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**IMAGINING IMAGINATION:  
A PHENOMENOLOGICAL STUDY OF  
CHILDREN'S DRAWINGS OF IMAGINATION**

**A DISSERTATION**

Submitted by

**ROBERT M. CALLAHAN**

In partial fulfillment of the requirements  
for the degree of  
Doctor of Philosophy

LESLEY COLLEGE GRADUATE SCHOOL  
March 30  
1992



# THESIS ABSTRACT

ROBERT M. CALLAHAN

March 30, 1992

## IMAGINING IMAGINATION: A PHENOMENOLOGICAL STUDY OF CHILDREN'S DRAWINGS OF IMAGINATION

A phenomenological study of imagination employing "archetypal hermeneutics." The theoretical background for the research comes from the disciplines of Archetypal Psychology and Ontological Design. The research focuses on 296 Kindergarten to fifth grade public school children's drawings of imagination within an educational setting and aims at understanding imagination and its educational value. The research demonstrates that images of imagination are purposeful and intelligible when viewed with imagination, and it provides distinctions regarding imagination's nature. Images seen imaginally were regarded as teachers which deepen learning, the artistic process, and living in the world. Conclusions challenge developmental theories of learning based on objectivist's assumptions, and suggests ways of viewing education with more imagination for the sake of deepening its purpose and revisioning its goals. Imagination was seen as a reflective process of reversing a subject/object split through receptively receiving the "other" with an attitude of praise, and engaging with and appreciating its multiple poetic essence.



## DEDICATIONS:

To Jill Goldman-Callahan, my research assistant, first editor, and wife, who encouraged and taught me to be persistent, patient, and bold in giving birth to this dissertation.

To Paulo Knill, my senior faculty advisor and dissertation committee head, who continually guided me towards acquiring the skill and vision necessary to deepen my understanding and ability to articulate myself in my domain of study.

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To my parents who have continually supported my quest to explore the arts and the world of imagination.



To the 296 elementary school students of Wellesley Public Schools who took part in this study as research assistants who supplied the drawings of imagination along with their comments and insights.



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## CHAPTER I

### RESEARCH PROPOSAL

#### What's Missing in Education?

In recent years, complaints about the field of public education in America have abounded. Reports, such as *A Nation at Risk*, have characterized education as an abysmal failure and a national crisis. Blame has been cast in all directions, with teachers most often thought the culprit. Teachers have been criticized as ineffective, as not doing their jobs, and efforts have been made to make them more accountable.



The conclusions of several mainstream policy makers have been to create a system of teacher competency testing and to reinforce the status quo by doing "more of the same," longer school days and longer school years, bolstering the fundamentalism of the good old Protestant work ethic. For these "reformers" the curriculum is largely seen as already set in place, with teachers simply needing more time to teach it and with the public needing assurances that the teachers employed are fully capable of doing the job.

The current recommendations of the Bush administration's policies for national education, as outlined in *America 2000: An Education Strategy*, are evidence of the continuation of a dominating pedagogical trend emphasizing the teaching and standardized testing of the so-called facts of the curriculum in subjects such as math, science, history, English, and geography, while the arts are eliminated from the school day. Such an orientation towards education is deeply embedded within a rationalistic tradition, where reality is assumed to be fixed and external to an observer and "facts" are regarded as objective claims to certainty (Flores, 1989). The rationalistic tradition places emphasis on educating the reasoning faculties of a mind which is believed to be separate from an outside world. Imagination is not greatly valued in this tradition and is viewed as inferior to reason, while the arts, often seen as disciplines of imagination, are usually the first subjects eliminated from schools during times of budget constraints.



In an effort for the arts to gain equal footing with the academic disciplines regarded as cornerstones of a sound education, several art educators have attempted to plant the arts within the rationalistic tradition by supporting ideas of the Getty Foundation's (1985) Disciplined-Based Art Education (DBAE) program. DBAE advocates going "beyond creating" through de-emphasizing imagination and the making of art by students. Instead, a more rationalistic approach is favored where students are taught art in textbook fashion and are tested for the "right" answers. DBAE also claims its program eliminates the need for specialists with a background in art (Silverman, 1988, pp. 13-7).

This dissertation takes a direction different than the one currently pervading the field of public education. It emphasizes a complete turn around from the rampant fundamentalism set on perpetuating the rationalistic tradition within the public schools. Instead of looking for certainties, it dwells in an un-knowing aimed at restoring the sense of wonder and mystery which seems to fade during one's schooling. It aims at attending to imagination, a realm given little if any value in today's educational process where children are commanded to "Get serious", "Stop Dreaming", "Act your age", and "Listen to ME."

Rather than looking at traditional educational concerns such as increasing test scores and enforcing rules of conduct, this study looks at what has been ignored. It emphasizes the importance of trusting imagination and becoming receptive to its images, thereby



loosening the paradigm paralysis of a detached rationalistic certainty, while opening the possibility for participating in life's depths. It is an opportunity for displaying and revealing the particular dynamics and characteristics of imagination in a way which challenges the notion and values of a fixed Cartesian objectivism.

Gaston Bachelard (1987) describes this important function of imagination in the following way:

Imagination is always considered to be the faculty of *forming* images. But it is rather the faculty of *deforming* the images offered by perception, of freeing ourselves from the immediate images; it is especially the faculty of *changing* images. (p. 19)

Bachelard's definition points to imagination's innate tendency to liberate us from the delusional confines of objectifiable certainty - - a tendency which artists have often seen as essential to the artistic process. This dissertation assumes that, like the making of art, learning also relies on an openness born of the acceptance of uncertainty and the knowing that we don't know. Here, learning is seen as an art.

### Learning to Learn

Several educators today refer to the importance of teaching students to "learn how to learn." This may very well be a worthwhile aspiration; however, in talking to many of these



teachers, it is clear that they interpret this educational objective as merely getting the students to listen to what the teachers have to say since it is they who know the answers. In this approach, students remain in the role of passive learners who are expected to respond with the correct verbal answer. For the most part, there is little or no emphasis on gaining practical competence, or innovative thinking or developing the capacity for designing life with others (Flores, 1986a, p. 2).

According to philosopher and educator Fernando Flores (1986a), our capacity to learn how to learn is rooted in our ability to declare ourselves a beginner and accept our ignorance, our non-knowing (pp. 27-9). Similarly, in Buddhism, the highest level of enlightenment and learning is referred to as "beginner's mind," where significant and supreme knowing is based upon a humble recognition of non-knowing while one is open to the ever-present mystery of all things. In contrast, our tendency to regard our experience as being constituted in the rockbed certainty of an absolute reality, where we think we know something and have it entirely figured out, can be an arrogance that blinds us to life's mystery and wonder, closing the possibility for new learning to happen.

In regard to the artistic process, the painter Paul Klee (1948) proclaims that the purpose of art is not to reproduce what we see but to make us see more (p.51). Seeing more occurs when one becomes receptive to the emergence of the new and unexpected, letting go of any claim to certainty and becoming a vehicle in which



images come forth. The painter Georgia O'Keeffe adds that "'seeing' takes time, just as making a friend takes time." For O'Keeffe "seeing" involves a mood of acceptance, receptivity, and respect where the other is honored. The visionary poet/painter William Blake, in challenging the notion of reductionistic certainty, declares:

If the doors of perception were cleansed every thing would appear to man as it is, infinite.

For man has shut himself up, till he sees all things thro' narrow chinks of his cavern. (Erdman, 1970, p.39)

The reasoning mind is intent at applying objectively obtained descriptions of phenomena to the phenomena themselves; whereas, imagination provides possibilities for the human being to navigate the ever-changing mysterious depths of life and not merely some fixed, logical surface description espoused by many as the only accurate truth. I concur with Albert Einstein that, "Imagination is more important than knowledge", particularly when knowledge, as in the rationalistic tradition, is reduced to facts of certainty which, in turn, kill life's mystery and wonder. Education's goal to prepare students for life isn't reached by learning how to apply facts and theories to an external world, but by becoming more alive. The more open and receptive to life, the less hindered is imagination. Imagining deepens the experience of living; it is the dynamic of life itself, the coordination of the living within the imagistic pulse of life.



In our Western culture, teachers, along with everyone else, embody the rationalistic tradition. Those of us born into this culture inherit the rationalistic tradition as the backbone of the consensus of what reality is. For many teachers, the consequences of this inheritance is being afraid to let go of the superficial level where they are comfortable and secure, holding on to textbook "certainties". These are the teachers who, regardless of subject area, the arts included, dread ambiguity, and their students are expected to do only what they are told to do.

Students sometimes regard such teachers as rigid individuals who, when confronted on what they are teaching, become angry or brutally humiliating. Questioning their authority and claim to certainty isn't tolerated. Many of the same teachers complain about how terrible students are, citing their unwillingness to learn. On the other hand, the students these teachers consider to be exceptionally good are often the ones who have learned very well to obey every request and never say no, excelling at doing what is expected of them without questioning, and giving back the "right" answers without reflection. For such students, rote memorization of facts becomes synonymous with learning and being educated, while the spitting back of such facts is frequently regarded as a high measure of intelligence and developed thinking.

Casually listening to conversations in a faculty room quite often reveals that these teachers seem to be resigned to the notion that nothing is ever going to get better in education, just worse. They



appear cynical of any attempts for change, regarding themselves as staunch realists who support doing business as usual. They often complain of being burned out and blame the system for not giving them enough time to do what they need to do and for making unrealistic demands for them to teach an increasing amount of subject matter. Meanwhile, students complain about how schools are prisons where they are force fed irrelevant information. I see these breakdowns as being consequences of devaluing imagination.

It is not easy for teachers or others in our culture to let go of their claim to certainty. Basic to certainty is the notion of a private self committed to gathering greater knowledge, success, intelligence, praise, happiness, and stability through acquiring accurate descriptions of the world and applying them to it's experience. To let go of that can be seen as tantamount to dying or losing control. - In the rationalistic tradition's declaration of a private self as separate and superior to its environment, there is an intrinsic blindness to the necessity of just such a death. As the poet Goethe said, "And so long as you haven't experienced this: to die and so to grow, you are only a troubled guest on the dark earth" (Bly, 1980, p. 70). The death of the individualism of the private self allows us to dance with our surroundings. Learning to learn must begin with the death of a private self full of answers. It begins with opening up to imagination.

For a teacher, this would mean a willingness to dwell in uncertainty. A linear, one-dimensional curriculum would give way to one that is



multi-dimensional; fixed facts to endless multiplicity and wonder. Passive, distant learning would be replaced with participatory, connected learning. The so-called "facts" wouldn't need to be disregarded, but, instead of being seen as the final word on a subject, they could be seen through to their poetic, metaphoric nature, allowing learning to continue as one's vision of a subject deepens.

Near the beginning of this century, the educational philosopher John Dewey (1916) was well aware that schooling was becoming too mechanical and, therefore, deficient. He spoke against a one-sided, mechanistic view of education and referred to imagination as "the medium of appreciation in every field" and as "the only thing that makes any activity more than mechanical." The lack of imaginative vision, according to Dewey, "leads to methods which reduce much instruction to an unimaginative acquiring of specialized skill and amassing of a load of information" (p. 236). Unfortunately, Dewey's observations, warnings, and pedagogical suggestions seem to have done little to break educators out of the discursive confines of rationalistic certainty.

The important question is "Where and how does one begin teaching in a way which is sensitive to imagination and its nature?" Jung (1981) insisted that teachers must first psychologically educate themselves (p. 54-7). By getting acquainted with their own psyches, they can be sensitive to the psyches of their students. Imagining is what the psyche does; it is its fundamental way of being.



Therefore, Jung suggested that a prime place for teachers to begin would be to start paying attention to their dreams, learning how to read the images in them (p. 59). One learns of the nature of imagination by attending to it rather than interpreting it. Learning about imagination requires entering into its realm and working imaginatively.

## **Research Framework**

### **Background Questions and Formulation**

Over the past few years, in my commitment to deepen my understanding of the psyche of teaching and to gain insight into the imagination underlying the educational process, I have asked teachers if they ever have dreams about teaching. For those who remember their dreams, the response has always been an enthusiastic "Yes!". Interestingly, there appears to be one dream which seems to be a recurring dream for nearly every teacher questioned. The dream consists of entering a classroom where the students are attentively listening, but the teacher has nothing prepared for the class. The teacher feels overwhelmed with uncertainty, and no matter how hard s/he tries to think of a lesson to teach, his or her mind goes blank, and the sensation of overwhelm increases. The teacher feels that everything is out of control, yet the students continue sitting attentively without being disruptive.



The particulars of the dream image indicate that, rather than being boring, teaching is overwhelming, and the students are attentive and eager when they and the teacher are in uncertainty. In the dream, non-knowing for both teacher and students intensifies the teaching process. Teaching and learning begins with non-knowing; it begins in a classroom where uncertainty is contained and made apparent.

In this dream, non-planning dominates the process of teaching. To be a teacher means to show up at the moment of teaching without any planned direction. The teacher is no longer capable of being in control of directing the students through a planned lesson in which they passively do what they are told to do. Nobody, especially the teacher, knows what will happen next. The teacher, established in the chaos of the realm of non-knowing, observes and learns that his or her loss of pre-planned control is not disruptive; on the contrary, the students continue to be highly attentive. At the same time, the teacher's concerned attention is heightened.

In making a contribution to the field of education, this dissertation must embody the process of teaching; therefore, the dream just mentioned is of particular relevance. This dissertation does not center on exploring teachers' dreams about teaching; however, what I have learned about the workings of imagination and about the process of teaching from the dream above forms a basis to my inquiry and affirms the essence of my research methodology.



The purpose of this dissertation is to continue learning about imagination, particularly about imagination within an educational setting. It begins with non-knowing, with questioning "What is imagination?" Instead of looking solely to adults for learning about imagination, this research looks first to children in a public school. By looking at the work of children, this research aims at giving value to what *we* may learn from *them*. Children often offer a fresh way of seeing things, and they exhibit a spontaneity and authenticity lacking in many adults. Their strong sense of wonder displays an ability to be deeply in touch with their experience in ways which alienated individuals have forgotten.

Rather than seeing students as passive depositories for storing information, where the teacher hands out all the right answers, this research aims at bridging the split between teacher and student by opening up to the possibility of everyone being both teacher and student. In order for this to happen, attention is given to the realm of imagination. Imagining occurs in both children and adults, and this research is interested in the workings of imagination among both.

### **Preliminary Research Procedures**

This dissertation takes steps towards re-visioning education by focusing on imagination and asking children to draw or paint what they think it is, thus bringing attention to its often disregarded and little understood nature. In this study, imagination is taken



seriously. From the start, it is assumed that imagination is purposeful, and that the art work of participating children, from kindergarten to fifth grade, will be an imagistic manifestation of imagination and, thereby, present its nature and educational significance. The students themselves are invited to be researchers who are asked to trust imagination and attest to its inherent intelligibility by allowing it to reveal itself through artistic images.

I obtained the children's artwork over a two month period by inviting students in each of my elementary art classes who wished to participate in the research to make a piece of art that says what imagination is. Students were told that there was no single right way of portraying imagination, and that all points of view and interpretations regarding imagination were valid. They were told that "anything goes" and were encouraged to trust that imagination will provide a valid answer to the question "What is imagination?" I mentioned that it wasn't necessary to understand what the images meant, but simply to record them "as if" they were some sort of answer imagination was providing them. Students were free to decline the invitation to be contributors to the research.

I provided them with a wide variety of art materials to choose from, such as tempera paint, watercolors, pastels, pencils, craypas, tissue paper, various papers, scissors, glue, crayons, and markers with the idea that different materials offered different possibilities for bringing forth specific sorts of images. For instance, if there were



an impulse for a watery flow of images, watercolors may be the material of choice. Each material contains certain possibilities and constraints for image-making, and students were free to mix materials in whatever way felt appropriate.

In order to see what students thought of their work once they were finished, they were asked to write about whatever they may have wanted to say about their drawings or the materials they used, what they understood their drawings to be saying about imagination, plus anything else they wanted to say about imagination that was not included in their drawings. They were told not to worry about spelling, grammar, or censorship, but to get their thoughts written down as fast as possible. The written pieces could be in whatever form they chose, poetry or prose. Children who were unable to write dictated what they wanted to say as I wrote it down. In addition, while handing in their artwork and writings, I interviewed each child to see what else they had to say and to clarify what they meant by what they had written, or to re-ask the questions they were to respond to in writing if they had not done so. When each student left, I wrote down his/her responses.

At the end of each class, I took a few minutes to write down comments on any observations that stood out for me. For example, I took note of any particularly interesting, surprising, or illuminating responses to the problem or any special insights or remarks regarding a specific child or the class in general. I kept students' artwork separated according to classes and made notes on each



student's gender, race, ethnic background, and, when known, economic status.

I use the non-art data collected whenever it seems appropriate in researching the art images. I do not intend to quantitatively compile this information, nor do I give it any sort of priority over the images themselves. The written material is considered for the images it embodies and for any meaningful patterns of relationship to specific pieces of art or classroom dynamics. The intent of the research is not to describe or evaluate imagination, but to understand its nature and purposefulness; therefore, what appears as quick descriptions or narrow explanations, whether my own or another's, are for the most part disregarded in writing up the study. What is essential to this study is researching the image in a mood of receptivity, paying attention to *its* particulars.

