictures: Taming of the Ox was taming of the instincts.

**P**

**Palace:** In cabalistic symbolism, the sacred palace, or the ‘inner palace’, is located at the junction of the six directions of space, which together with this center, form a septenary. It is consequently a symbol of the occult center, of the ‘unmoved mover’.
**Palm:** Classic emblem of fecundity and victory. J: anima.

**Pan:** Nature. In astrology: one aspect of Saturn, and also equated with Satan and with life in its base aspects.

**Panda:** BW: Union of opposites (black and white).

**Panther:** V: Similar to leopard. Connected with Dionysus who wore panther skins.

**Peacock:** Jung has much to say about the peacock in J. Vol. 14 pp. 291-292. In part he says: “The peacock expresses the inner beauty and perfection of the soul.” Merua mentions that the peacock will empty and destroy a vessel containing poison, yet another peculiarity which may account for the peacock’s position in alchemy, since it brings about and betokens the transformation of the poisonous dragon into the healing medicine. Merula also asserts that the peahen does not introduce her young to their father until they are fully grown, from which Picinellus drew an analogy with the blessed virgin, who likewise presents her charges to God only in the perfect state. Here again the motif of renewal through the mother is struck. “If therefore, the Queen Mother eats peacock flesh during her pregnancy, she is assimilating an aspect of herself, namely, her capacity to grant rebirth, whose emblem the peacock is. According to
Augustine, peacock flesh has the peculiarity of not turning rotten. It is, as the alchemists would say, a cibus imortalis, like the fruits of the philosophical tree with which Arisleus and his companions were fed in the house of rebirth at the bottom of the sea. Peacock flesh was just the right food for the mother in her attempt to rejuvenate the old king and to give him immortality.” DK: Can take in poison and transform it into healing medicine. (Picture: J: Vol. 12, p.213)

**Peacock tail:** Blending together of all colors and idea of totality. In Christian art: immortality and incorruptible soul. In Hindu mythology: patterns on wings resembling innumerable eyes are taken to represent the starry firmament.

**Pearl:** KB: Results from injury to oyster that the oyster has coped with and produced a thing of beauty. V: The mystic center.

**Pegasus:** Winged horse that sprang from blood of Medusa. Similar being in medieval legends is the Hippogryph which symbolizes the heightening power of the natural forces, the innate capacity for spiritualization and for inverting evil into good. John Boe: Combines wings of a bird, the spiritual quality, with the body of a horse, the instinctual or chthonic phallic.
**Pelican:** Legend: Loved its young so dearly that it nourished them with its own blood, pecking open its breast to this end. Alchemy: a principal symbol; antithesis of the raven. (Picture: J: Vol. 12, p. 17) V: A pelican kills its young in times of hunger; the female (or the repentant father) then revives them with blood rising from her right breast (or the father with his blood) by sprinkling it on them (not feeding them). Christian readiness to sacrifice.

**Phallus:** V: Nature’s generative forces incorporated in deities.


**Pig:** DK: Mother animal. (CT from DK?): Lucky animal, he finds truffles under the soil. He reveals the hidden: the fertility of the soil. Has to do with the mother. Is repudiated in Indian religions. In the East: symbol of the wish for pleasure, lack of inhibition, sensuality. Underworld animal. Carries a concealed quality. In the story of the golden castle, it is hanging from heaven. Demeter sacrificed a pig. (In the Eleusinian Mysteries, pigs were sacrificed.) Abysmal-I Ching-Water. Pig lives on mud and water. (KB: I understand they are very clean animals.) CT: In Chinese horoscope, the symbol of the greatest darkness that can appear in the light. Buddha was a pig. (?)
**Pillar:** Solitary pillar related to the world axis, as are the post, mast, and the tree.

**Pine tree:** Immortality. Pine cones: fertility.

**Plait:** Like bunches of ribbons, rosettes, ties and knots, is symbolic of intimate relationship, intermingling streams and interdependence.

**Plants:** Image of life. Aquatic plants: symbolic of ‘nascent’ character of life. Deities related to plants: Osiris, Attis, Adonis. The annual cycle leads to their symbolizing the mystery of death and resurrection.

**Plow:** Fertilization. Because the earth is female in nature, plowing is symbol of the union of male and female principles. China: former custom of ceremonial plowing at beginning of emperor's reign.