All of the data, the artwork, writings, and interviews, were collected on a class-by-class basis during my regularly scheduled art classes. The art periods for all of the classes, grades kindergarten to fifth, took place every other week at hour and a half intervals. The 296 children in the research's sample population included all of the children available in three of the public elementary schools in the town of Wellesley who were willing to participate in the research during the times in which the research was conducted in the Spring of 1988.

### Theoretical Assumptions Regarding Preliminary Research



The academic disciplines forming the theoretical basis of this research, archetypal psychology and ontological design, provide distinctions and practices for more effectively observing imagination and for allowing it to present its nature.

Ontological design is a new discipline grounded in the philosophical work of its founder Fernando Flores and others. For the most part, it combines aspects of Heideggerian and Gadamerian hermeneutics (the study of interpretation) and phenomenology (the philosophical examination of experience and action) along with the work on cognition done by biologists Humberto Maturana and Francisco Varela and Austin's work regarding speech act theory (the study of language as an act of social creation).

Design, according to Flores (1986), is "the interaction between understanding and creation" (p.4). Ontological design, as a discipline, encourages participation in the basic design of one's life by becoming competent at observing and articulating what it calls the hermeneutic imagination. For this to happen, Flores (1990) claims we need to build an observer of the observers we are. Such an observer, who Flores refers to as an alchemist, sees imagination as the source from which the textuality of the world emerges. Ontological design aims at rebuilding the underlying ontological assumptions of discourses we embody. In doing so, the corresponding realities brought forth from those ontological



assumptions, which involve passionate engagement with the world in all domains of one's life, can become a possibility.

As a discipline, archetypal psychology is continually committed to researching imagination. In 1970, the psychotherapist James Hillman (1970) declared archetypal psychology to be a discipline of imagination within an historical tradition whose central concerns have been in distinguishing imagination and its relationship to psyche or soul and in recognizing imagination as the fundament of all experience. The archetypal tradition, therefore, includes depth psychologists, such as Jung and Freud, and extends back to Plato, Heraclitus and the Greeks, as well as several Renaissance thinkers and individuals in the alchemical and poetic traditions, such as Ficino, Keats, Blake, Wallace Stevens, and many more (pp. 212-19).

In this section, I examine the major theoretical assumptions derived from these disciplines, assumptions upon which this research has been formulated.

### **Imagination as Purposeful**

The main assumption in this research comes from the archetypal tradition, which regards imagination as intrinsically purposeful. Hillman (1989) refers to imagination as a field of "imagistic intelligibility" (pp. 235-6). This orientation to imagination is opposite to the one proposed within the rationalistic tradition, which elevates reasoning as the highest faculty of the mind, seeing



imagination as faded or distorted perceptions of the one true reality grasped through reason. Only by taking imagination seriously and regarding it as purposeful can its significance be appreciated.

In designing this research, I was encouraged by Jung's (1950) forward to Richard Wilhelm's translation of the *I Ching*, where, assuming that imagination is always purposeful, he begins by taking a position of non-knowing where he trusts the imaginal workings of the psyche. Rather than saying what he thinks the *I Ching* is, Jung asks the *I Ching* to say what *it* has to say about itself. While asking this question, he throws the yarrow sticks forming one of the *I Ching's* hexagram images that he then reads (pp. xxi-xxxix). Similarly, in beginning this research the question "What is imagination?" assumes that student artwork happening in response to this question is a purposeful "image-act" of imagination imagistically displaying its nature.

### **Imagination: An Intermediary Realm**

Another important theoretical assumption underlying this research has to do with the ontology of imagination, where and how it works. Imagination is thought of as being in the mind, and the mind, in our cultural paradigm, is usually seen as being separate from the body and surrounding environment. Neither archetypal psychology nor ontological design, however, see the essence of mind as cut off from an external world, as did Descartes, Locke, Kant and other major speakers in the rationalistic tradition.



Ontological design, for example, includes the work of the Chilean biologists Maturana and Varela (1987) who define mind as the "organization of the living" and as taking place in the "dance" between two entities in which a world co-emerges through the recurrent "structural coupling" between the entities. Maturana and Varela challenge the notion of an objective reasoning mind and provide biological grounding for understanding cognition as taking place *in* the interaction between entities (Capra, 1985, p. 59-60).

In the archetypal tradition, imagination is distinguished as the "poetic basis of mind" and is placed in an "intermediary realm" between two interacting entities, between self and other. Islamic philosopher Henry Corbin (1972) notes that this intermediary realm is the *mundus imaginalis* (p. 1-19), the imagination of the world. It is the place where the world is imagined. Imagining happens within a relational process, where the world, as Heidegger (1971) put it, is continually *worlding* or coming forth (p.179).

The images in the artwork of the children arise between each child and the question "What is imagination?". Images are born in the intermediary realm of interaction; however, what images the children "see" or allow to come forth, those which show up in their artwork, depend on the ideas already embodied by the children and their degree of receptivity to the images. The poet Blake declared that, "As a Man is, So he Sees" (Erdman, 1970, p. 677). Hillman (1975) says that we see with our ideas (p. 126). Ideas are



themselves particular images, and one can only see or imagine an image with another image. In a parallel fashion, ontological design maintains that we see what we see depending on the linguistic distinctions of particular discourses we embody (Flores, 1987, pp. 50-2).

The written and interview segments of the preliminary research are designed to see if any of the students' background ideas concerning imagination are revealed and to see if such ideas relate to their artwork images.

### **Research Methodology: Working With The Art Images**

The next stage of the research works with the images in the children's artwork and focuses on the images' meaning.

### **Research Procedure**

I have collected 296 drawings from children. At first I thought of giving most attention to those drawings where the children, in their writings and interviews, indicate being receptive to the image-making process by simply trusting that imagination would provide an adequate image. And, I thought I would eliminate or spend less time with drawings that seemed to be of an identical type across grade levels. But, my experience in working with images has also taught me that there is no end to the imaginal process and that an image which initially seemed shallow and of little value could suddenly



unfold into a lengthy piece of literature. I begin with the drawings in the order that I obtained them, which follows the order in which my classes were scheduled. Not all the drawings obtained are worked with, but some are eliminated and included in the appendix. To work deeply with the images in each drawing would seem to be an endless endeavour and far beyond the scope of this dissertation.

The main research procedure in understanding the images of imagination in the children's artwork entails becoming receptive to the particulars of the images in order to generate imagination. I have written down my observations during this process. In addition, to insure the necessary receptivity to the image in order for it to be "seen through" with imagination, I intended to ask, whenever possible, several artists, art therapists, art educators, or others who have a background in "reading" images to respond to the artwork. I have incorporated their responses in the final documentation of the study. I suspected that a diversity of points of view in regard to each piece of work could act as a catalyst for keeping the process of imaginably reverberating with the uniqueness of each image an open and dynamic one.

In documenting my observations, I focus on making explicit the background ideas forming the horizon from which I see the images in the children's artwork. In this regard, I have intended to make my research more than anecdotal by including an element of self-analysis, whereby I examine my historical background and assumptions regarding imagination whenever it seems appropriate



to do so. My criterion for appropriateness depends on if and when I observe the triggering of personal memories and pre-understandings which provide further evidence for grounding and deepening ideas generated around a particular image.

A background concern throughout the research centers on linking the significance of what imagination says about itself to the field of education.

### **Theoretical Background**

The research methodology employed is based on what Hillman (1975) calls "imaginal reduction" or "archetypal hermeneutics," where imagination is led by its own imagining and, in this case, artworks are "seen through" to their imagistic essences. In this process, the "meaning" of the image is portrayed as the phenomenon of the image itself (p. 138-45). Jung (1960) describes this phenomenological approach to the image in declaring that "meaning and image are identical; and as the first takes shape, so the latter becomes clear. Actually, the pattern needs no interpretation: it portrays its own meaning" (p. 114).

In this approach, Jung points out that the inherent *significance* of the image is given to us by the image itself, and that it's not something arrived at through interpreting its meaning. Appreciating the inherent significance of an image is only possible by "staying with the image." By coming back to the image and its unique



specifics, it continues to portray its meaning, and, instead of arriving at some ultimate meaning, significance increases, and meaning deepens. By sticking to the image and remaining receptive to *its* particulars, we avoid getting stuck in and limited by any interpretive claim of certainty.

Hillman's "archetypal hermeneutics" seems to be equivalent to what Heidegger defines as "phenomenological hermeneutics." Historically, hermeneutics originated in the interpretation of biblical texts, where the main question was whether or not there was already a single particular meaning hidden within a text which an interpreter needed to decipher (Flores, 1987). Such an approach decontextualized the text by emphasizing an objective approach to interpretation.

According to Flores (1987), Heidegger, in his "phenomenological hermeneutics," distinguishes what he, and Gadamer after him, calls a hermeneutic circle, where meaning is not only "contextual" and "dependent on the moment of interpretation and the horizon brought to it by an interpreter," but that "the horizon itself is the product of a history of interactions in language, interactions which themselves represent texts that had to be understood in the light of pre-understanding" (p. 30). In other words, "What we understand is based on what we already know, and what we know comes from being able to understand" (p. 30). This approach, says Flores, "precludes the possibility that such understanding will ever be objective or complete" (p.32). And, Heidegger (1962), in *Being and Time*, warns,



"if we see this circle as a vicious one and look for ways of avoiding it, even if we just sense it as inevitable imperfection, then the art of understanding has been misunderstood from the ground up" (p. 194).

Heidegger, like Hillman, extends the hermeneutic idea of interpretation beyond the interpretation of texts to a "deeper approach" concerned with understanding what it means for something to exist or not exist (Flores, 1987, p. 30). Both men revision hermeneutics in a non-objectivistic way which opposes Husserl's definition of phenomenology as a description of a phenomenon. Both men see hermeneutics as a process of opening up to the phenomenon itself, whereby, as in Jung's phenomenology of the image, the meaning of the phenomenon is revealed in its dynamic presentation of itself. In this regard, in order to gain a deepening understanding of the meaning of an image, one must be receptive to the dynamic phenomenon of the image itself. An image never fails to be dynamic when it is attended to because, as an image, it can only be "seen" with other images, the images giving shape to one's ideas.

Even more fundamental is the idea that "the interpreted and the interpreter do not exist independently: existence is interpretation, and interpretation is existence" (Flores, 1987, p. 30). Interpretation exists as an interpenetration of the interpreter and the interpreted. In this regard, interpretation is at every moment constitutive to the actual coming into being of any phenomenon. Unlike objective hermeneutics, there is no end to this process and,



therefore, no final meaning to be looked for. Instead, the hermeneutics becomes phenomenological, where the phenomenon itself, in its presentation of itself, *is* the meaning. In phenomenology, meaning isn't something that is searched for, but is inherent in the phenomena. Heidegger states that the "essence of phenomenology" is in "being led by the power of the thing. . . . Phenomenology is a means of being led by the phenomenon. . . ." (Avens, 1984, p. 29).

We pay attention to and "see" the specifics of an image and arrive at it as a phenomenon through our ideas, which, from the notion of a hermeneutic circle, belong to our ever-changing historicity or discursive background that forms the horizon from which particular worlds come forth. The poet Robert Bly (1988) says that we honor the "other" by "seeing" it with ideas. He likens this process to an image from the Grimm's fairy tale *Iron Hans* of running one's wounded finger through the golden hair on one's head. The wound is an opening into the flesh and blood of the particular worlds we live in, the worlds we embody and which embody us within the imaginal realm. The wound reveals the process of life that is "happening" inside the body and this process is "seen" by running it through soft strands of one's glittering gold hair. This one image indicates a coming together of finger and hair, of ideas and world, of knowing and doing, of image with image.

Archetypal psychologist James Hillman (1986) proclaims, "to look into imagination we need to look with imagination, imaginatively,



searching for images with images" (p. 44). And in reference to the importance of perceiving the uniqueness of each image Hillman states:

Uniqueness is created by *poesis*, shaping images in words. But first the imagistic eye that sees in shapes. For images are not simply what we see; they are the way we see. Thus the perception of uniqueness begins in the eye that sees imagistically, whereas the eye that sees by means of scientifically constructed types will always conceive uniqueness as a problem...instead of the scientific fantasy of method, I am suggesting the imagistic. Instead of measurement, precision. (p. 49)

In a similar vein, Bachelard (1971) maintains:

The phenomenology of the image requires that we participate actively in the creating imagination. Since the goal of all phenomenology is to situate awareness in the present, in a moment of extreme tension, we are forced to conclude that, in so far as the characteristics of the imagination are concerned, there is no phenomenology of passivity. In light of the commonly held misconception, let us recall that phenomenology does not involve an empirical description of phenomena. Empirical description involves enslavement to the object by decreeing passivity on the part of the subject...but the phenomenologist must intervene to set (his) documentation on the axis of intentionality. . . *Poetic intentionality!* (pp. 4-5)

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In committing to the study and investigation of imagination, where there is no "getting it right" like a "fact", but only continued deepening, complexity, and significance, this research is concerned



with asking questions that evoke a receptivity to imagination's nature. In doing so, it hopes to clarify the educational value of imagination, and, in a broader sense, through attending to the mystery and wonder of imagination, it aims at gaining a better understanding of what it means to be a human being with vision, capable of participating in the design of life.



## **CHAPTER II**

### **BEGINNINGS - STARTING THE RESEARCH**

This chapter highlights the particular insights and processes which led to the ordering of the research during the research process itself and the writing of this dissertation.

#### **Collecting the Drawings**

When I first started collecting drawings for researching imagination, I looked curiously for patterns, questioning whether I would see similar drawings across grade levels. On the other hand, I



had no idea what to expect. As time went on and I continued going from classroom to classroom gathering children's artwork, I became aware that there were particular themes which emerged, some of which extended across grade levels. What captured my attention the most, however, was that new imagistic themes emerged in each classroom group without the individuals involved being aware that some of their peers were working with similar imagery. My interpretation was that this indicated imagination was an omnipresent field.

Such an interpretation, I thought, may sound a bit "flaky" to the average Western rational believer; however, it had theoretical grounding in the recent theories of formative causation proposed by biologist Rupert Sheldrake (1987). Sheldrake hypothesizes that all forms come into existence repeatedly as they do, in the particular stages of change and development that we distinguish, due to resonances between the growing forms and morphogenetic fields in which the forms and corresponding laws of nature as we know them are memory patterns in what could be seen as a collective mind permeating all realities (pp. 9-25). In spite of such a possibility, the skeptic in me (invested in upholding the existence of a unitary rational self, existing independently from the environment) said that the occurrence within a research group of a unique and common theme could have been, and most likely was, purely coincidental.

My questioning persisted and intensified each time I observed the phenomenon. What made the third group, a fifth grade class,



different than the first two weren't my assessments at the moment that this may be supportive evidence for Sheldrake's theory or that it may be mere chance that the image of a green dragon-like animal appeared in several drawings for the first time without the artist of each piece being aware that this happened (figs. 202-04, pp. 316-7). It was later that day, however, in a bookstore in Cambridge, where I noticed Jung's *Alchemical Studies* on a used book shelf, when the weight of evidence shifted. I randomly opened the book and saw an illustration of a dragon in a jar. The text identified this animal as *Mercurius* whom the alchemists regarded as a symbol for imagination (1968, pp. 252-3). Mercury, also known as Hermes, is the messenger god who travels between the upper and lower realms of the psyche, the one capable of living and communicating between all dimensions of all realities. He, in this case a winged serpent, is, as the alchemist realized, imagination personified.

I recognized the experience as one which Jung (1989) called synchronicity, where, according to Jung, the connection between psyche and matter, observer and observed, inner and outer, is revealed (pp. 373-4). In this case, imagination could be seen as revealing its all-pervasive nature in response to an inquiry into its nature. I was led to the impression that imagination was indeed a field and that images extended beyond the boundaries of a picture plane. As a field, it was everywhere, just waiting to be seen, or perhaps more accurately, suffering to be attended, read, and listened to.



According to Hillman, the image, if not attended to, will pathologize. The word "pathologize" comes from "pathos" which means to suffer and endure, or to have feelings of compassion towards another. An image pathologizes by becoming more and more literal and "acting out" until it is listened to with compassion and tender care. The pathologized image is a wounded image and the wound, as an image, is an opening into the imaginal realm, the intermediary realm experienced as a "being-in-the-world", in the overlap between the observer and the observed.

I later saw that my skepticism was in fact a turning of a deaf ear to the image. It was degrading it and, as the poet De Nerval says, "forcing it to labor in some lowly phrase" (Bly, 1980, p. 38) by reducing its nature to a single answer or label which ignored and resisted its bottomless depths.

For me, it seems that the experience of synchronicity with the dragon image was the result of a literalization and "laboring" of the image which was presenting itself, so that the connections between imagination and matter, where imagination is a field, would be made apparent. This literalization happened, perhaps, in order that I come to not only understand the existence of such a connection, but to give it value and sense imagination's purposefulness. Skepticism is a degradation and devaluing of the image rather than an honoring of it. The intent of this research is to value the image and to let the fixed skepticism based on certainty loosen into the necessary rhythms of deconstructing doubt needed for an image to continue



presenting itself as the process of dynamic change, transformation, and reconstruction.

### Working with the Images: Finding a Way into the Image

I fulfilled the objective stated in my proposal of engaging in dialogue, along with a research assistant, with the images in each of the 296 pieces of collected artwork. I had anticipated this procedure to be a necessary part of my research methods in that it seemed to be a way for generating the imagination necessary for understanding and reading images of imagination. Dialoguing with another put emphasis on having a dialogue with the image, and allowing particular insights to develop and deepen. I saw this step in the research as a process of finding a way into an image. For me, as I had anticipated, the method of having a dialogue with another ensured a way into an image and eliminated the possibility of being stuck with an image and not being able to begin. One of us always had something to contribute, and this kept the work going.

After a process of recruiting several individuals willing to participate in dialogue around artwork images, the actual setting up of a time convenient for all proved to be a source of major breakdown. In the end, there were two individuals who participated with me in researching the images; however, only one of the individuals, Jill Goldman-Callahan, an art therapist who happens to be my wife, was readily available for the task at hand. She took part in looking at the artwork generated from all the classes



participating in the research. The other individual was John Callahan, a storyteller, reading professor, and my brother, with a strong background in archetypal psychology.

The dialogues with Jill opened me up to new ideas and ways of seeing particular images. After these dialogues, I wrote out a first draft of the dissertation, where additional insights occurred during the writing process. I would say that the writing process was the greatest time spent with the images, and this is where the vast majority of the dissertation was generated. My brother entered the research after the first draft was completed. While reading what I had written, he made further comments. Entering into additional dialogue with him regarding all of the work led to further writing which deepened the results.

These two individuals were particularly helpful because they were individuals together with whom I had a history of "raising questions" and getting passionately connected and critical, and with enabling each other to wonder over issues of significance which affected the world and our lives. I trusted that our dialogues would "go somewhere" and now conclude that they did.

I decided that the individual research sessions, where my wife and I would engage in dialogue while looking at the images with imagination, would focus on the artwork of an entire class at a time. Also, as a result of giving value to my observation of the emergence of imagistic themes, to begin working with the images, my wife and



I would first organize the drawings of a single class by laying them out on the floor and dividing them up into groups which had some sort of dominating imagistic similarity. I anticipated that such an ordering may encourage going deeper with more imagination into a particular image, for it would give us more time with it and emphasize "staying with the image," the directive for working with an image given by archetypal psychologist Rafael Lopez-Pedraza (1982). In this sense, working with an image means to "read" the image (p. 19).

Working in this way also serves to illustrate the difference between a symbol and an image. A symbol is viewed and defined in a general sense; whereas, it becomes an image only when it is placed in a context. Instead of *the* dragon appearing, there are several dragons appearing - the one in the container, the one saying, "Imagination is . . .", and the one by a castle. The dragon shifts from being a symbol and becomes seen as an image when it is seen in relation to the particulars of its context. Each dragon is in a particular coordination of living which can be seen as an imagistic dance with its context, that is, with the ongoing text-making of relational, imaginal dialogue and conversation.

Coming to see the phenomena of themes as a significant and purposeful pattern in the research, I decided to not only organize the drawings of each class according to themes for the sake of going deeper in the dialogues with my assistants, my wife and brother, but I saw the chapters of the dissertation following a similar pattern.



In each chapter, rather than the images being reduced to a particular theme, the images are deepened by different ways of reading them. Also, after working on an image with a partner, the image stewed and cooked and I continued "staying with the image" through the process. Not all themes are ones which appeared as unique to a particular class.

In anticipating what kind of responses could be triggered in a reader of this dissertation, I suspect a reader who is already certain that "reality" is something which science is figuring out in its entirety, and who is not aware of the hermeneutics involved, to respond with assessments that the researchers were just "reading into the images" and "stretching things." I would agree that, yes, that's what this dissertation does. Rigid things break more easily, unable to bend and flow. Without stretching, we become less flexible, and our range of movement is decreased. In stretching our imaginations, more movement in our lives results. Also, stretching broadens. Stretching our imagination means being able to see more, with broader awareness. As the poet Blake, in his "Marriage of Heaven and Hell," points out:

If the doors of perception were cleansed every thing would appear to man as it is, infinite.

For man has shut himself up, till he sees all things 'thro narrow chinks in his cavern. (Erdman, 1970, p. 39)

Blake sees the stretching of imagination as going from a state of restricted imagination, where we see reality only one way from



what he calls "the single vision of Newton's sleep", a sleep in which Westerners, by virtue of the rationalistic tradition we embody, are in, to a state where vision is infinite with no end to our capacity for creative vision. In a state of unrestricted imagination, life is always being re-invented with endless possibilities. To see with vision means to be able to re-vision and see anew. Imagination is the key to all revisioning. According to Blake, the only time we truly see is when we see with full imagination; otherwise, what we see is as limited and narrow as our fixed point of view, which never comes close to experiencing the depths of that which is being seen. The one who sees with vision, according to Blake, sees "a World in a Grain of Sand. . . and Eternity in an hour" (Erdman, 1970, p. 484).

I invite the skeptical reader to suspend assessments that are historically anti-imagination. And, instead of remaining committed to unmoveable convictions such as "Imagination's not real so what value can it have?" and "Reason is superior and imagination is 'out of touch'", experiment with ideas of leading-edge thinkers like William Irwin Thompson, Fritjof Capra, Robert Bly, Rupert Sheldrake, Maturana and Varela, Flores, Lovelock and Marguilis, James Hillman and Gregory Bateson, who suggest that this paradigm is dramatically shifting.

This dissertation, for me, encourages an imaginal practice of learning to see poetically, to read images, with the understanding that only by educating with imagination can we begin to cross over into the world of others instead of remaining alienated from them.



It encourages reading images by doing what Jung said to do, to attend to their particulars, and to honor them by praising them with other images, those comprising our ideas.

This dissertation does not profess to be the final word on imagination's nature. It is just a beginning, but one which I hope will deepen the notion of educational reform by recognizing that our living in the world is grounded in an imaginal realm. As Hillman (1975) has stated, that we are always operating within the borders of an image (p. 126-7). Such a recognition, I believe, has enormous consequences for revisioning our educational philosophy and practice.



## **CHAPTER III**

### **CHAOS**

#### **Introduction**

After laying out all the drawings and corresponding data (interviews, written/dictated descriptions, reflective dialogues with a partner, and additional notes) according to what I saw as dominant themes and sub-themes, I arranged a sequence among the themes, which, for me, made sense as chapters and sub-chapters. Each chapter presents artwork and excerpts from research dialogues which resonates with a selected theme.



One of the major themes that showed up was chaos and its relationship to pattern and design. This seemed an appropriate theme for the first chapter because it represented very clear basic distinctions regarding imagination's nature, its complementary and simultaneous movements towards chaos and pattern. As a theme, chaos echoes creation myths, where, in the beginning of creation, it prevailed. Also, it echoes the recent formulation of chaos dynamics theory which draws a relationship between chaos and patterning. Interestingly, drawings of chaos showed up particularly among kindergarten and 1st grade students, those considered to be "at the beginning" of their education.

In sorting the data around the idea of chaos and pattern, stacks formed emphasizing various combinations of chaos and pattern where one was more dominant than the other or took on a particular form. I've decided to begin with the drawings where chaos seemed to be most evident. These drawings were in two distinct categories, one where the paper was filled with scribbled lines and another with splattered watercolor paint. Related chapters that follow look at different patterns of scribbles such as squiggly lines and spirals, random and symmetrical types of patterns which appeared recurrently, and the emergence of particular shapes and forms.

### Chaos - Scribbles and Splatters



With this group of scribble and splatter drawings, the children themselves never referred to the images in their art work as "chaos" per se. Although they didn't call their work chaos, their brief responses related to particular imagistic aspects of chaos. The one piece of work which perhaps came the closest to implying chaos was one where the student said of his work, "I don't know what it is" (fig. 1).

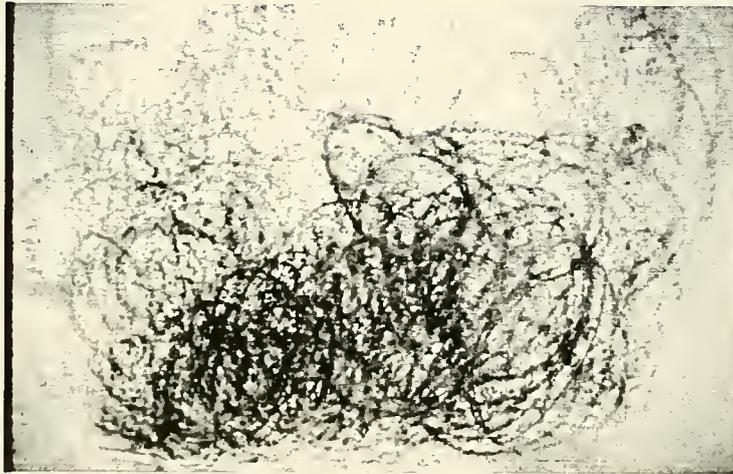


Figure 1

Other students referred to their drawings as being able to be anything and everything, whatever one imagined. "You can imagine anything in this. Imagination can be anything" (fig. 2). "Imagination is whatever you want it to be. The dots on my paper represent thoughts and dreams from the day you were born until you die" (fig. 3). "All of these dots are all different thoughts and feelings" (fig. 6). "All the dots are imagination. They can be thoughts and different planets" (fig. 7). Intrinsic to chaos is the envisioning within it of an endless possibility of the changing form and pattern of images.



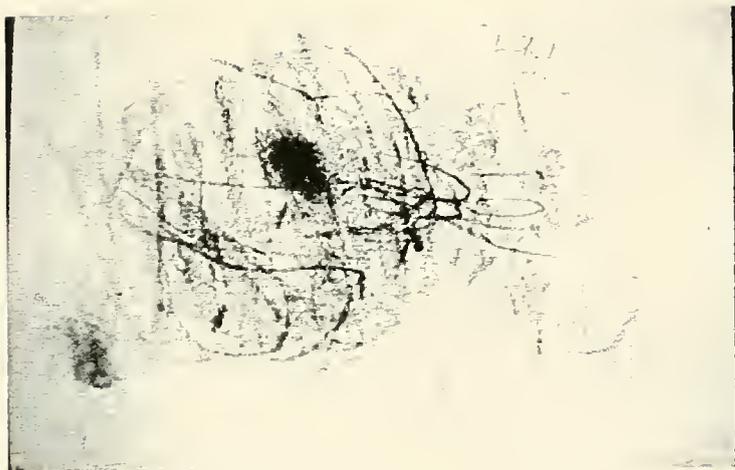


Figure 2



Figure 3



Figure 6





**Figure 7**

In these drawings and paintings, imagination is displaying its chaotic nature where it is found to be vague, undefined, uncertain, mysterious, unclear, and unfathomable, while, at the same time, it is the ongoing formation and transformation of patterns. Chaos is possibility. Imagination is saying that it can be seen as chaos, which is the opposite of order and certainty. Instead of being fixed, it's fluid. It is imagistic possibility, a quicksilver shape-shifter, dancing around every which way.

The images in the children's work indicate that chaos is intrinsic to the process of creation. To be open to the chaotic nature of something is to be open to its presentation of itself as ever-changing and deepening possibilities. When chaos is acknowledged and accepted, creation happens and image patterns are envisioned. The children seemed to recognize this process as the processes of thinking, feeling, and having ideas. They equated having thoughts



with the spontaneous formation of images. All thinking was declared to be image-acts of imagination.

### Chaos - Creation Stories

In many myths, creation begins with a primordial chaos dwelt in by a god or gods. For the Pelasgian Greeks it was Euronome; for the Orphic Greeks, Black-Winged Night. For those in ancient Babylon it was the chaos of waters, where salt and fresh waters intermingled, as the she dragon Tiamat made love with Apsu. In mythology, chaos is the home of those divinities who set creation in motion. It is the interaction of dynamic intelligences, the mythical gods. It is the mystery of life presenting itself through its divine and dramatic encounters. The gods embody chaos and are embodied by it. In her *Secret Doctrine*, Blavatsky states, "What is primordial chaos but the ether containing within itself all forms and all beings, all the seeds of universal creation?" (Cirlot, 1971, p. 43).

More recently, Chaos Dynamics Theory has revisioned chaos. The cultural historian William Irwin Thompson (1989) suggests that a more accurate description of 'chaos dynamics', which acknowledges the co-existence of chaos and pattern, would be 'processural morphologies,' since both words, "chaos" and "dynamics," according to Thompson, tend toward "a linear reductionism of scientific materialism" (p. xix). Thompson is attempting to keep us from identifying, as observers, with either side of the equation, chaos or patterning, and, instead, is inventing a new distinction which is



meant to put our attention on the place between where the opposites, chaos and pattern, counterbalance and co-exist. I believe that language plays a role in re-visioning what we call reality, but what is most necessary is competence and involvement in an 'imaginal practice' which opens to the chaos with the wonder and appreciation of the deep mystery of each imagining.

In Chaos Dynamics, chaos isn't viewed as it is in the Cartesian paradigm which sees it as underdeveloped and something to be overcome with objective knowledge of the one true fixed and ordered reality; rather, chaos is seen as intrinsic to pattern. Patterning is what chaos does, and patterning itself, being endless and unpredictable, is 'chaotic.' Undifferentiated chaos co-exists with the geometries of the differentiated patterns of interacting entities. The greater the chaos, the greater the complexities of pattern.

In the chaos, images emerge; they come together from what is vaguely suggested. Imagination is a process of 'coming together', a coordinating of action, an interrelationship with others. Intrinsic to images is a 'coming together' of various entities and forms, and these forms have an intelligence and an attraction which brings them together. In Chaos Dynamics, it is acknowledged that there are different sorts of 'attractors' within the chaos from which patterns take shape. There are three: point attractors, periodic attractors, and chaotic attractors (Van Eenwyk, 1991, pp. 44-7). That which attracts and brings together, in mythological language, is Eros, god



of love. In the Orphic creation myth, chaos, as Black-winged Night, lays a silver universal egg out of which springs Golden-winged Eros, who then gives birth to all things in the world.

As one looks at the scribbles and splatters, images come together and appear (point attractor) and at times they present themselves as repeating patterns (periodic attractors); however, they also transform, distort and disappear (chaotic attractors). In Chaos Dynamics, it is the existence of 'chaos attractors' which attract the patterns that have emerged from the chaos back into the chaos. A Zen koan states: "First there is a mountain, then there is no mountain, then there is." And, so it is with images; images dissolve into chaos and are permeated by chaos. In the *Gospel According to Thomas*, the Gnostics say that "the beginning is the end; the end, the beginning" (Iyer, 1983, p. 22). The Orphic Greeks declare that Eros is born both male and female. Eros contains the opposites as does his birthplace of chaos along with all those things he creates. Similarly, in Chaos Theory, chaos is perpetuated by the Verhulst dynamic which can be described as mutual difference equations that begin with a tension of opposites. The Orphic story ends where Eros and Dark-winged Night go to live together on Mount Olympus, indicating their relationship is on-going. Hillman (1972) notes that:

. . . . eros will always hearken back to its origins in chaos and will seek it for its revivification. Aristophanes writes even of their mating. Eros will attempt again and again to create those dark nights and confusions which are its nest. It renews itself in affective attacks, jealousies, fulminations, and turmoils. It thrives close to the dragon. (p.99)



## Chaos - Alchemy

In the practice of alchemy, one begins with chaos, a *massa confusa* or big mess. This is the chaos of the *prima materia*, often related to the color black, from which the philosopher's stone, the lapis, or the gold appears. The alchemical practitioner isn't overwhelmed by the chaos. Alchemy is a process where s/he learns that by attending to chaos, imagination is educated. The accomplished alchemical practitioner develops into an observer capable of being open to chaos and, therefore, seeing in it metaphorical value of the greatest depth. What first needs to be done in the alchemical process is to contain the chaos, to put it in a vessel. Then observe it as it is heated up and transformed. The process goes from black to gold, from chaos to radiance, from possibility to multiple presentation, just as Black-winged Night gives birth to Golden-winged Eros from whom creation "comes together" and is born. As the contained material is transformed, so is the observer.

Chaos appears in life as a breakdown, a falling apart. Just when we think we have it "all together" and life will continue on effortlessly, breakdown happens. The philosopher/scientist Bachelard, in his scientific writings, calls this an *epistemological rupture* (Tiles, 1984, p. 12). Such a rupture is an opening to imagination which occurs when current common sense understandings of reality are no longer adequate and one is forced to explore new possibilities. The



coming together of creation is a transformational process grounded in chaos which is never fixed and always changing.

Hillman (1983) emphasizes that all the images which we imagine are in love with us and that that is why they have arrived (pp. 186-194). Here the eros of the image can be imagined as mating with the chaotic medium of our uncertainty and receptive unknowing.

Chaos is a 'not knowing'. Alchemy begins with a 'not knowing' and ends with a 'not knowing' in that the goal of the lapis or philosopher's stone radiates endless multiplicity. In these drawings, imagination is saying that it has something to do with "not knowing", that is, with ignorance. To begin learning anything, we must declare our ignorance and have a receptive listening towards whatever it is we want to learn. When we don't know something, it's a mystery. Not to know something is necessary in order to acknowledge it as a living wonder. 'Not-knowing' is the basis of knowing the essential nature of something, being open to and accepting of its chaos. 'Not knowing' is being in a state of wonder, perceiving the wonderful. Everything's a mystery, not just when we first try making sense of it but ultimately it remains a mystery no matter what we think we know about it. What's interesting is that when an observer is open to chaos, the image-making nature of chaos becomes apparent. Being 'open to the chaos' means allowing and accepting imagination's imagistic multiple display.