**Poplar:** The two sides of the leaf are a different shade of green. Hence it becomes the tree of life, the bright green on the side of water (moon) and a darker green on the side of fire (sun). Has a place within the general range of bipolar symbols (positive-negative).

**Pot:** V: The primeval deep, the great mother, Nature’s inexhaustible womb. The cauldron of rebirth and fertility riches. Rejuvenation.
**Priest:** Japanese temple priest with bamboo hat: KB: When he goes out on streets and plays his flute (shaduhachi), people hear him and come out and give him food and money.

**Prince:** A rejuvenated form of the king, as nascent sun is rejuvenation of the dying sun. Great virtue is intuition.

**Princess:** KB: Royal feminine-archetypal young feminine.

**Procession:** Every procession is a rite that gives substance to the concept of the cycle and the passage of time.

**Pyramid:** In megalithic culture and European folklore: symbolic of the earth in maternal aspect. With Christmas lights expresses twofold idea of death and immortality, both associated with the great mother. These have to do with hollow pyramids. The pyramid of stone, of regular geometrical shape, corresponds to fire, at any rate in the Far East. Marc Saunier: base is square and represents the earth. The apex is the starting point and the finishing point of all things—the mystic center. Joining the apex to the base are the triangular-shaped faces symbolizing fire, divine revelation and the threefold principle of creation. So, is seen as a symbol expressing the whole of the work of creation in its three essential aspects. BW: Universal symbol of fire and so is powerful symbol of
transformation. In solar cults and religions, symbol of death and immortality. Triangular shape = fire (heart chakra) meeting the sky. Bringing together of heaven and earth. KB: Four masculine triangles with apex at top, so strongly masculine.

\[Q\]

**Quaternary:** J: Profound interest in. Built up pattern of the human psyche as endowed with four functions. Phases of the alchemical process: black, white, red, gold.

**Quinary:** Square with its central point. Association of the number five with the human figure found all over the world. In the Near East and in the West the number five used solely as expression of the human figure as a whole and of eroticism.

\[R\]

**Rabbit:** CB: Homosexual. DK: White rabbit is anima. V: Fecundity; as burrower, is connected with the underworld.

**Ram:** V: Emblem of sacred (sun) king or god; fertility, resurrection. As sacrifice: peace; for its pugnacity: war.

**Rats:** Associated with infirmity and death. A phallic implication has been superimposed upon it, but only in so far as it is dangerous
or repugnant. (E or W): Neat animals. Gnowers and listeners. Break and enter to steal what man stores up. Rats attack their own species, fight to the death and eat the opponent. Sensitive to music. Dogs are their enemies.

Raven: V: In alchemy: the stage of nigredo.

Red bird: Reflection of very deep feeling and connection to spiritual world.

Red car: Strong feeling and mobility or movement.

Rhinoceros: V: Lack of sensitivity; materialism; related to water and earth and brute strength. Short sighted passion.

Ribbons: Knotted together to form a circle: symbols of immortality (circular shape). Like all crowns: heroic significance.

Ring: Like every closed circle: continuity and wholeness.

Rock: Chinese: permanence, solidity, integrity. Like the stone: dwelling place of a god. Stones and rocks regarded as source of human life, whereas the soil is the mother of vegetable and animal life. Mystic significance. DK: Treasure; something precious. Harold Bayley: In seemingly all ages and among all nations, stones and rocks have been wor-
shipped as symbols of the deity: Mithra born from a rock, wedded a rock, parent of a rock. The “rock of ages.”

**Rope:** Binding and connection.

**Rose:** Single rose: completion, consummate achievement and perfection. Emblem of Venus. V: Connected with the great goddess: the female generative principle, physical love, spring, youth (originally connected with androgynous deities). Sacred to Aphrodite: the rose first bloomed when she was born from the sea. J: Integration of the personality: the balance between conscious and unconscious; the world as circle and God as center (mandala); circular (sun, wholeness and perfection) and fertility.

S

**Sage:** BG: Laughing Japanese sage with fish = Ebisu. (One of the Japanese Seven Happy Gods): “Having brought forth the life-renewing and sustaining fish from the waters of life, one finds joy.”

**Scarecrow:** V: Originally a fertility deity image, e.g. as guardian of gardens.

**Scissors:** Conjunction. Also attribute of mystic spinners who cut the thread of life. Is then expressive of both creation and destruction, birth and death.
Scythe: Attribute of Saturn. Linked with allegories of death. Also symbolic of harvest and of renewed hopes for rebirth. Ambiguity of beginning and end.