Jung (1989) said that that which isn't known is the unconscious (pp. 324-6). Hillman (1983) separates psyche from the unconscious and clarifies that psyche is never unconscious but only the observer of psyche is (p. 53). Imagining is what the psyche does. The unconscious observer is one who does not observe that s/he, as an observer, is always constellated in changing imagistic roles and "acting within the borders of an image." The unconscious observer is one who rises above chaos, opting for the certainty of one true reality cognized by a separate private self. In describing such an observer, Hillman (1972) quotes the taxonomist Simpson as saying:

Scientists do tolerate uncertainty and frustration, because they must. The one thing that they do not and must not tolerate is disorder. The whole aim of theoretical science is to carry to the highest possible and conscious degree the perceptual reduction of chaos.(p.99)

The "perceptual reduction of chaos" is easily accomplished by taking the opposite attitude of the alchemist. Rather than focusing on chaos with a receptivity to its imagistic value, remaining open to the chaos in the image, one reduces the chaos of the image to a fixed fact and denies its chaotic wellspring of rich continual imagining. This is how children are taught in school. Education focuses on developing clear, orderly, thinking as it perpetuates a Cartesian world view aimed at educating a mind considered separate from imagination and from what Descartes (1952) called imagination's "blundering constructions" (p.4).



This rising above the chaos is also reflected in today's creation myth of science, where, from the chaos of the big bang, creation has come together into its present fixed and orderly state. In such a story, creation is regarded with a sense of literal certainty or objective truth that triumphs over chaos. If, however, the nature of the image is chaos, and the return of the image (in this case the image of creation) to chaos is resisted, it must find other ways to dissolve into the unknown. Thus, the current episode of this myth has been filling with images of decay, those of a dying planet and a world that is 'falling apart' and 'cracking up', a world of noise.

On the one hand, the current chaotic situation is ripe for the rise of all sorts of fundamentalism. Fundamentalism attempts to emphasize and hold on to fixed and steady notions of "the good life", the path of truth and objective certainty. On the other hand, such attempts at shoring up old positions only lead to further rigidity which is bound to break up sooner or later. Our news reports seem to be riddled with stories of those identified as fundamentalist crusaders one day, moral degenerates the next. It seems as though the 'chaos attractors' can't be ignored. In this way, the Western denial of death into the unknown results in the resurfacing of death in other forms of personal, community, or environmental breakdown; order becomes chaotic. We fall into depression, personal and economic, and death lingers in the food we eat and the air we breathe. As mentioned in chapter two, ignored images pathologize and get acted out in literal terms.



Hillman (1972) says that:

By refusing chaos, in consequent, eros, may also be lost to science . . . the mythic relation of eros and chaos states what academic studies of creativity have long said, that chaos and creativeness are inseparable. (p. 99)

### **Chaos - Artistic Process**

Scribbling is the kind of fooling around with which many artists begin their work. They may also scribble when they are lost for ideas, exploring a new medium, or feeling stuck. Inevitably, if one scribbles in an attentive and receptive way, imagination is activated and loosened from whatever mood or ideas were previously confining it.

I had a high school art student who, in her seriousness to pursue art as a career, attended a summer program at PRATT School of Art aimed at developing a portfolio for art school applications. The following Fall semester she told me that in one of her two courses participants all had to scribble with various mediums for two hours everyday. It was obvious to me that this student really loosened up, and her work became more 'expressionistic', imaginal, and spontaneous. This quality certainly didn't develop from her other course, which focused on painting still lifes.

Rather than people looking at the work of someone like Jackson Pollock and saying "You call that art! I can do that," it may be more



useful for them to ask themselves what particular beliefs they hold about art, or reality in general, which discourage them from doing that kind of art themselves. It may be useful for them to examine the specific private conversations they embody, the stories they tell to themselves, stories which may say that such actions are immature, childish, and undeveloped, and which keep them from exploring the deep involvement and imagination that goes into such work. This would mean looking at the ideas and fantasies which prevent them from sitting down and doing some serious yet playful meandering as a child does when s/he scribbles.

In a Gadamerian sense, this requires an attempt to make explicit one's pre-understanding, the ideas born of various traditions which form the background, the horizon from which the world shows up in an act of interpretation. Specifically, this would mean taking notice of what notions about reality or goals of living one has inherited or adopted that keeps one from beginning with and responding to chaos?

In addition, we may ask how does a cultural emphasis on developing a strong, controlling ego, which must surmount chaos, deprive one from being authentic and receptive to learning and participating in designing life. Essential to designing life, according to Flores (1990), is having the capacity to appreciate and connect to the living wonder of all things through an ability to open up and "listen" to the complexity, the chaos, of the other. Only by opening up to the chaos in ourselves and in others are we in a position to re-invent who we or they are. Otherwise, identities remain fixed and rigid, reducing



the deep mystery and possibilities that we are to superficial labels. Such an ego-centered orientation keeps us blind to the underlying life of dynamic imagination.

### Chaos - Drawing Stage in Children's Art

I find it interesting that early stages of children's art work are characterized by scribbles (Brittain, 1979). Children are said to go from random scribbles to controlled scribbles; the random scribbles, however, only appear to be random by adults; they are often intentionally made by the child. Scribbles are regarded as part of a stage where the child is learning to gain control over making lines where s/he wants them made (pp. 24-30).

By assessing that the scribble is the first step in a process of gaining control and order, the scribble, as an image, is reduced to a stepping stone in the development of representational control, where a higher value is given to being able to draw 'realistically.' Development is favored over underdevelopment; order over chaos. The imagistic nature of the scribble is disregarded and its inherent value, as an image, unrecognized.

Next comes naming the scribbles. Children, even when they seem to have placed marks on paper without anything in mind, name the scribble one thing at one moment and something else at another (p. 31). This is the same orientation of naming and imaging that most of the scribbled and splattered drawings in this section encourage.



Unfortunately, instead of seeing the naming of scribbles as a valuable and wonderful process of imagining, it has been judged against a representational goal. Brittain states:

There has been much speculation as to whether these marks are indeed intended to be representations of objects; they certainly do not seem to be visual representations. However, there is little doubt in the child's mind that the naming of these marks defines them clearly, for himself and any observer who happens to be nearby. . . . The naming of these scribbles illustrates an important step in the development of abstract thought; essentially the children are now able to see relationships between the objects made on the paper and objects or events in their experience. (pp. 30-1)

Viewing the naming of scribbles as a stage on the way to abstract thought places it at the beginning of what Jean Piaget (1955, 1971) calls the symbolic stage of magical thinking, a developmental level that is to be grown out of in order to gain a truer cognition of the one fixed, objective reality (p. 40, p. 339). Although this is a stage where a child's imagination is working quite well, the artwork children do at this stage, scribbles, is at best tolerated or encouraged simply for the sake of 'growing out of it' into objective realism. The scribble, and the imagining and naming that goes with it, is regarded as a necessary stage, but one that is, for the most part, inaccurate. The symbolic thinking of the child is expected to mature into abstract reasoning. It is ironic that what seems to be a level of operable reality for children at the scribbling and naming phase, although characterized as inaccurate, is, in Chaos Dynamics, a new, radical, and more 'accurate' orientation towards reality.



As it is becoming increasingly recognized that chaos is essential to living a healthy life, perhaps the chaotic scribble needs to be reassessed and looked at more imaginally. It may have been hard for some to make sense of Jung when he valued those times in peoples' lives when everything seemed to be falling apart, likening those moments to initiations of rebirth; however, consider recent cardiological research which states "Irregularity and unpredictability . . . are important features of health. On the other hand, decreased variability and accentuated periodicities are associated with disease" (Goldberger, 1990, p. 44). When we find ourselves losing our way, living in what seems to be a scribbled mess, perhaps we are simply beginning to lose our rigidity while being invited to bring more imagination into our lives .

### **Chaos - Developmental Stage or Image as Teacher?**

If one assumes that images are always purposeful and intelligible, as is the intent of this research, then thinking of the scribble merely as an undeveloped phase tends to overlook the value of the image, reducing it to the development of fine-motor skills. On the other hand, if the image is honored, praised, and respected, then the image of the scribble, seen in an alchemical fashion, is regarded as a teacher educating imagination, moving it in the manner necessary for living a creative fecund life. And, considering chaos dynamics theory, the scribble is seen as presenting the child with the most



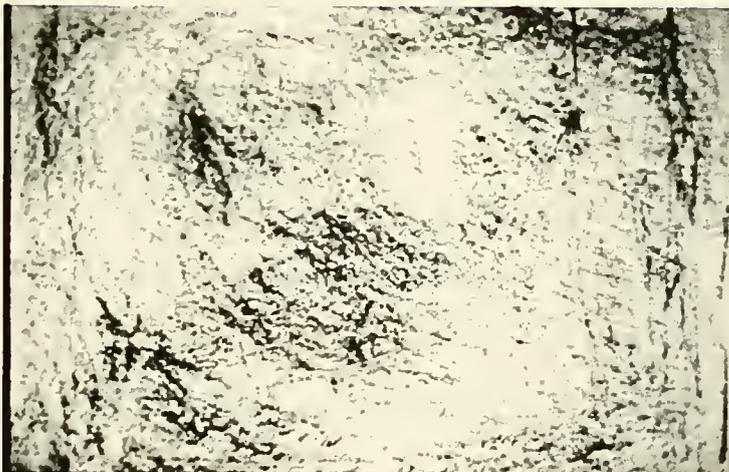
basic experience of chaos or complexity which lies at the heart of the very process of formation.

Perhaps the image of the scribble is an important lesson, which, if forgotten and not embodied, will, as mentioned earlier, pathologize and be acted out. Students may become unruly, or exhibit short attention spans, lack of focus, confusion, perplexity, and a wavering interest in what might be considered a linear, fact-oriented curriculum. If value isn't found in the chaos of scribbles, then the scribble and its particular nature become literalized in the world. The world goes mad; societies become lost and panicked, not knowing where they're headed, life drifts on without a sense of design and possibility. Perhaps this wouldn't be happening if we were not merely comfortable with life's 'scribbles', but found them to be divine revelations echoing the nature of creation and the nature of living a soulful life of imagination.

Blake said that, "Improvement makes straight roads, but the crooked roads without Improvement, are roads of Genius" (Erdman, 1970, p. 37). In valuing these chaotic images in the children's artwork, we are respecting the movements of genius. Children begin where the creative process begins, accepting the chaos in an attitude of play, where particular images are served in the same fashion that artists speak of becoming vehicles for the image. The crooked path of scribbles move the child as s/he is being taught by the image that such a way of moving through the world is essential and most basic to being alive. It is the difference between living a life full of



possibility and flexibility, welcoming change, spontaneity, and the surprising twists and turns that life often takes, or one of living on the straight road that is rigid, predictable, and often empty, shallow and lost with no strong desire or passion to explore life's mystery. It is the difference between having deep creative visions or being bound and led by the superficial descriptions of others. It is the difference between being active or passive. The scribble is a celebration of the activity of living, an imaginal mapping of imagination, while the straight roads of improvement require passively living according to the fixed rules of others. Several children referred to their scribbles and splatters as designs (figs. 4, 5). To think imaginatively is to see design in the chaos. Such designs suggest the sense of lively, deep and dramatic relationship and interaction. Basically, this is the kind of seeing which is characteristic of those whom we refer to as geniuses, those who are highly competent at seeing patterns and designs which have never been seen before.



**Figure 4**





**Figure 5**

Imagination is saying to go back, back to the scribble way of being, back to what was learned in childhood and forgotten or discouraged by others. Go back to spontaneity, that is where the gift of vision is found. This would mean shifting the emphasis in our schools from educating the Cartesian state of mind to educating imagination and soul. Going back to the chaos grounds ourselves in imagination and the "processual morphologies" of creation, the shaping and making of soul (Thompson, 1989, p. xix). Hillman (1977) maintains that, "images bring us back to the unknown. There is nowhere else to go" (p. 68). If we are not heading in that direction, we are going nowhere. We are standing still, frozen in the bedrock certainty of fact; there is no alchemical transformation of observer or observed.

### **Chaos - Education**

To go "back to the unknown" means going back to the "basics," to the most basic, the chaos, the image. In schools, however, "Learning the



"Basics" becomes learning the basic practices of rational thinking that form pillars of a Cartesian world view, practices such as the objective mode of scientific thinking and learning to live in a narrative where anything less than clear, unambiguous, orderly scientific reasoning is valueless, regressive, wrong, vulgar, undeveloped and the sure sign of an "empty," uneducated, untrained, "out of control" mind. Students are viewed as learning machines for depositing "facts" attained through positivistic scientific reasoning. Being grounded in the certainty of objective facts is equated with being grounded in the one true reality. Facts are fixed and static; images are not. Chaos, as the drawings suggest, never stops dancing.

Although the bedrock certainty of objectivistic scientific thought has been long dispelled by Heisenberg's (1962) Uncertainty Principle, which concludes objectivity isn't really possible ("What we observe is not nature in itself but nature exposed to our method of questioning" (p. 58)), objectivistic scientific thinking has continued to be promoted as the ultimate way to truth. In the field of education, although a major nation-wide crisis has been declared, the main thrust of educational "reform" has been to do "more of the same." "More" of the same might not be too bad if it meant "seeing" more in what's already there, that is, the unknown, the uncertainty; however, it has meant longer hours, year-long schooling, and cutting out electives such as art, so that students can be more firmly entrenched in the "Basics" ala "Cartesian Mind Development."



An alternative is to educate imagination. This would fit into the tradition of educating soul. An orientation towards educating soul is in sharp contrast with the notion of an individual Cartesian "self" separated from an objectifiable and otherwise meaningless world. Here, soul is not seen as a substance, nor is it literalized in the concept of an abstract individual ego/mind, the "I" who is objective and in control as in Descartes *cogito*. If we think, as many of today's educators do, of soul as a *tabula rasa* to be filled with abstracted concepts derived from empirical observations, then we remain impoverished and cut off from the possibility of educating soul.

In the Cartesian paradigm, perception is thought to be an exact replication of what is "really out there." This idea of perception is based on the mechanics of optics, where perception is thought to be a process whereby an external world of perceived objects filters through the eye in the form of representations. In the field of biology, this belief has been challenged by the research on perception and cognition from Chilean biologists Maturana and Varela (1987), who conclude that what we perceive is structurally determined by our biology and the historical linguistic discourses that we embody as observers out of which, in a "dance" with the other, a world shows up (p. 248). Maturana and Varela are providing biological grounding to what many other thinkers in various other discourses have claimed; namely, that we each construct a world as opposed to *the* world, and such a construction is always contextual; that is, it is always co-created through interacting with another.



In educating soul, it is first necessary to become conscious observers, observers of the observers we are, and to recognize, as archetypal psychologist James Hillman (1975) mentions, that, "we see what our ideas let us see" (p. 126). In a similar vein, Bachelard (1968) points to recognizing "the reverie beneath the experiment", saying, "one can study only what one has dreamed about " (p. 22), and Blake reminds us that, "What is now proved, was once only imagined" (Erdman, 1970, p. 36). In working with soul, our ideas are viewed as images through which a particular kind of seeing takes place. As Hillman (1975) points out:

The evidence we gather in support of a hypothesis and the rhetoric we use to argue it are already part of the archetypal constellation we are in. . . .[T]he 'objective' idea we find in the pattern of data is also the 'subjective' idea by means of which we see the data. (p. 126)

Here, soul is not viewed as things; it is better understood as a particular way of seeing rather than what is seen. Mind is in soul, and soul is an imagistic "frame of mind". Hillman refers to soul as the "poetic basis of mind," in which images are born that deepen and connect. Imagining is what the soul does; it is a *process* of becoming *more*. Soul is active; it is a verb, not a noun (Hillman, 1989, p. 220). And the "way of seeing" that generates soul is found in opening up to the field of imagination, opening up to the chaos and the influx of images. A drawing is not an image; it only becomes one when it is viewed imaginally from multiple perspectives and from points of resonating, sympathetic relationships.



Imagining is itself the process of soul-making. In the Archetypal tradition, soul is made, and not something we are born with in its entirety. The alchemist Sendivogius asserts, "The greatest part of the soul is outside the body" (Hillman, 1982, p. 71). Soul, as a field, is omnipresent. Soul-making happens as one opens to imagination, thus allowing the alienated and private Cartesian self to disintegrate, while one becomes a participant in the imaginal realm where life itself is *poesis*, full of metaphor and deep, engaging meaning. Descartes' *cogito* of the private superior self is "seen through" to discover Hillman's (1985) "poetic basis of mind" (p.6), where who we are as observers is continually getting reinvented, as we allow the image to move us into a new way of being. Likewise, the image too is being re-invented.

"Educating soul" means attending to the cultivation of imagination. In order to be filled with imagination, one must learn to empty out any notion of certainty, a claim made by the private ego-centered self, and be with the chaos. The poet Keats referred to this process as *Negative Capability*, a dissolving of the ego by curtailing its "doing" through doing less and less and letting go of any temptation to cling to certainty while allowing poetic vision to unfold and deepen our experience. Keats refers to it as: "when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason" (Bamford, 1987, p. 17). He advocates going into the chaos. In this way, instead of seeing children in the scribbling stage to be trying to gain control, they can be imagined as



being taught by the essence of the scribble to lose control, to let go and be moved in order to receive an image and to be spontaneously alive, receptive, and responsive.

The children, in their own words, describe what Keats is referring to. They say imagination happens: "When I don't have a thought" ( fig. 4, p. 66) or "When I close my eyes" (fig. 2, p. 51) and that "It just comes to mind" (fig. 9). These all suggest the attitude of receptivity, of doing nothing and letting go, yet, in the fashion of the alchemist, remaining attentive to what is happening.



**Figure 9**

### **Chaos - Educator of Soul**

The chaotic scribbles and splotches themselves indicate a way into imagination. These scribbles, and according to research on children's drawing stages, scribbles in general, follow patterns, usually a circling pattern or a back and forth pattern (Brittain, 1979, pp. 26-8). These scribbles go around and around. Circling is a



kind of focusing or zeroing in on something, but it does so by moving around it from all angles constantly turning around it to see from a different point of view, from a new image. Intrinsic to it is an allowing for something new to turn up from around the corner. Also, the circling itself doesn't stay in one location, but, in all the drawings, it moves around, navigating new spaces, new particulars.

In the drawings, this circling happens in layers upon layers of overlapping, implying depth and verticality, a going down and up. Also, there are layers of darkness and lightness and a whole range of color and color intensity. In imagination there are all sorts of inflations and decents, changes of temperament and mood. Circling never results in certainty; it throws one into uncertainty, never knowing what will come up next. It's the opposite of looking at something in a fixed linear way like the "straight thinker" looking for final "answers."

Circling is an approximating, distinguishing, orienteering, and attending to whatever patterns come up without reducing them to being 'all figured out.' 'Figured out' means something mathematically calculated and fixed which exists totally outside of us. Circling encourages mystery and wonder, as in the turning wonder of merry-go-rounds or the ecstatic trance of the Whirling Dervishes. The leaping spin of a heart bursting in love and the descending spin of falling towards doom both spin out mystery and imagination that deepens.



The same applies for the splatters. They are circles scattered about with layers flowing into one another. They differ from the scribbles in that spontaneity is more emphasized and recorded as a Pollack-like event. With the splatters images are constellated in a way similar to those of night sky constellations, where out of the random placement of stars patterns are found.

In fig. 6 (p. 51), the splatters were emotions and feelings. Moods and feelings bring chaos in that they disrupt and erupt, and from them particular kinds of imaginings are made possible.

In both scribbles and splatters, imagination is a dramatic happening that involves the body responding, in a dance, with the spontaneous occurrences that it itself is making. This responsive flow of movement is the kind of 'circling' intrinsic to the creative process and to living a life that is one of feeling alive, responsive, and engaged, a life full of depth and wonder.

Rilke's following poem, *I Live My Life*, illustrates this circling movement of the unknown, mysterious, imagistic ground of being alive.

I live my life in growing orbits,  
which move out over the things of the world.  
Perhaps I can never achieve the last,  
but that will be my attempt.

I am circling around God, around the ancient tower,  
and I have been circling for a thousand years.  
And I still don't know if I am a falcon,



Or a storm, or a great song. (Bly, 1980, p. 76)

Rilke's circling also demonstrates an onward intention with his focus on "achieving the last," even though mystery or chaos, as he suspects, has no end to its depths. Children, in drawing their scribbles, show that there is, as if, some purpose to pursue in the lines themselves; they wander about the page attending to the path they are laying down. Shaun McNiff (1989) says that desire itself is the Grail. The way to search for the Grail is to wander, to take the deviant path. Hillman (1975) refers to this as the way of the 16th Century knight errant who wanders in circles if necessary, led by intent and fascination. The soul, says Hillman, is a knight errant roaming here and there, always looking for more with no intention of ending the journey through pursuing fact or reason (pp. 159-64).

Interestingly, when chaos becomes more apparent in our society, fundamentalism increases, and those who take the deviant path of genius, the knight errants, are seen by fundamentalists as being possessed by the devil, for only a devil can tempt one from following the true and only path of certainty and righteousness. What was once regarded as the soul of genius, the daimon or the muse, has since been degraded by the rule-making, reality-declarers of orthodoxy. While Eastern wisdom claims that the nature of the mind is to wander and that enlightened vision is gained by allowing one's nature to take its course, children are punished in schools for daydreaming and for not doing exactly what their teachers tell them to do, namely to stop fooling around, pay attention, and study what



they are told to study. Perhaps students would more easily maintain interest and discipline in their learning if what was being taught was infused with the unknowing chaos and patterning of an active revisioning imagination.

The mythologist Joseph Campbell (1980) says that his one piece of advice to those who ask him how to live their lives more fully is to "Follow your bliss." Michael Meade reminds us that "ignorance is bliss" and that therefore Campbell is recommending that we "follow our ignorance." And poet Robert Bly adds that the way to enlightenment is endarkenment and that we must learn to live in the darkness that comes with accepting the chaos of not knowing (Bly, Hillman, Meade, 1991). Similarly, Jung declared, "One does not become enlightened by imagining figures of light but by making the darkness conscious" (Zweig, Abrams, 1991, cover).

On the other hand, when we learn to "get it together," "get out of the dark," become orderly, and do what we are told to do in accordance with our perceptions of what we have been told is the one true, objective, "normal" and "straight" reality, the world becomes opaque and taken for granted; boredom and lack of vivid imagination results. Flores (1987), speaking of Heidegger's notion of how reality is imagined, insists, "that objects and properties are not inherent in the world, but arise only in the event of a breaking down in which they become present at hand" (p. 37). It is an opening to the chaos, as in Bachelard's epistemological rupture, where the images of what



we see as the world arise with a potential to be re-imagined and transformed. Flores summarizes Heidegger in saying that:

[I]t is meaningless to talk about the existence of objects and their properties in the absence of concernful activity, with its potential for breaking down. What really *is* is not defined by an objective omniscient observer, nor is it defined by an individual . . . . but rather by a space of potential for human concern and action. (p. 37)

In watching children scribble, the intensity of concern displayed by the children is clearly evident. Their scribbles, along with their naming and renaming of them, become a dance between chaos and pattern, a dance of imagination. It is in the "concernful activity" of scribbles, in the children's scribble and splatter drawings of imagination, where what "really *is*" shows up with a potential for breaking down back into the chaos. And, what we discover is that that which "really *is*" is the ever-changing image itself; imagination *is* reality.



## **CHAPTER IV**

### **CIRCLING, SPIRALING, SNAKING**

#### **Introduction**

Much of this section is a continuation of the circling/scribbling movement of imagination discussed earlier. In Chapter three, scribbles and splatters, as chaos, were the central images; in this chapter, there are drawings of patterns which relate to chaos and its circling movements, but which differ in that the circles, spirals, and snake-like images presented here are often more distinct and evident as patterns than in the previous art work of scribbles and



splatters. This section explores these images as more of Blake's "crooked paths of genius" (Erdman, 1970, p. 37), the movements and patterns of engagement intrinsic to soul-making.

### **Circling, Spiraling, Snaking**

Spirals are a circling which overlap, simultaneously expanding outward as the circles enlarge and contracting inward towards a focal point. The circling in the scribble drawings of the last chapter were often spiraling movements of line.

Snake-like movements are similar to spirals in that they move sideways, back and forth in curved rather than straight paths. Snakes are also known to coil into a spiral or spiral around something. In the children's drawings, snake-like squiggles are often repeated, creating a pattern (fig. 10), or at times they look more like scribbles (figs. 11, 13, 14). There are some drawings where spirals, snake-like lines, and circles are each distinct as elements of an overall design (figs. 17-18, 20).





Figure 10

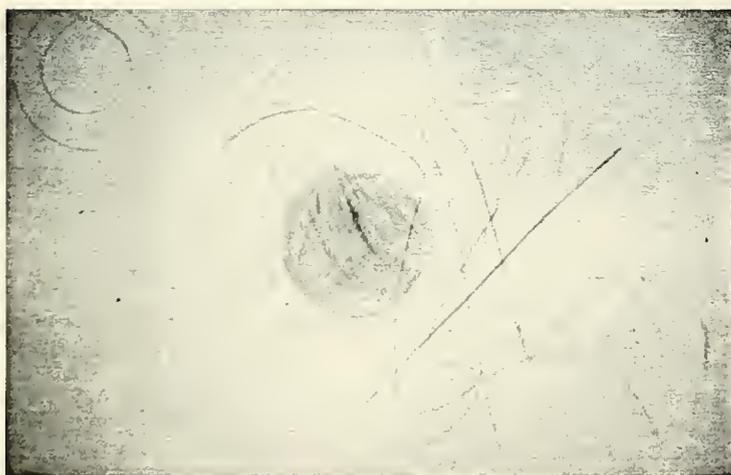


Figure 11

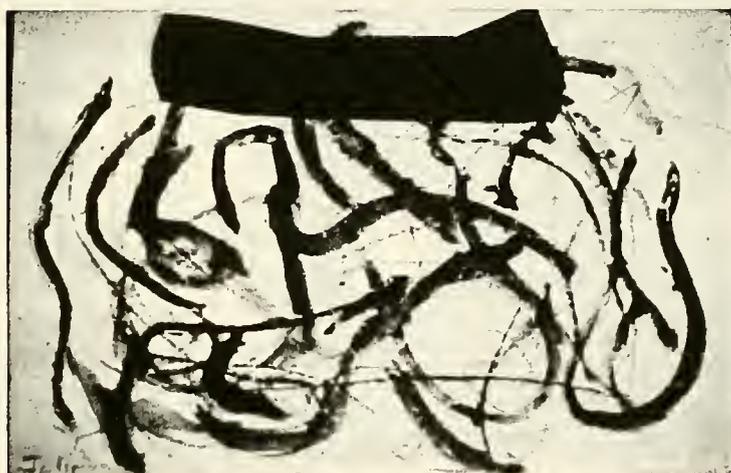


Figure 13





Figure 14

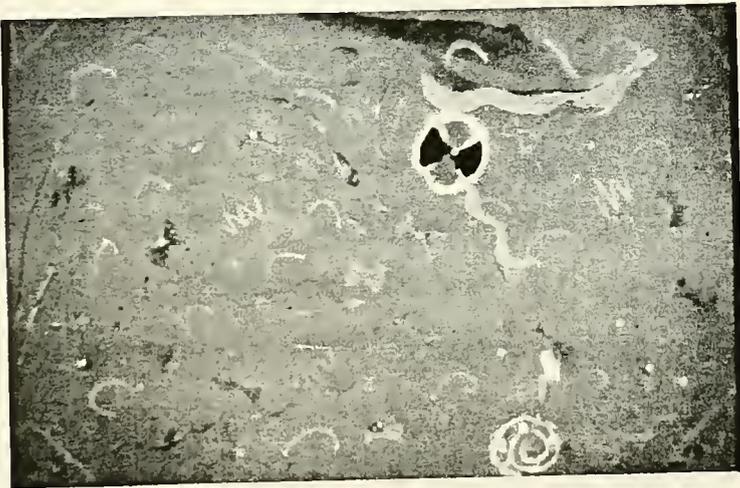


Figure 17

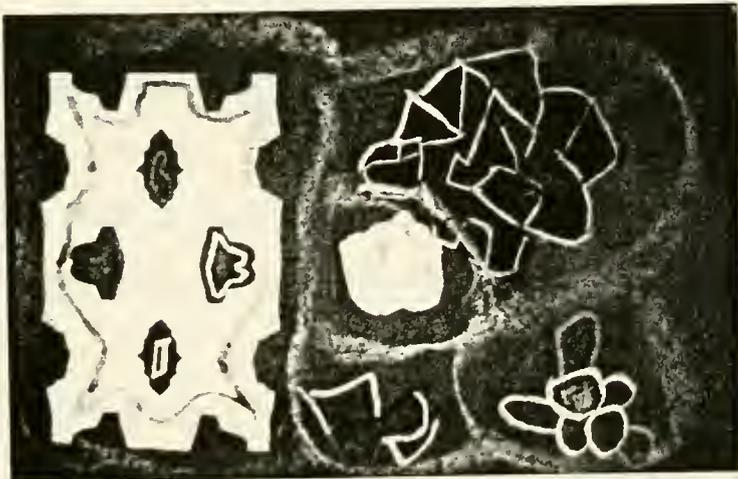
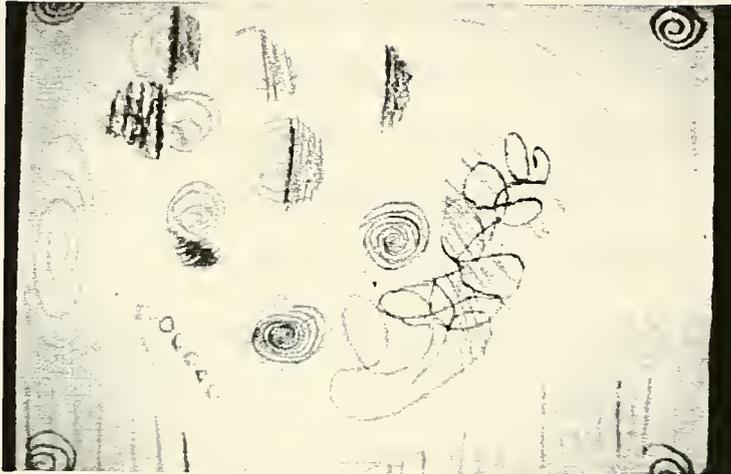


Figure 18





**Figure 20**

### Spiraling and Snaking - Creation Stories

The images in this section appear mythologically in creation stories as actions which simultaneously generate pattern and chaos. For instance, in Hinduism, the tree of life grows out of the *axis mundi*, the center of the world, located as the area around which the great spiraling snake Sesha is coiled. The serpent is pulled this way then that, back and forth in a spiraling motion, churning the milky cosmic sea in one direction and then the opposite. The gods pull the spiraling snake one way; the demons, the other. It is the opposites which do the churning. These reversals of spiraling movements agitate the sea into a chaos from which the pattern of the tree grows and branches out in its expansive radiating nature.

The poet Blake declares that "without contraries is no progression" (Erdman, 1970, p. 34). And, in like fashion, Heraclitus, points to the necessity of the tension between two opposing forces, saying that



the music from the harp's string could not exist otherwise and that "all things come to pass out of conflict" (Kahn, 1979, p. 63). Both the spiral and the serpent are images exhibiting contraries and the possibility for onward transformative progression. Existence, as a phenomenon, shows up as the co-existence of opposites, in the ongoing dance of yin and yang, expansion and contraction, male and female, above and below, surface and depth. Wittgenstein proclaimed in *Zettel* that "the depths are on the surface" (Casey, 1989, p. 234). Surfaces appear as such through a distinguishing of particulars, which, when seen in an inter-relational way, proceed towards imagistic depths, where, in a co-existence of opposites, the profane becomes sacred. This is the realm Blake referred to as Beulah, existing as the moonlit golden walled garden of the lovers, who, in an oscillating lovemaking of opposites, give birth to the fertile and potent fecundity of futuristic possibility in which the poesis of what Heidegger described as the "worlding of the world" happens. The lovemaking of opposites generates the manifestation of life and its sacred, deep essence.

The snake also appears in alchemy as an aspect of the caduceus, the winged flowering staff of Hermes, where two snakes are intertwined and spiraled around the staff like the double helix DNA molecule, the building block of life. The caduceus, an ancient image for healing, was the staff of the Greek physician Aesculapius, and it remains the symbol of today's medical profession. In imaginal work, healing happens in allowing imagination's snake-like movements to occur. The staff stands for health and the ability, like Hermes, to



live and travel between this world, the world of men where we know everything, and the other world where we know nothing - between the surfaces and the depths, where the opposites of life and death co-exist. Similarly, in Judeo-Christian myth, the snake is spiraled around the tree of knowledge, and in the Cabbalistic and Tantric traditions, it is spiraled around the tree of life, where it is seen as the energy of an awakened body, receptive to being moved deeply at the level of a fully engaged life.

In alchemy, the snake, a sacred animal, also represents the co-existence of opposites, where, as the urosborus, it forms a circle with its tail in its mouth, simultaneously devouring and giving birth to itself. Similarly, the private self dies when becoming receptive to the imaginal realm, yet, at the same time, the observer is transformed and reinvented. What, in the rationalistic tradition, we have distinguished as a private self dissolves, and, in the act of being deconstructed through a process of reflection, it is simultaneously and continuously re-invented. This is what Hillman (1972) defines as transforming the notion of a fixed ego into an imaginal ego (pp. 183-6).

The Greeks believed that healing took place in the area of one's body where, in a dream, one was bitten by a snake (Moore, 1988). To be bitten by a snake is to be penetrated by its natural capacity for rebirth and its knowledge of, and ability to move in the daylight world above as well as the one of dark mystery below, the worlds of life and death. The snake teaches a necessary way to move in order



to imagine and create. Interestingly, it is the snake-like movement of the sperm that propels its penetration into the ovary from which the human being is born. And, in Greek myth, it is Ophion, the great serpent, who, once born out of the spiraling wind created by Eurynome rubbing her palms back and forth, winds his body around the cosmic egg, which then hatches, spilling out creation.

Snake, spiral and circling images reveal aspects of imagination intrinsic to its coming forth as images, as well as indicating the orientation one must embody in order to enter its realm.

### **Spiraling - Image as Teacher**

In Dante's *Divine Comedy*, images of ascending and descending spirals mark the pathways into the divine regions of soul, Paradiso, Purgatorio, and Inferno. These places of soul are places of imagination. The spiral is an image that portrays and perpetuates the movement of the soul in its act of imagining.