Seahorse: V: Cosmic forces. Amulet against fevers.

Sea urchin: V: Sun emblem. Life force, the primordial seed.

Seed: Latent, non-manifest forces; potentialities.

Serpent: Symbolic of energy itself—of force pure and simple; hence its ambivalence and multivalences. Fertility and destruction. V: Fertility: it is often coiled around a person to give generative heat: Aion, the egg of the world, Buddha etc. J: Symptoms of anguish expressive of abnormal stirrings in the unconscious, i.e. reactivation of its destructive potentiality. Bruce Glen: Winged serpent encircling cosmic egg: Combines opposites of earthbound serpent and bird of air in flight; the cosmic egg is the life principle or germ of all creation. The combination becomes uroboros. (See p. 299 of Campbell’s The Mythic Image).

Shape (or form): What is circular is equivalent both to the circle and to the cyclic; and the square is identical with things quaternary and also with the number four. So form is
intermediary between spirit and matter.  
India: sphere=ether or heaven; crescent=air; pyramid=fire; cube=earth.

**Shark:** Mandorla consisting of intersection of circle of heavens and that of earth, crucible of life. The animals which correspond to the all-embracing significance of the mandorla are the whale and the shark. V: Evil. Natural enemy is dolphin.

**Sheep:** DK: Innocence and Christ symbol. CT: The innocent sacrifice challenges the evil one. Extraordinarily strong sense of herd. In panic, hundreds of sheep leap into the abyss together. Positive aspects: Loyalty, good cheerful temper. Ability to suffer without avenging oneself. Negative: Stupidity in going toward the invitation of the evil wolf. Loyalty without judgment given over to a good or bad leader. Too good for this world. Joyous - I Ching. Outwardly weak, inwardly stubborn. Flocks of sheep: cosmic forces.

**Shell:** China: one of 8 emblems of good luck. Eliade: related to moon and to woman. DK: Feminine. KB: In Mayan culture: Symbol of earth and underworld. V: As symbol of vulva, represents the female principle. BW: In ancient China culture legend they turned into women. Throughout the East and parts of Ancient West, associated with birth and with feminine anatomy.
Shepherd: Title given to lunar god Tammuz as shepherd of the “flocks” of the stars. Is also the conductor of souls to the land of the dead—the psychopomp, and a symbol of supreme power, since the flocks are representative of the cosmic forces. V: Guardian of ancient wisdom. Gods and heroes have always been raised or found by shepherds when exposed.

Ship: Ship symbol related to the holy island, in so far as both are differentiated from the amorphous and hostile sea. On coins: emblematic of joy and happiness. V: symbol of feminine containment, the womb, fertility.

Shoes: Lowly in nature. Symbol of female sex organ; may have this significance in the story of Cinderella. CT: Standpoint.


Skeleton: Personification of death. Alchemy: color black and the putrefaction or disjunction of the component elements.

Skull: Alchemy: receptacle used in processes of transmutation.

Sleeping Beauty: Anima in Jungian sense. Or rather than the unconscious proper, the ancestral images lying dormant there waiting to be stimulated into action. The princesses in their palaces, though not always asleep, are
outside the world of action, so every sleeping or otherwise secluded princess stands for a passive potential.

**Snail:** Egyptian hieroglyphics: associated with the action of the microcosmic spiral upon matter. V: J: Occasionally symbol of Self in dreams. Folklore: used in divination and cures.

**Snake:** DK: Between consciousness and unconscious. Transformation. Enemy of stag. JC: Master of initiation may serve the “transcendent function”. BW: With dove is symbol of male and female mystery and vision of coming wholeness. CB: Women use snakes in 2nd or 3rd session.

**Spider:** Three distinct meanings derived from: creative power; aggressiveness; spider’s net converging towards a central point. India: Spider sitting in its web: symbol of center of the world, and hence as Maya the eternal weaver of the web of illusion. KB: positive: creative (web); negative: cruel death. V: Continuous sacrifice (weaving and killing).

**Spinning:** Like singing is equivalent to bringing forth and fostering life.

**Spinning Wheel:** JH: Ghandi used spinning wheel as symbol of practical creativity to inform the textile workers of their origins.
Spiral: Schematic image of the evolution of the universe. Symbol for growth. Creative spiral (rising in clockwise direction, and attributed to Athene) vs. the destructive spiral like a whirlwind (which twirls round to the left and is the attribute of Poseidon).