In fig. 12, a kindergarten student refers to the spiral she has drawn as imagination, saying that, "It's spinning around very fast. You can't see it because it's everywhere, even on top of your head." Imagination, as a spiral, is only an unrecognizable blur if we're standing still with a fixed vision of the world. Like a Whirling Dervish, we need to enter into its spiraling action in order to appreciate its nature. To spin and set the world as we have come to see it into a blur provides the letting go of certainty necessary for



entry into imagination. To imagine, we let go of what we have assumed to be a fixed reality so that the new and unexpected can come forth.



**Figure 12**

The spiral, as an image, depicts circling movements both in and out. Recognizing this, Jill Purce (1974) refers to the image of a spiral as a labyrinth. She states:

The expanding spiral that creates and protects the center, and the contracting spiral which dissolves it, are both concepts implicit in the labyrinth. By the existence of the labyrinth, the centre is created and protected. When the labyrinth is penetrated, the center is dissolved. Entry and dissolution occur only under the right conditions: only with the knowledge of the way.

Although often intricate in form, the labyrinth is a spiral, and one which returns. It is a representation of the cosmos and all cosmoses, and hence of all ordered entities which correspond on the descending scale of analogy. It is therefore, at once the cosmos, the world, the individual life, the temple, the town, the man, the womb - or intestines - of the Mother (earth), the convolutions of the brain, the consciousness, the heart, the pilgrimage, the journey, and the Way. (pp. 28-9)



Spiraling outward designates or suggests a focal point; whereas, to spiral towards the center dissolves it. Again, we have the co-existence of opposites, birth and death, chaos and cosmos.

A labyrinth is a maze. Several drawings (figs. 21-25) seem to be maze-like images. Through these images, imagination indicates that it "amazes." Whenever we are amazed by something, it compels us to give it our full attention; we seem to forget all else as our private self dissolves into the maze's center and we are filled with imagination. What we had once taken for granted is unexpectedly transformed; what we had once believed in like a fact, now becomes so deepened with value that it is "unbelievable." In this way, imagination reveals what was hidden, yet, as a perpetual maze, it also continues to keep hidden, for there is no end to the depths of its mystery.



**Figure 21**



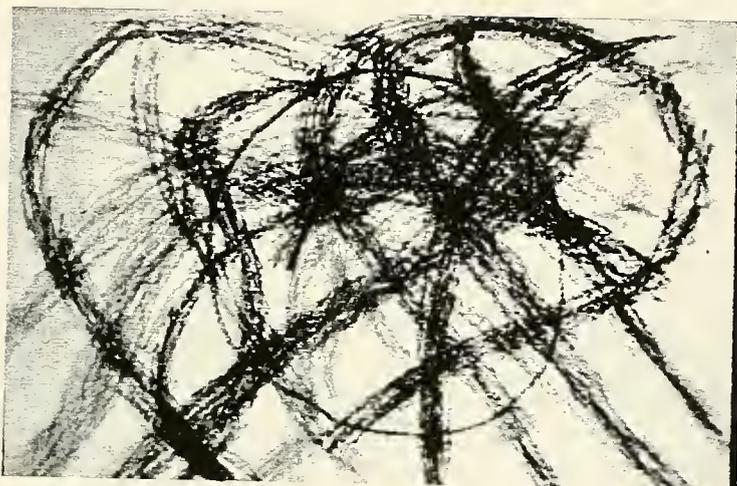


Figure 22

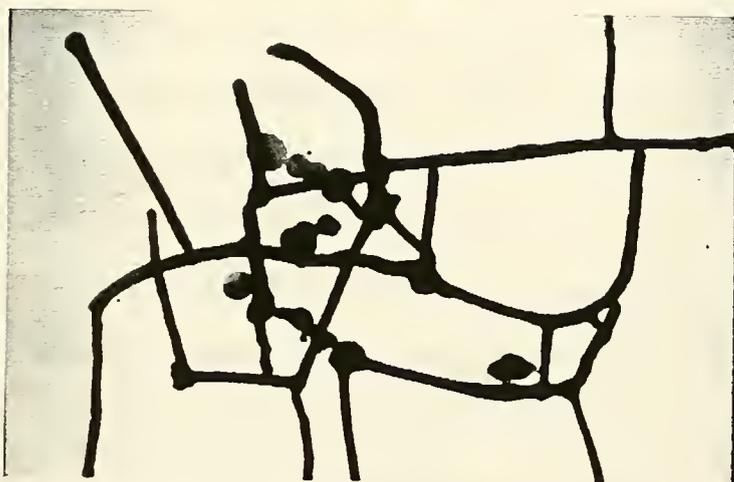


Figure 23



Figure 24





Figure 25

If we think a particular revelation is a final answer, we have just let go of the golden thread that leads us back into the labyrinths center where dissolution into uncertainty can allow for further revelation. Amazement continues so long as we allow ourselves to fall into the spiraling, meandering, circumambulating necessary for imagining, for it is only such movements, where life and death co-exist as existence itself which perpetuate wonder, the essence of mystical experience. Wonder is the experience of feeling fully alive and being surrounded by the awesomeness of life, and realizing as Wittgenstein did "*That the world is, is mystical*" (Winakur, 1990, p. 119).

There are several drawings where a blood shot eye appears, as in fig. 23 (p. 88). In this drawing, the student comments that, "This is a picture of the dream world. I have no idea why I drew this." The eye, one image out of several in the drawing, is filled with a red maze of lines. To imagine is to dream. The image suggests that



this entails a crazy kind of seeing, one removed from any notion of normalcy.

Also, there are spirals, scribbles, and snaking lines in the drawing along with a pattern of a heart, and a person. Each of these images combine with the others in an intra-relational fashion. For instance, the visions of the maze-filled eye of imagining take place as an activity of the heart; the heart gains vision, and the eye receives heart. The heart is related to person. Here the heart personifies, while the person is filled with heart; patterns grow eyes and eyes get filled with amazing patterns, and both the eye and image seen maintain snake, scribble and spiral ways of being.

In fig. 25 (p. 89), a student refers to his drawing of imagination as "a maze" where "the black blob is the end" and the "brown circle is the beginning." When asked where he got his idea, he said, "I've seen a real brain and it's a maze inside with little fibers, then the imagination is a maze because it's what's in the brain." This boy sees the brain as a metaphor for imagination, as an image which relates to the nature of imagination.

In this drawing, imagination is saying that it is the process of intelligence itself, and that the brain, rather than being regarded as the control center for orderly thinking, is more of a labyrinth at whose center is the black blob of non-knowing and the death of certainty. There is also a wild, crazy kind of character to the lines



forming the maze; the lines form spirals and wavy snake-like pathways.

Commenting on her drawing in fig. 23 (p. 88), a student says that, "Imagination is a maze of thinking; your idea is an imagination." The in and out spiraling motions of imagination, and the recognition of thinking as an act of imagining, are also represented in the drawing of another student who states that:

Imagination is a swirl of thoughts (represented by colors). When a person wants to think of something he/she calls for it and it comes out of the swirl. When they are done thinking about it the thought goes back to the swirl. Whenever a person has a new thought a special group of thoughts come together to form this new thought. (fig. 29)



**Figure 29**

In these drawings, the images along with the student's comments are saying that thinking takes place as the manifestation and formation of images, the nature of which is a spiraling motion or orientation. These new formations are given special value; every



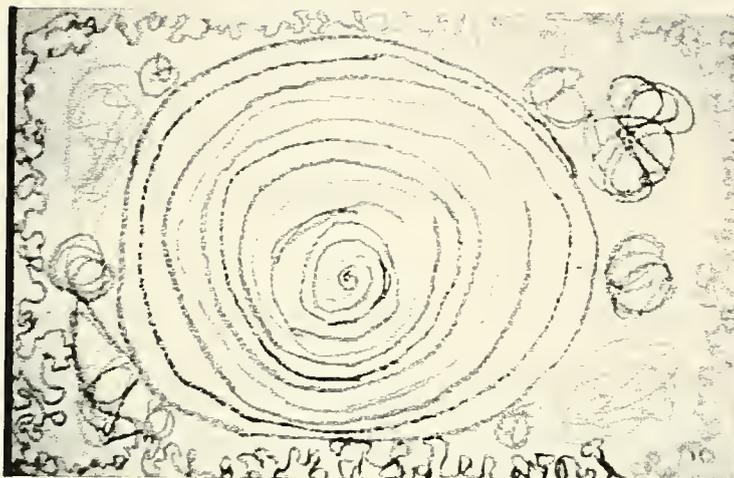
new coordination of action is special in that it opens the possibility for new actions, movement of soul, and deepening of life.

Another student adds (fig. 20, p. 82) that: "The imagination is not realistic. Spirals make me feel like unwinding . The imagination makes patterns and unreal things. The circles inside circles are also unwinding and going somewhere with the imagination." The image itself unwinds like Rilke's "growing orbits". The unwinding nature of the image leads to further imagining. We enter into imagination through the act of imagining, which is an allowing of ourselves to unwind, to let go, to be loosened and moved in a circular fashion while fastened to the unwinding image. Such movement of imagination, says Bachelard (1987), changes or distorts perception and is the essence of the phenomenon of imagining (p. 19).

Whether we are going into the spiral's center or spinning out into increasingly larger orbits, we have to be willing to let go of expectations born out of an attitude of superiority and having it "all figured out." "Letting go" is a process we experience when we slip into the dreamworld of imagination. A fourth grade girl explains it this way:

This is what I see when I'm going into my dream or my imagination. It is weird looking. I am going to the blue dot in the middle, then everything is blue, then I'm in my dream. I had a dream of a doll with long nails that killed my family, our dogs and everything, that's what all the colored scribbles and scratches are like. (fig 16)





**Figure 16**

The inward spiral, as mentioned earlier, is one of dissolution of what we hold onto as fixed and permanent. Going into imagination is a process of dissolving into blue. Blue, in alchemy, is the color of imagination. Blue refers to the celestial heavens as well as the watery depths. In a blue light, whatever is seen remains shrouded in mystery. It is a way of seeing things "through a glass darkly" and of opening to the dark and hidden aspects of a thing.

Referring to the color blue Hillman (1981) states:

[To] do alchemy one must be confirmed in imaginal durabilities, transcending mere psychological perspectives and metaphorical implications. The metaphorical twist that the adjective blue gives in the immense variety of its uses in vernacular speech, removing ordinary things from their ordinary sense, is only the beginning of the epistrophic return of all things to their imaginal ground. The mind itself must be drenched in blue, cosmological.

Alchemy begins before we enter the mine, the forge, or laboratory. It begins in the blue vault, the seas, in the mind's



thinking in images, imagining ideationally, speculatively, silveredly, in words that are both images and ideas, in words that turn things into flashing ideas and ideas into little things that crawl, the blue power of the word itself, which locates the consciousness in the throat of the *visuddha cakra* whose dominant color is a smoky purple-blue. (pp. 44-5)

As the student and her drawing indicate, entering the dream is a "going into the blue." In a world of blue, her dream happens. And it is in the dream where the ego is engaged with those who have been ignored due to their threat to the ego's identity and belief in its permanent, independent, and continuous nature.

In her dream, what was alive dies, and what was thought of as being a dead toy is full of life as it attracts, kills, and scratches through the surfaces of what were taken for granted. Imagination, in the reported dream image as well as the drawing, emphasizes the condition of reversals, of turning the world around for us to learn that, in order to see with imaginative vision, we must face death and recognize the life, the image, in what was regarded as lifeless. Cian is the color blue and the root of "cyanide." Blue, the color of imagination, reveals what in Archetypal psychology is distinguished as the soul's special relationship with death. Being soaked in blue is a soaking up, a taking in and absorbing of a cyanided death.

In all these examples, the recurrency intrinsic to the patterning of the spiraling images indicates imagination is saying that its nature is to go in, out, and all around. It suggest that images are rhythms



and echoing repetitions involved in a dance of opposites, active with passive, life with death.

Just as spirals metaphorically represent processes for initiation into the imagistic ground of existence, snake-like movements do likewise.

### **Snaking - Image as Teacher**

The drawing in fig.14 (p. 81) is a scribble that turns into a snake. The child says, "This is a painting of my imagination and full of colors - blue, green, purple, black, brown, and orange. I was scribbling and messed up and made a blue Egyptian cobra." Out of the mess of scribbles, imagination provides a blue Egyptian cobra. The wavy scribbles, having a snake-like energy, are first seen by the child as a mess; value is then revealed in this scrambled confusion through the emergence of the blue Egyptian cobra.

It so happens that a blue Egyptian cobra also appears on the war helmets of Egyptian pharaohs, where it is located over the third eye. Such a placement of the blue cobra signifies that the pharaoh has learned to allow the energy within his body to flow freely and, thereby, open the third eye, the eye that receives divine visions (Purce, 1974, p. 41). In this drawing, it is interesting that the child's vision of the Egyptian blue cobra coincides with the very act of imagining, where, in the act of imagining, the cobra shows up. The image also brings attention and value to the mythical element of



imagination in its reference to ancient Egypt, a culture possessing what William Irwin Thompson (1989) calls an ability for "hieroglyphic thinking," that is, an ability to think imaginatively (p. xvi)

Many adults in our culture will give the Freudian interpretation of a snake as being a male phallus. As far as depth psychologist Carl Jung was concerned, the snake had an unlimited amount of meaning. The snake, in Jung's viewpoint, was teaching the psyche an important lesson. Like others in the archetypal tradition, Jung saw imagination as an inner teacher, teaching exactly what is needed to be known. To label its contents as a fixed fact renders it as being inarticulate and having no real life of its own. In his *Vision Seminars*, Jung (1976) had the following to say in regards to the snake:

. . . that is the modern way of living; we decide in our minds that a thing is good and go for it, instead of living in the way that nature intends us to live -- in that oscillating way. We say, 'that is the goal,' and make a straight line for it, but what nature want us to do is to move with a snake-like motion. Therefore the snake symbolism in the unconscious of those people who live in a straight line. People living in a town never see a snake but they all dream of snakes, and particularly those who live in a straight line have dreams and fears about snakes because the unconscious wants them to move in a natural snake way. So the snake is the symbol of great wisdom of nature, for the too direct way is not the best way; the crooked way, the detour, is the shortest way." (Book I, part 5)



The zig-zagging snake movements, spiraling, and circling are all ways of being which enable us to navigate images of imagination. The way into an image, as these images of imagination suggest, is more of a "divining" where we are steadily drawn down, turning this way then that, into the image's soulful depths.

In referring to the root of "soul" in the Greek word psyche, Hillman (1975) describes the process of becoming receptive to imagination as psychologizing, or "seeing through." Psychologizing, says Hillman, is "the soul's root and native activity" (p. 115). "Seeing through" means seeing through certainty and one-dimensional facts. It also implies movement away from the concrete.

Psychologizing is more of a twisted, circling, spiraling, snaking way of seeing that, by its shifting, multiple perspectives, dissolves any claim to literal certainty and encourages the generation of new imagining. Hillman (1989) says that in order to imagine we "practice an alchemical metaphysics" where "In the act of deconstruction there is a constructive aim" (p. 220).

Circling, spiraling and snake-like movements are recurrent rhythmical patterns that present imagination's nature to engender transforming images. These movements depict the necessity of establishing a recurrent history of engagement in order for imagining to happen.

### Circling - Image as Teacher



In the previous chapter on chaos, circling was discussed as a way into imagination. Here, it is explored in terms of its propensity to contain and, thereby, generate imagination.

In one of the examples mentioned above (fig. 25, p. 89), entrance into the maze begins with a brown circle. Circles contain, as do spirals, with their suggestion of a central focal point. In addition, what we call shapes, whether circular or not, can be imagined as containers. Shapes are constituted by an outline, a border. They are embodied forms which are recognized as being separate from a background and may be geometric in appearance, such as a circle, square, triangle, or organic like the black blob at the end of the maze.

In fig. 25 (p. 89), imagination seems to be pointing to the importance of its alchemical nature to contain. In alchemy, containing is the process of beginning what is called the *Magnus Opus*, the Big Work. Alchemical vessels come in various shapes and sizes. Once contained, the work begins with the container, providing a focal point from which to imaginably depart yet remain attentively on track. The work starts by placing the *prima materia*, that which is undifferentiated, chaotic, and of little value, into a vessel. Only by containing it can it be observed in an imaginal way where it is transformed and its metaphoric significance is understood. The maze begins where the alchemical process begins.



In alchemy, once the material is contained, it is slowly and steadily heated from below by a fire. Metaphorically, fire animates; it gets things lit. Fire quickens. In myth, snakes such as the pharaoh's Egyptian blue cobra are fire spitting, as are the great winged serpents, dragons. There's the fire in the belly, in the heart, and in the genitals which moves us to action. Desire burns. At first, the contained alchemical material is seen as a big mess, but then, when heated, it begins to change.

As the material is heated and changed, so too is the receptive alchemist. A heated openness shows up as the flaming heart of the alchemical observer, lit by the radiating beauty of the other. In that flame, the other is seen as endless possibility through the process of imagining. When we are in love, we are filled with fantasy about the other, fantasy which enables an ongoing never-ending process of cooperating towards the impossible completing of the other and one's self through a process of transformational imagining. As the poet Rilke said, "I may never achieve the last but that will be my attempt." The process of "achieving" is a process of re-inventing the self and thereby becoming "more," more complex, more multiple, and more capable of a larger vocabulary of relationship, cooperation, and connection with others.

### **Coloring as Alchemical Transformation**

As the material changes, new ingredients are added to the alchemical soup, leading to further change. Each stage of the



process is characterized by a coloring, such as black, white, yellow and red. Coloring is what happens in alchemy. Coloring is the re-visioning, re-inventing shift in self-presentation that happens as the contained material cooks. When heated, the *prima materia* begins "to show its true colors" in its endless capacity to change hue and present itself anew, to be re-invented.

In alchemy, the material first begins to blacken, then it whitens or yellows. This is often represented by a white dove flying out of the bottle or of the sun rising in the darkness. At this point, one is just beginning to see imaginally, as distinctions regarding particulars of the cooking material start to be seen. The next stage is a reddening, where the image starts to take on body and blood; the particular distinctions come to life as an image and they begin to be seen in an inter-relational way. Then comes what is called the peacocks tail, a spreading out of a multiplicity of colorings. Here the image may begin to be seen as having metaphorical significance in several domains of living. This can be said to be a stage of full imagination. This is also the stage where one returns to the beginning of the alchemical process by going back to the big mess of unknowing, maintaining receptivity to the mysterious depths of the other.

Several drawings (for instance figs. 14, p. 81; 29, p. 91) characterize imagination as being "colorful" or "full of colors." These drawings along with students' comments display an alchemical state of full imagination where a multiplicity of coloring fans out like a peacock's tail. Some drawings depict both the



beginning and end of the alchemical process, going from black to multiple colorings. In one drawing (fig. 32), a student says that imagination begins as black with the colors spreading out from it; and the places left blank are places where imagination is entering. Fig. 33 portrays imagination as a frying pan cooking up a batch of colors and designs. Cooking up images is cooking up the nutrients of soul that enable imagination to grow and deepen.



**Figure 32**



**Figure 33**



The alchemical process of coloring can be characterized as one of repeatedly making new distinctions through a process which deepens the value of what is observed as well as the observer. To make a distinction, according to Maturana (1987), is to bring something forth from its background (p. 40). To distinguish is to notice not what is thought to be independent of us, but that with which we are engaged. Each new coloring, as new distinctions, bring on new significance and depth of soul, each generating further imaginings. The image, in a shift of colorings, distinguishes itself in a self-presentation of its poetic multidimensional nature. A coloring is a presentation of a particular mood, a quality of energy, an essence, and an imagistic style of seeing. To see different color stages is to see new distinctions and, therefore, new imaginal patterns.

"Distinctions," says Flores (1987), "arise from recurrent patterns of breakdown in concerned activity" (p. 69). The alchemical observer is concerned with attending to the contents of the container in a process that begins with breakdown, with chaos and non-knowing, as the alchemical fire, in continually breaking down the prima materia, generates the possibility for new distinctions, new images. And the alchemical observer, in an attitude of concerned non-knowing, distinguishes the particulars of the emerging images, thus deepening the experience as the observer and the vessel's contents are discovered to co-emerge anew, again and again.



Just as Blake declares that "As a man is, so he sees" (Erdman, 1970, p. 677), when we see differently by making new distinctions, who we are as observers is re-invented as well. Making more and more distinctions is the very process of imagining. When we believe that we are a private self with a fixed identity moving through an objectively knowable world, the possibility to design our lives imaginatively is forsaken; instead, we are likely to live our life according to some boxed-in definition perpetuated by our Cartesian schooling.

In *Genesis*, Creation happens through the word, through the act of making distinctions and, thus, "bringing forth." We continue making distinctions, differentiating, individuating, with the complexity of the pattern ever increasing as new worlds continually emerge. To see the world with creative vision is to see it imaginally as we bring it forth through distinguishing, thus witnessing the genesis of the living.

The imagistic certainty of an image lies in the boundaries of its inter-relational, ever-changing, self-contained form. Truth, says the poet Bly, lies on the border, where opposites, being and non-being, this or that, co-exist. The certainty of an image lies in its imagined particulars. The image is what it is. That is, it is inter-relational and, therefore, multidimensional; it is both certain in terms of its distinguished particulars which light up for the observer and uncertain in regard to endless depth of imagistic metaphor generated from the contextual relationships among its



particulars. The image presents itself as a display of colorings as new distinctions reveal new colors.

### **Children's Art Stages - A Hidden Alchemy**

When Hillman and others talk about seeing images with other images, they are talking about making distinctions in a contextual way. An image is always contained within a context. "Sticking with the image" is a means of placing it in an alchemical container, a given place of context. By sticking to an image we remain with its particulars, which are self-contained, distinguished, interacting forms within a particular context.

Children who name their scribbles and see them as images are making contextual distinctions. Distinctions become images which, alchemically and contextually, can be imagined as image-containers. Naming scribbles is an image-act of making distinctions; so too is making shapes.

It has been observed by art educator Rhodha Kellogg (1969) that at the time of the scribble naming stage, young children often make circular or ovoid shapes. Kellogg refers to these shapes as the child's attempt to make order out of his or her environment (p. 61).

Lowenfeld and Brittain (1975) see these distinctly enclosed shapes as still being scribbles (p. 130). Unfortunately, as mentioned in the chaos chapter, children at this stage are still seen as unable to make



representational pictures but as being on the way to learning how. The value of the image is reduced to mechanical movements or to slow attempts to gain a sense of the "actual" so that what is commonly called the ego could assume total control and superiority.

On the other hand, to look at the earliest formation of shapes more imaginatively, they might be seen as alchemical containers in which imagination cooks. Interestingly, it has been noted by researchers (Biehler, 1953; Corcoran, 1954) that this is also the stage where children explore color; however, researchers have concluded that choosing colors seems to be done randomly and that, at this stage, usually age three and a half to four, there is not yet any meaning given to the colors themselves. Because children will sequentially begin with one color after another that's provided for them, researchers have assessed that color has little significance for the children, preferential or otherwise, except perhaps their joy in exploring it (Lowenfeld & Brittain, 1975, pp. 132-3).

In this research, however, as well as in the alchemical process, imagination has repeatedly distinguished itself as being colors. If images in the coloring/scribble-naming stage of the children's artwork are regarded as being instructive and purposeful, the artwork could be seen as a stage where imagination is initiating the children into an alchemical process with the art images teaching the children the basics of the alchemical process of containing, coloring, and distinguishing, that is, the basics of imagining and making soul. Of course, this must take place (and it does) in a



scribbling frame of mind open to the chaos of non-knowing. Only through continuing in the imaginal process does coloring take place and a multiplicity of knowing unfold. The alchemical, imaginal way of distinguishing is grounded in the nature of the "coloring" image; whereas, the Cartesian paradigm is grounded in the notion of a fixed model where the result is a so-called fact.

Using the making of art as a metaphor, images "take shape" simultaneously as they are given a border, a container, a context. Also, placing a frame around the image, whether the frame is the format of a paper, a mat, a slide mount, a metal or wooden frame, or one that is drawn around an image, in the act of placing the frame, the image becomes more present, more displayed, and more valued. This "becoming more" is what Hillman (1977) calls archetypal. He says:

Rather than pointing *at* something, 'archetypal' points *to* something, and this is *value*. By attaching 'archetypal' to an image, we ennoble or empower the image with the widest, richest, and deepest possible significance. 'Archetypal,' as we use it, is a word of importance (in a Whitehead sense), a word that gives value. (p. 82)

An image becomes "archetypal" when, "so much wealth can be gotten from it" (p. 80). The wealth is contained in the image, and only by containing the image, by committing to observing it in a receptive way, can its wealth be gathered.



Rituals are containers as are the spaces designated for their enactments. In the teaching model, it is in the student/teacher relationship, the classroom, the ideas, and the emerging images held by those spaces of relationship where we can be moved by images. The artistic process is a ritualistic act in which the art form and its medium are self-contained. To learn to see imagistically is to attend to that which is contained and allow it to go through an alchemical process, thereby, learning to know it deeply, archetypally, and with full imagination.

When contained, the patterns of the chaos become present, their outlines are determined and distinguished in an act of imagining. As in fig. 30, images emerge in the chaos as do constellations in the night sky. Images are constellated. To imagine is to frame an image among the stars, to listen to what the sparks of light which hold our attention suggest.



**Figure 30**



An imaginal orientation leads to what biologist Maturana (1988) describes as living in a multiverse where reality is understood to be multidimensional (p. 11). Such an orientation means that to invent new distinctions results in looking at different worlds, different images, in different ways. It means turning around, entering the spiral, the wave, the oscillating snake movements which engender new visions and connections and give more and more value and depth to soul-making.

For those teachers embedded in a discourse of fixed facts who experience that the curriculum they teach seems somewhat linear, flat, and losing significance each year, it may require getting to be more like a child alchemists, mixing mud and stuff, exploring, standing back, watching and wondering in amazement. When this is the case, instead of the teachers and students burning out, it is that which was perceived to be the valueless material contained in the ideas of their curriculum, the prima materia, that does the cooking, arousing their imaginal appetites to festive proportions, giving body and blood to what was previously regarded as lifeless. What had been seen as pale and ill may now start showing some color, getting some redness in its cheeks.



## **CHAPTER V**

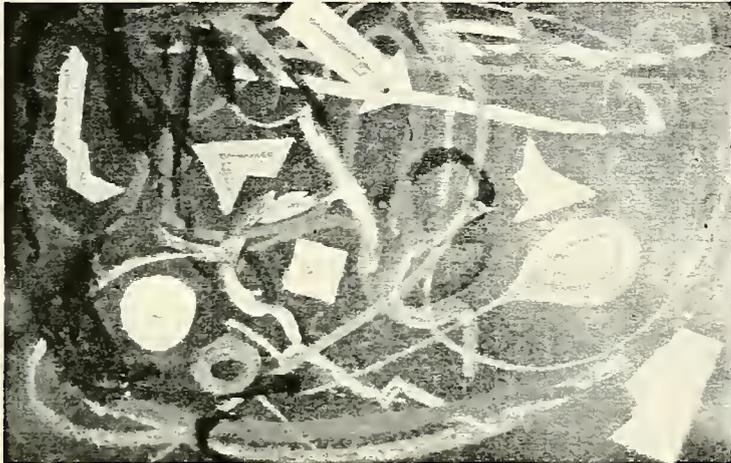
### **SHAPES AND DESIGNS**

#### **Introduction**

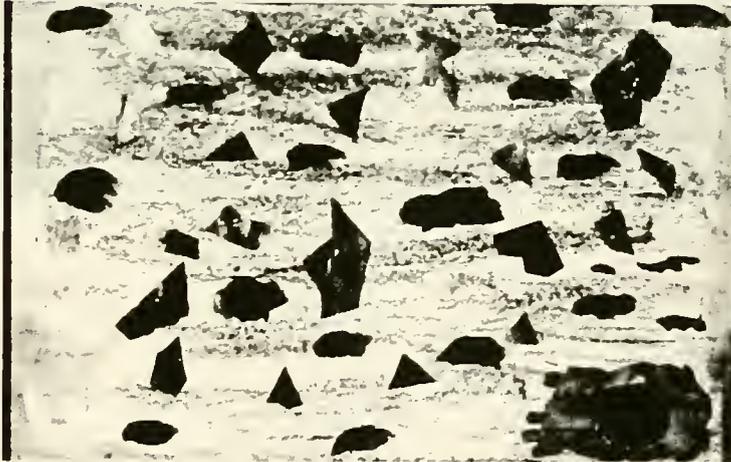
This chapter discusses drawings of imagination with dominant themes relating to shapes and designs. In some drawings, such as figs. 37-40, the nature of the co-existence of shapes and chaos (the taking shape of chaos, and it's falling apart into chaos) reappears as a way of seeing the phenomena of imagining. These imagistic movements of birth and death, creation and dissolution, have already been discussed several times in previous chapters; here, however,



they are addressed in terms of shapes and patterns that appear along with chaos in ways either implying objects or in what the students call "designs." In order not to be too redundant, minimal attention will be placed on investigating the chaos.

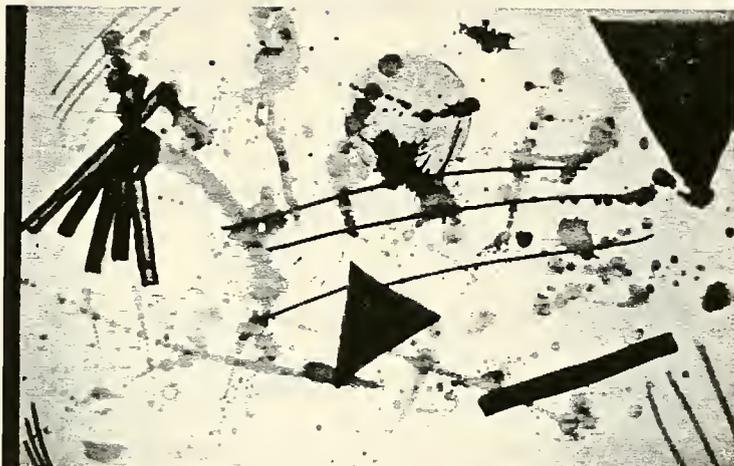


**Figure 37**

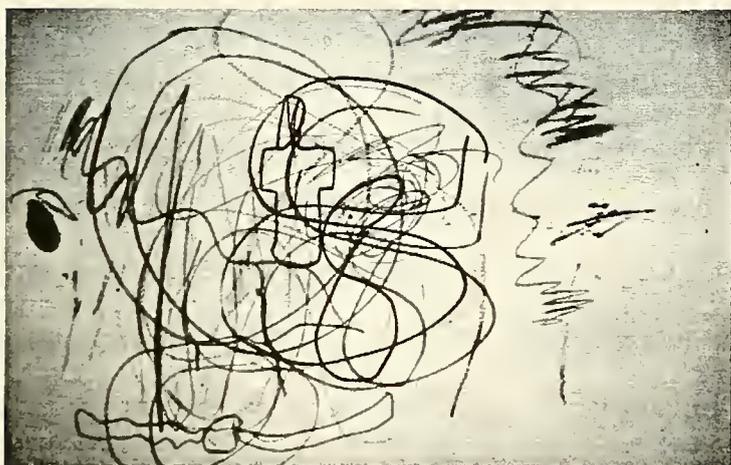


**Figure 38**





**Figure 39**



**Figure 40**

In this chapter, there are drawings in which chaos is not presented imagistically, and shapes and designs are discussed solely in terms of their distinctive sorts of patternings. The circlings, snakings, and spiraling from the last chapter can all be regarded as patternings, but the patterns studied in this chapter are primarily formed by self-enclosed shapes rather than the more open shapes of spirals and wavy lines. The drawings here go from the enclosed



shapes mentioned in the last chapter to combining and repeating various shapes so as to form designs.

### Shaping and Designing

Shapes are distinguished by their particular characteristics of form, and, in turn, each characteristic is brought forth by the act of making distinctions. What I find to be important in exploring shapes as phenomena is how distinctions themselves are regarded.

In looking at any of the shape/design drawings from this chapter, distinctions which are fixed, factual and not subject to change could be made regarding the drawings. If distinctions are made in this way, where there is only one interpretation, then the drawing is not perceived as an image, but as an object which can be known in an objective sort of way, or it is reduced to a sign which stands for something else (for example, snakes always being seen as phalluses). Here, the perception of the thing is in terms of meeting the criteria for establishing itself as evidence that affirms a given theory. This orientation towards distinctions and shapes is an objectivist one, where the shape is assessed as being constituted by a fully knowable and describable content. The shape is seen solely in terms of characteristics which fit pre-established criteria. It is seen in terms of the existence of the criteria and nothing else.

For the non-objectivist observer, distinctions are not regarded as names of objects; rather, according to Flores (1986b), such an



observer understands that "[t]o distinguish something is to make it stand out from everything else and to bring it to our attention" (p. 7). Distinguishing in this regard is a generative process, not a descriptive one, where that which is being experienced, rather than being described, is continually "coming forth."

The non-objectivist approach is the one adopted by the alchemist, for whom the nature of making distinctions is itself seen as part of an imaginal process which continually shifts and "changes color," thereby, enabling the on-going coming forth of new distinctions along with significant and deeply engaging poetic worlds of relationship.

Furthermore, as seen in the previous chapter, it is the alchemist, as a non-objectivist observer, who values the chaotic flux that is constitutive of change and transformation, always observing the form through an imagining eye, which, through the act of distinguishing, allows for new particulars to emerge. For the alchemical observer, the boundary of the distinguished form provides a place, a container, in which new changing forms are imagined and distinguished, forms which, in turn, can be "seen into," thereby, revealing an ongoing emergence of new forms and their patterns of interrelationships. For the non-objectivist observer, distinctions aren't the making of one-to-one correspondences; instead, distinctions themselves are combined and re-combined with other distinctions in a process where multiple complexities of relationships are seen and formed, thereby, allowing for the deeper



and more complex nature of what is being perceived to reveal itself as an image.

The non-objectivist observer lives within the borders of imaginings which are co-imaged through the recurrent history of relationship between observer and observed in what Maturana and Varela (1987) refer to as a "structural coupling" (p. 75). In this sense, an image combines strands of both observer and observed in the place of overlap between them. This is the place of soul in the archetypal tradition, the intermediary realm, where the angel emissary of imagination bears imagistic messages, metaphors of soul. And, according to Maturana and Varela (1987), this is the place of mind where the "organization of the living" happens (p. 237; Capra, 1985, p. 60). Whether regarded as soul or mind or both, the intermediary realm between observer and observed is the place where shapes are imagined. It is the place where imagination takes shape, giving shape and design to the patterns of the living.