Spoon: V: Female principle. Or androgyne—Female bowl and male handle.

Square: Expression of quaternity, is a symbol of the combination and regulation of four different elements. Firmness and stability. J: the four-part division of movements and forms is of greater value than the three-part. Chinese and Hindu: feminine, since it corresponds to the earth, in contrast to the masculine character of the circle (and the triangle). DK: Appears when centering in sense of wholeness is developing. (5 as number of wholeness rather than 4.)

Squaring the Circle: A preoccupation of the alchemists. The union of two opposites: the symbol of the earth (square) and heaven (circle).

Squirrel: V: Nimbleness, playfulness; messenger.

Stag: Linked with tree of life, because of resemblance of antlers to branches. Symbol of cycles of regeneration and growth. Secular enemy, like lion and eagle, or serpent; related
to heaven and light. Because of role as messenger of the gods, is antithesis of the he-goat. Beauty, grace and agility. DK: Transformation. BW: In Greek and Roman writings: it recognizes medicinal plants for healing. V: Cycle of rejuvenation symbolized by renewed antlers.

**Star:** Light shining in darkness is symbol of spirit. Five pointed is most common. Egyptian hieroglyphic: rising upwards towards point of origin. Inverted is symbol of the infernal as used in black magic. BW: Forces of spirit struggling against forces of darkness. V: Six pointed: androgyne and union of opposites. (Masculine triangle with apex at top and feminine triangle with apex at the bottom.)

**Starfish:** FW: Symbol of self. BW: Symbolic idea which reveals influence or resemblance of a natural form acquired powerful symbolic implications. KB: Regenerative. Grows another appendage when one is cut off. KB: Unites sky and sea.

**Steed:** Symbol of the animal in man; of the force of the instincts.

**Steps:** All over world: ascension, gradation, and communication between different vertical levels. Associated to mountain in symbolism. Eliade: “vivid image of breaking through the levels of existence in order to open up the
way from one world to another, establishing a relationship between heaven, earth and hell (or between virtue, passivity and sin).”

**Stone:** Being, cohesion, and harmonious reconciliation with self. Antithesis to biological things subject to the laws of change, decay, and death as well as the antithesis to dust, sand and stone splinters as aspects of disintegration. When whole: unity and strength; when shattered: dismemberment, psychic infirmity, death and annihilation. Lava stone: in volcanic eruptions: air turned to fire, fire became water, and water changed to stone; hence stone constitutes the first solid form of the creative rhythm. The philosopher’s stone in alchemy represents the ‘conjunction’ of opposites, or the integration of conscious with the unconscious. Bayley: In all ages and all nations: stones and rocks worshipped as symbols of the deity.

**Stork:** Symbol of filial piety. Also emblem of the traveler. DK: Combination of heaven and earth.

**String (or Cord):** All types are forms of binding.

**Struggles between Animals:** Animals symbolize different stages of instinct and can be placed along an ideal vertical axis (for example in ascending order: bear, lion, eagle). So struggle between different animals may rep-
resent struggle between differing instinctive inclinations. Victory of winged animal over a wingless one usually a positive symbol, comparable to sublimation. Struggle between eagle and lion involves vector of lesser intensity than between eagle and serpent, because distance separating the latter pair is greater.

**Sun:** Heroic principle at its brightest, as opposed to the father who connotes the heavens, although the sun and sky are sometimes equated. A heroic and courageous force, creative and guiding. Is core of solar symbolism. J: Symbol of source of life and the ultimate wholeness of man, but inexactitude here because totality = conjunction of the sun and moon, as king and queen, brother and sister. In some cultures: divine eye. CT: Man’s indefinable religious experience. Rays: sun’s life-giving power. Male. BW: Also signifies a crown. In alchemy the crown used to signify a transmutation and thus represented symbol of spiritual evolution. KB: In Japan: Sun = feminine.

**Susanowo:** Top or handle of Japanese sacrificial knife: Susanowo-impetuous male. (Or possibly Rakasasa.)

**Swallow:** Sacred to Isis and to Venus, and an allegory to spring.

**Swan:** Complexity. Dedication of swan to
Apollo, as god of music, arose out of the mythic belief that it would sing sweetly when on the point of death. Almost all meanings are concerned with the white swan, sacred to Venus, which is why Bachelard suggests that in poetry and literature it is an image of naked woman, of chaste nudity and immaculate whiteness. Bachelard also: hermaproditism: [or androgyne] long phallic neck but rounded, silky body. Always points to the complete satisfaction of a desire, the swan song being a particular allusion to desire that brings about its own death. Alchemy: compared it with ‘philosophical Mercury’, the mystic center and union of opposites, an interpretation entirely in accord with its archetypal implications. DK: White swan (or any other white bird): totality; future development.

**Sword:** Composed of blade and guard; and therefore a symbol of conjunction, especially when, in the middle ages, it takes on the form of a cross. Primary symbolic meaning is of a wound and the power to wound, and hence of liberty and strength. The Sword and the distaff symbolize respectively, death and fertility—the two opposites which constitute the basic symbolism of the mountain (Schneider suggests that in the animal world the equivalents are the phallic fish and the frog). Schneider: whereas purification goes with fire and sword, punishment goes with the lash and the club. Alchemy: symbol for purifying fire. Western type of sword with
straight blade: solar and masculine symbol. Oriental sword with curved blade: lunar and feminine. Association of sword with the tree is of great antiquity: German relief depicting two figures, one feminine bearing a branch and the other masculine with a sword. DK: Highest consciousness.

**Symmetry:** HK: Not good in tree or mandala. LC: HK saw perfect symmetry as indicating a static or undynamic quality.

\[ T \]

**Taurus:** Denotes functions of fecundation and creation in both aspects. Victorious and sacrificial, related, that is, to the primordial sacrifice: an example is the myth of Mithras, “for out of his body grow all the plants and herbs that adorn the earth with verdure, and from his seed spring all the animal species”. Basic idea of the bull as the force which animates forms of all kinds is deeply rooted in a great many myths. Fact that the sign of taurus corresponds to the number two (2nd sign of Zodiac) relates it to the principle of duality composed of the masculine and the feminine.

**Teeth:** Primigenial weapons of attack, and an expression of activity. Loss of one’s teeth signifies fear of castration or of complete failure in life, or inhibition. Primitives, according to findings of anthropology, adorned themselves
with teeth and claws of conquered animals. Sexual aspects of energy(?). Leisegang (Die Gnosis): Teeth constitute the battlements, the wall and the fortifications of inner man, from the material or energetic point of view, just as the eyes and the glance are the defense of the spirit.

**Temple:** Derives from the root “tem”-to divide. It is the mystic significance of the center which prevails; the temple, and in particular, the altar, being identified with the symbol of the mountain top as the focal point of the intersection of the two worlds of heaven and earth. Synthesis of the various symbols for the world axis, such as the hollow mountain, steps, and the sacrificial mountain peak.

**Thoth:** As Baboon: 2nd Pharaoh of Dynasty III. Moon God. God of wisdom and magic. Identified as Hermes by Greeks.

**Throne:** Asiatic symbolism: stands midway between the mountain and palace on the one hand and the head-dress on the other, for they are all rhythmic variants of one and the same morphological family that symbolize - or rather, allude to-the center. They are also signs expressive of synthesis, stability and unity.

**Tiger:** Associated with Dionysus, and is a symbol of wrath and cruelty. In China: symbol of darkness and of the new moon.
Expression of strength and valor in the service of righteousness. BW: Female dark womanliness.

**Toad:** DK: Negative mother. V: Connected with witches.

**Tooth:** V: Primitive cruelty.

**Torch:** Identified with the sun it is the symbol of purification through illumination. Occurs in many allegories as the emblem of truth.

**Torii:** BG: The Temple gate marks the entrance to a holy place. DK: Entrance to religion. BW: Reconciliation or integration of spiritual and instinctual aspects. Bayley: Found across the path in Japan wherever it approaches a spot of hallowed ground—not necessarily near a temple. KB: Transformation. (See Bradway & McCoard 1997, pp. 92-98.)

**Totem Poles:** The Northwest coast Indians believed that in the beginning all living things shared the world in a state of equality and mutual understanding. From this the Indians developed a series of legends and myths, many of which are illustrated on totem poles: one simple tale or several events in tribal history. Almost every tribe and clan prized at least one story of an encounter between an ancestor and a spirit, usually in the guise of an animal. The hero could adopt the animal as his crest. His descendants
inherited this right, and so carved a stylized and abstract likeness of their badge on a their poles.

**Tower:** Ascent. Same symbolism as the ladder-linking earth with heaven. Given that it is enclosed and walled-in, is emblematic of the Virgin Mary. Since the idea of elevation or ascent, implicit in the tower, connotes transformation and evolution; the alchemists’ furnace was given the shape of a tower to signify inversely that the metamorphosis of matter implies a process of ascension. Analogy between tower and man—the only structure distinguished by verticality: windows at the topmost level correspond to the eyes and the mind of man. V: Both imprisonment and refuge. Watch tower.

**Treasure:** Represents a sublimated form of the symbolism of the color gold, a solar attribute, as opposed to gold as coins, which signifies exaltation of and corruption by earthly desires. Usually found in a cave; double image: cave as the mother-image or the unconscious, containing ‘the elusive treasure’. J: The treasure which the hero wins only after painful effort is nothing less than himself reborn in the cave in which introversion or regression confined him. The hero, in so far as he remains bound to the mother-principle, is himself the dragon, but in so far as he is reborn of the mother, he is the conqueror of the dragon (and therefore of his former self). DK: The Self. V: Alchemy: the
quest for the hidden treasure is the work.

**Tree:** One of most essential of traditional symbols. Mythological associations between gods and trees are extremely frequent: Attis and pine; Osiris and cedar; Jupiter and oak; Apollo and laurel. Life of the cosmos. Growth, proliferation, generative and regenerative processes. Inexhaustible life; immortality. Eliade: Life without death = absolute reality and so tree is symbol of absolute reality, that is, of the center of the world. Because tree has a long vertical shape, the center of the world symbolism is expressed in terms of a world axis. Related to ladder and mountain standing for relationship between the three worlds (hell, earth, heaven).

J: bisexual nature: in Latin, the endings of the names of trees are masculine even though their gender is feminine. Confirms the unifying significance of the cosmic tree. In many images, the sun, moon and stars are associated with the tree, thus stressing its cosmic and astral character. Vertical scale of analogies: dragons and snakes (primal forces) associated with the roots; the lion, the unicorn, the stag with ideas of elevation, aggression and penetration, correspond with the trunk; and birds and heavenly bodies with the foliage. Snake coiled around tree: spiral. The tree as world-axis is surrounded by the sequence of cycles which characterizes the revealed world. J: Vol. 13, p.308: Mountain and tree are symbols of the personality and of the Self. In so far as the tree bears the sun and moon as its fruit, it is the world tree. It usually grows
alone and often on an island. DK: Natural process, totality.

**Trees and Flowers:** Chinese: longevity and fertility. Popular are: bamboo, cherry, pine.

**Triangle:** Trinity. Apex at top: fire and aspiration of all things towards the higher unity. Alchemy: truncated without apex: air; inverted with apex pointing downwards: water; inverted with tip cut off: earth. Two triangles, one in normal position and other superimposed in inverted position: fire and water, constitutes a symbol of the human soul. (Six pointed star: Solomon’s seal.) V: Apex uppermost: masculine, fire, mountain; latent strength when all sides are equal; evolutive movement when each of the legs longer than the base. Apex down: feminine, water, moon, underworld powers.

**Trickster:** J: Therapeutic effect. Holds the earlier low intelligence and moral level before the eyes of the more highly developed individual, so that he shall not forget how things looked yesterday. (Jung: 1959, Four Archetypes, Bollingen Series XX, p. 197)

**Tunnel:** V: Hazardous passage. Secret way into or out of house. In dreams: birth trauma; through uterine tunnel with suffocation and fear associated with it. Sexual intercourse.

**Turquoise:** DK: Protection. In Tibet and Southwest, is a healing stone.

**Turtle:** Chocod: “The primordial turtle has a shell rounded at top to represent heaven and square underneath to represent the earth.” Material existence and no aspect of transcendence. In view of its slowness might be said to symbolize natural evolution as opposed to spiritual evolution. Emblem of longevity. Stands for turgidity, involution, obscurity, slowness, stagnation, and highly concentrated materialism. JC: Related to sustaining origin of world creation. CT: Spirit and supporter of the earth. DK: androgyne: Sky (rounded shell) and earth (square underneath); feminine (rounded shell) and phallic head. KB: Abandonment by mother, support for burdens or things much larger than itself. Safety (carries its own house) plus vulnerability (if turned on back cannot right itself). See KB & McCoard, 1997 pp. 73-82.

**Twins:** Always mythic beings born of an immortal father and mortal mother. Usually discrete beneficent deities. Commonly one signifies eternal side and other the mortal side. Often are portrayed as mortal enemies. V: Represent two opposites, which in the end have a synthesizing, complementary function, eg. life/death; bad/good.
U


Unicorn: Symbolic of chastity and also an emblem of the sword and of the word of God. Tireless when pursued yet falls meekly to the ground when it is approached by a virgin. This seems to suggest that it is symbolic of sublimated sex. J: No definite symbolic character, but rather many different variants embracing single-horned animals. Is at times transmuted into a white dove of which Jung offers the explanation that on the one hand it is related to primordial monsters while on the other it represents the virile, pure and penetrating force of the spiritus mercurialis. “The very fierce animal with only one horn is called a unicorn. In order to catch it, a virgin is put in a field; the animal then comes to her and is caught, because it lies down in her lap. Christ is represented by this animal, and his invincible strength by its horn. He who lay down in the womb of the virgin, has been caught by the hunters; that is to say, he was found in human shape by those who loved him.” In antiquity, the unicorn appears on occasion with certain evil characteristics. J: The church does not recognize this negative side of the unicorn. Alchemists made use of its ambivalent impli-
cations in order to symbolize the *monstrum hermaproditum*. DK: Mystical experience of union of opposites.

**Urn:** Containment; world of things feminine. Of gold or silver, associated with a white lily, is the favorite emblem of the virgin in religious iconography. With a lid: one of eight emblems of good luck in Chinese Buddhism; signifies oneness, or state of supreme intelligence which triumphs over birth and death.

**Uroboros (Ouroboros):** Dragon or serpent biting its own tail. Continuity of life. Has been explained as the union between the chthonian principle as represented by the serpent and the celestial principle as signified by the bird. Is symbolic of self-fecundation, or the primitive idea of a self-sufficient Nature - a Nature that returns, within a cyclic pattern, to its own beginning. Relates to the kundalini serpent coiled at the base of the human spine.

**V**

**Vase:** Egyptian hieroglyphs: corresponds to Nu, the god of repose, immanence and acceptance. The full vase: Plant of life and emblem of fertility.

**Vegetation:** Death and resurrection. Fertility and fecundity. BW: Vegetative animal level where building of ego begins.
**Vehicles:** J: The particular type of vehicle relates to the individual’s characteristic movement—whether lively or slow, regular or irregular—or the character of his inner life or his mind, or whether his ideas are his own or borrowed, and so on. Every vehicle is an expression of the body (including the mind and thought) or, in other words, of the spirit in its existential aspect.

**Venus:** Alchemy: related to goddess of love and also to copper. Astrology: associated with moon and with Mars. Spiritual love and sexual attraction.

**Vessel:** V: Feminine symbol of containing: the world: the matrix where the ingredients (forces) are mingled. The wide vessel of the universe.

**Volcano:** Antithetical powers: fertility of earth in such regions as Naples, California and Japan; but on other hand, the destructive fire of the volcano is linked with the idea of evil. Symbolic not only of primary force of nature and of the fire of life (representing creation and destruction), but also of the original ‘site’ of the ‘descent’ of the elements-involution, that is to say; here in the bowels of the volcano, the elements of air, fire, water and earth are intermingled and transformed. Hence related to the god Shiva, the god of creation and destruction. By anal-
ogy: image of dual tendency of tension and distension. V: Tremendous passions and emotions, which may enrich us if conducted along the right channels.

**Vulture:** Egyptian hieroglyphs: idea of the mother. J: the mother symbolism of the Egyptian vulture is derived from its necrophagous habits. Because fed on corpses, was related to mother nature (and to death). The Parsees place their dead so that vultures will consume them, believing that this facilitates rebirth. V: Sacred to the great goddess. Deeply devoted to its young. Evil characteristics were attributed to it later.

**Vulva:** V: Emblems: a. a circle (all closed figures, e.g. capital D), an inverted triangle, a U shape; b. crescent; c. cow; d. lotus. Virginity and at the same time the source of life, the cauldron of plenty etc. any regenerative power (as the phallus may be any creative power).

**W**

**Wall:** Both seen as limiting and protecting. Regarded as mother symbol, comparable with the town and the house or home. Bayley; “Like the house, it is a mystic symbol representing the feminine element of mankind.”
**Wallet:** V: female symbol of containing; memory.

**Warriors:** Latent forces within the personality ready to come to the aid of the consciousness. Defenders and attackers become forces for and against the personality.

**Water:** Chinese: specific abode of the dragon, because all life comes from the waters. India: preserver of life. Alchemy: gave the name of ‘water’ to quicksilver in its first stage of transmutation, and by analogy also to the ‘fluid body’ of man. This ‘fluid body’ is interpreted by modern psychology as a symbol of the unconscious, that is of the non-formal, dynamic, motivating female side of the personality. Projection of the mother imago into the waters endows them with various numinous properties characteristic of the mother. Intuitive wisdom. Mesopotamian: unfathomable, impersonal Wisdom. In dreams, birth is usually expressed through water-imagery. Stands as a mediator between life and death, with a two-way positive and negative flow of creation and destruction. Symbolizes terrestrial and natural life, never metaphysical life. V: Transition, dissolution, purification, soul; can be the mirror of the soul.

**Weapons:** Counterpart of the monsters the hero has to fight. Since psychologically the enemy is the force threatening the hero from
within, the weapons become a genuine representation of conflict. J: “Weapons are an expression of the will directed towards a certain end.” Arms symbolize the powers and functions of sublimation and spiritualization, in contrast to monsters, which stand for the baser forces. Enriched by the element to which they pertain: Bows and sling with the air; the spear with earth; the sword with fire; the trident with the watery deeps. Comparison with Jungian archetypes: shadow (knife and dagger), anima (spear), mana (mace or club, net, whip), Self (sword). Combat of spear against sword is that of earth against heaven.

**Weaving:** Basically: creation and life, particularly as it denotes accumulation and multiplication or growth. V: Feminine activity (in Homer). In Elizabethan times, masculine activity.

**Well:** Christian: associated with life as a pilgrimage and signifies salvation. At water’s edge, reeds and shells are found and both are signs of the waters of salvation. Symbol of the soul and an attribute of things feminine. KB: connection with the unconscious. Contents of the unconscious can be brought up.

**Wetness:** Positive on plane of natural life, but entirely negative effect on spiritual life. Dryness and heat correspond to predomi-
nance of fire, active. Wetness corresponds to that of water, passivity and dissolution.

**Whale:** Symbolic of the world, the body and the grave. Also essential symbol of containing and concealing. V: One of the ambivalent symbols. Through Jonah story, is related to Christ and his resurrection. But also with the devil: It lures shipwrecked sailors who think it is an island and are drowned when it dives.

**Wheel:** Sun as a wheel; ornamental wheels as solar emblems. Guenon notes indubitable connection between emblematic flowers as the rose in the West and the lotus in the East. CT: Divine son.

**Willendorf:** Venus of Willendorf: Created some time between 27,000 and 20,000 BC and is early precursor of the great mother. Seen variously as resignation, procreation, power of the feminine.

**Windmill:** JC: Masculine spirit. KB: Connects air and water.

**Wings:** Spirituality, imagination and thought. Alchemy: wings associated with male principle; animals without wings are related to the passive female principle. The Greeks portrayed love and victory as winged figures, and some deities, such as Athena, Artemis and Aphrodite were at first, not later, portrayed with wings.
**Witch:** J: Fear of incest leads to fear of being devoured by mother and this is disguised in such forms as witch who swallows up children, the wolf, the ogre, the dragon etc.


**Woman:** Three basic aspects: first as a siren who enchants, diverts and entice men away from the path of evolution; second as the mother, or magna mater the mother land, the city or mother nature, related in turn to the formless aspect of the waters of the unconscious; and third, as the unknown damsel, the beloved or the anima in Jungian psychology. J: The ancients saw Woman as either Eve, Helen, Sophia, or Mary (corresponding to the impulsive, the emotional, the intellectual, and the moral).

**Woman, dead:** Direct symbol of death of the anima.

**Wood:** Mother symbol. Burnt wood signifies wisdom and death. The magic and fertilizing propensities of the wood burnt in sacrificial rites are supposed to be transmitted to the ashes and charcoal.
**Woods or forest:** V: Fertility, the scene of early fertility rites and sympathetic marriages and births.

**Worm:** Jung: Libidinal figure which kills instead of giving life.

![Zia symbol]

**Zia:** BW: Circle with 4 lines extending out at each of the cardinal points. Alluded to mystic center. Container of all.

**Zebra:** Combines dark and light. KB: Union of opposites.
References