### **Shaping and Designing - Bachelard's Formal Imagination**

In discussing imagination's nature as it relates to shapes and designs, the French philosopher Gaston Bachelard deserves some attention. Bachelard (1987) stands out as one who pays particular attention to the shaping/designing imagination, what he calls the "formal imagination". Bachelard sees the essence of imagination in its capacity to continually renew and move spontaneously and originally. He calls this moving and transforming aspect of



imagination the "dynamic imagination." The impetus for imagination's dynamic, changing quality can only be fully appreciated with a study of what Bachelard sees as its formal characteristics, that is, its relationship to the "form" of an image, its shape-giving nature. What Bachelard distinguishes as the formal and dynamic imagination are two opposing qualities of imagination which, working in tandem, complement each other in the phenomenon of the image (p. xlvii).

For Bachelard, imagination's forming of an image contains what he refers to as *resistance* (p. xlvii). Bachelard sees resistance as constitutive of form. Resistance is the tendency of form to arrive at a sense of completion and to resist change; however, this completion is never truly attained when imagination is present because its dynamic quality does not allow the form to remain static. If the form is found to be *fixed*, like a fact, imagination is stifled. This is true of the objectivist orientation to forms, where distinctions become labels to stick on objects.

Bachelard (1988) states that formal imagination is that aspect of imagination which is descriptive, and when imagination is confined only to the descriptive, then its dynamic nature is cut off and one remains entirely with the superficial surface of what is perceived. Bachelard sees such a state as severely lacking in what he calls *the function of the unreal*. When a person is deprived of this function, perception is blunted and neurosis and difficulty with the "real" results (pp. 7, 21). Instead of making new distinctions, paying



attention to the particulars of an image, and allowing imagination to re-imagine new patterns, existing patterns become fixed, straight-jacketing further movement of imagination (p. 1).

Mythologically, the resistance intrinsic to Bachelard's formal imagination is depicted in the story of Medusa who has the power to stop movement in its tracks through turning one into stone. It is out of her head, however, where Pegasus, the winged-horse of poetic imagination, is born. Without Medusa there is no Pegasus. It is the formed boundary of each image of imagination that presents a resistance to further change, and, at the same time, it is this very resistance which propels imagination on to creating through its changing images, a world that is continually imagining itself anew.

It is the nature of the formal imagination to name, classify, theorize, and order the images of imagination. Without this component of imagination, there would exist only chaos. In Chaos Theory, there is the recognition of the possibility of viewing reality as *both* orderly and chaotic. At times, the qualities of dynamic, chaos-provoking imagination may dominate, and at other times those of formal imagination, but both are vital for imagining to take place.

When the dynamic and formal imagination are both present, and imagination is not merely an unbounded space of fleeting indistinguishable images, nor is it stifled in the certainty of a fixed, non-changing reality, only then is poetic imagination possible. The poet, according to Bachelard (1964), accepts the dynamic force of



imagination while putting the images of imagination into an orderly form . It is poetic imagination which endows the image with value; whereas, Bachelard warns, ". . . . the 'objective' critical attitude stifles . . . . and rejects on principal the depth at which the original poetic phenomenon starts" (p. xx).

In the last chapter, images were described as manifesting from and dissolving into spiraling movements, and, in chapter three, the naming of scribbles was seen as a process where chaos and forms co-existed. In both chapters, the poetic nature of imagination can be seen as a co-existence of formal and dynamic imagination. In this chapter, drawings such as figs. 36 and 38 (p. 110) vividly depict images of patterns entailing the repetition of similar shapes which appear to be immersed in and both emerging from and dissolving into undifferentiated chaos. In these drawings, where a direct relationship between the two is shown, the repetition of patterns seems to be birthed and kept alive by the permeating chaos.



**Figure 36**



For drawings where the shapes differ in some way, be they very organic, abstract, unrelated, or representational as in figs. 35 and 39 (p. 111), the chaos seems to be a generative energy, an underlying, all-pervasive dynamism in which patterning happens. In these drawings, the co-existence of dynamic and formal imagination becomes quite apparent to the observer who makes such distinctions.



Figure 35

### Shaping and Designing - What the Children Say

In the selection of drawings presented in this chapter, the "organization of the living" can be seen as imagination's nature to design and generate endless patternings of interrelating shapes. Here imagination portrays its shape-giving nature along with its tendency to repeat patterns from the shapes. The nature of designs and patterns relates to imagination's nature to repeat, echo, and resonate. Imagistic relationship is not causal; rather, it is one that



shifts perspectives and connections, allowing for new dramatic unfoldment of relationship patterns to happen.

Regarding his drawing in fig. 70, a child mentions, "I think imagination is full of bright colors and designs. Imagination is full of patterns." Other children, testifying to imagination's nature to form shapes and designs, say such things as "This is a design, and that's the imagination" (fig. 44) and "This is a design that I thought up. Imagination is designs" (fig.45). Imagination is the presentation of designs. Imagination isn't a single static design, but it is "designs", plural. To imagine is to design. Designing is what imagination does. The imagistic relationships formed between distinguished particulars in an image are movements of design, the weaving of relationships, the echoing of recurrent patterns.

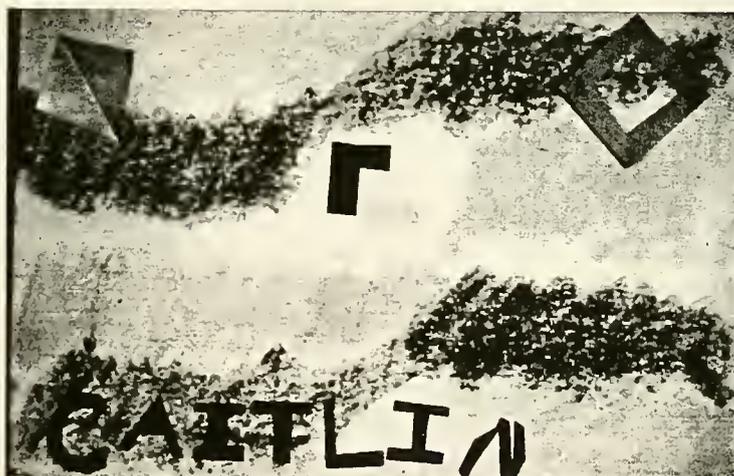
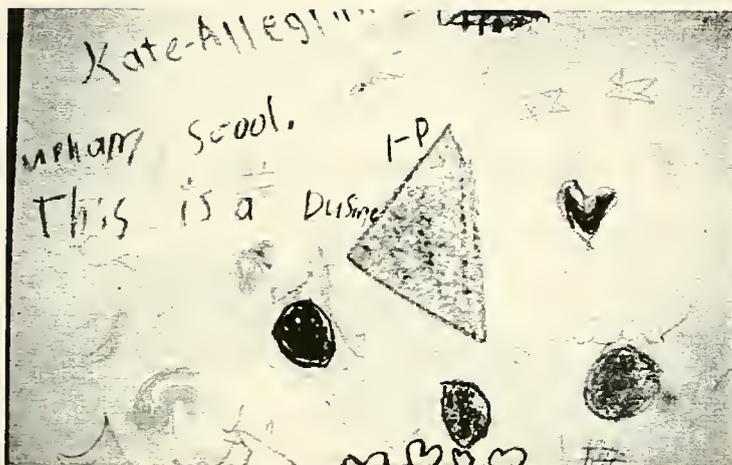


Figure 70





**Figure 44**



**Figure 45**

This was demonstrated with the discussion of fig. 24 (p. 88) in the previous chapter, where the interplay between heart, person, pattern, bloodshot eye and other images were explored from multiple arrangements of relationships in which particular resonances between the particulars began to be heard and seen. In fig. 48, a child points to this fluid movement of imagination's patternings



through commenting, "Imagination is a thing that floats around in my head. Sometimes it gives me ideas. This picture is designs my imagination thought of." Images, "float around" revealing multiple ways of seeing and ways of relating to them. Their nature is to move and not remain still, giving shape to ideas.



Figure 48

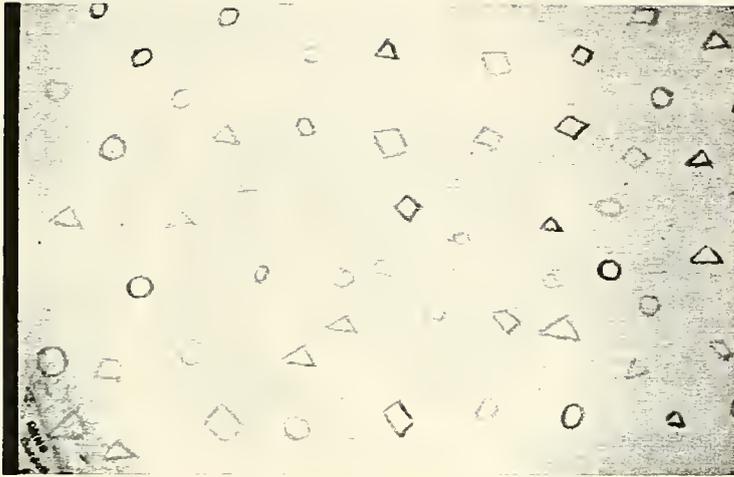
One student said, "This picture sort of came out of my head. I think the imagination is a lot of designs and shapes, but when you are making art only certain thoughts come to your hand at certain times" (fig. 39, p. 111). In the making of art, this child observes that it is imagination which moves the hand. He equates imagination with "designs and shapes" and with "thoughts that come to your hand." To move one's hand is to think, to think is to imagine, and to imagine is to generate designs and shapes. And, it is what "sort of" comes out of one's head like Pegasus from Medusa's that animates the hand and presents itself as an embodied image with an animal-like life of its own. Imagination's nature to design shows up in life's multiple patterns of animation.



In fig. 40 (p. 111), another child states, "My imagination is a design with all sorts of colors. The colors are each things that pop into my imagination." According to this child, the process of imagination generating designs is a spontaneous and dynamic one in which colorful designs "pop" into imagination. Images come into being on their own, they have an autonomy and appear as if out of nowhere.

Such an autonomy is indicated by a student who describes his drawing in fig. 49 as, "These are spots from when I see things when my imagination runs away with me. And I just decided to draw squares, diamonds, and triangles and got carried away." Images carry us, they move us. When we take notice of this phenomenon, as one is apt to do in the artistic process, we see, as this child has, that imagination runs away with us. This child also observes that when imagination moves, seeing happens. Imagination doesn't move by rules of standardized logic; it engages the fixed Cartesian ego, moving it away from its firm and rigid stance, and, as it moves, it transforms. In this process, the fixed ego, becoming what Hillman defines as an imaginal ego, is now open to being influenced and moved by the other, while it, in turn, influences the other. When we open up to imagination, we let go of the notion of existing as a separate, controlling private self, and, in the domain of the image, we dance in a realm of co-existence with the other. Many artists attest to such an experience and regard it as intrinsic to the artistic process.





**Figure 49**

Imagination's nature to design is not only articulated as such by the children's statements above, but, in some cases, it is carried over into poetic language where their language displays imagination's nature to give shape to patterns. For instance, one student refers to his artwork as "A poem in imagination" which reads as "I think imagination is a design. I think imagination looks something like mine" (fig. 42). Another states "My imagination is as big as this nation. But there isn't any pollution and no constitution. There isn't a school to learn a single rule. The imagination is creative and so is this drawing of a design" (fig.47). Repetitions of rhythmical resonances point to imagination's poetic nature.



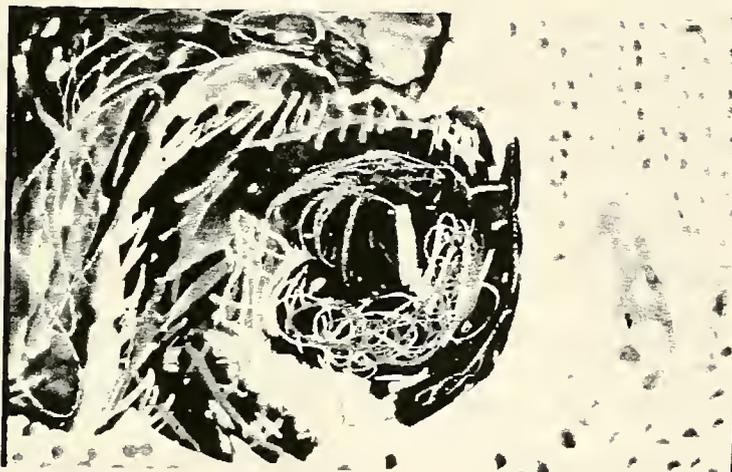


Figure 42

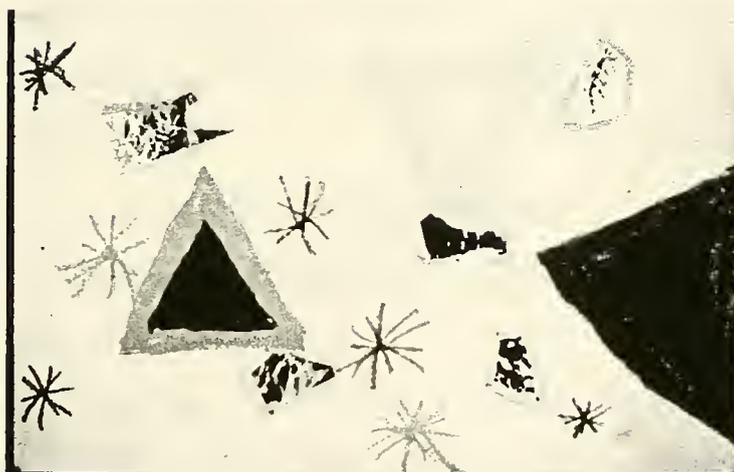


Figure 47

Imagination, as a community of interacting, interrelated others, creates designs, not an isolated ego. Imagination isn't ruled by the objectivist fundamentalism of right and wrong which seems to permeate many of our public schools; rather, it designs non-fixed, ever-shifting patterns of possibility. Instead of developing imagination and the capacity to actively design and generate patterns, most public schools seem to force students into rigid, pre-conceived, logical patterns of standardization. Dynamic



imagination, however, allows images to enactively come forth, generating their own peculiar non-standardized patterns. When imagination is ruled as it is many of our schools, resultant images are depotentiated, lacking dynamic form. In addition, the above poem indicates that imagination isn't confined to a Newtonian sense of space inside our skulls; rather, it exists outside in the world throughout the land we live in. In much of public education, however, children are usually taught to memorize facts that are said to represent the world, storing a fixed notion of the world inside their heads instead of seeing the world as being an image that is generated by and permeated with imagination.

### Shaping and Designing - Developmental Stage in Children's Art

The children's drawings of designs and patterns relate to what has been characterized by several researchers, such as Rudolf Arnheim (1969), Dora Booth (1974), and Rhoda Kellogg (1969), as an important developmental stage in children's artwork. On the other hand, art educators Victor Lowenfeld and W. Lambert Brittain (1975) look at repeating shapes as stereotypes resulting, at times, from a lack of confidence in the drawing process. For these men, only a mistrust of one's creative abilities leads one to draw similar shapes repeatedly (p. 31-3). While I can see that they are making such an assessment from a point of view that champions the notion of creativity, and that on the one hand, such a claim may be grounded if a child characterizes him/herself as inadequate as far as drawing



novel or realistic shapes goes, at the same time, they appear to possibly be blind to a fundamental aspect of imagination that is wonderfully at work, it's nature to generate patterns of beauty

Arnheim (1969), on the other hand, sees patterns as relating both to formal aspects of artistic compositions as well as to repeating units of shapes which are combined to create new forms. For Arnheim, such combining of shapes corresponds to a child's visual cognition of concepts in his/her world. Arnheim regards these visual concepts not as realistic representations of a child's world but as "equivalents" to what the child perceives (p. 255-7). For instance, a circle for a head with circles for eyes and a circle for a nose stacked atop of a circle-shaped body standing on circle shaped legs is equivalent to the visual concept of a body's verticality, while each circle is itself equivalent to head, eyes, nose, torso, and legs.

Rather than assessing a lack of confidence in a child's ability to explore more variation of shapes, Arnheim instead sees an economical display of visual concepts where the same shape can be used for several purposes. For Arnheim, such repetition of a single shape, "displays all the traits and functions of a concept. It serves to make understandable a number of different objects which resemble it sufficiently to be subsumed under it . . . It establishes a bit of order in a world of complexity" (p. 256).

Like Arnheim, Kellogg (1969) also recognizes and gives value to the development of specific sorts of patternings in children's art, and



sees the development of such patterns as a need for establishing order (p. 61). In her observations, she adds that a child's choices for combining particular shapes is often done for aesthetical reasons, and isn't necessarily limited to the portrayal of visual concepts. Her claim is that certain shapes are combined by a child for the sake of the beauty of the form, and that a child may even disregard concepts they have shown to grasp in previous drawings simply because s/he has a greater liking of the modified results. For instance, a child who has already drawn arms extending from a torso may later decide to draw them from the head, going back to a prior and "less developed" stage, because, as a form, s/he finds it to contain more intrinsic beauty than those considered to be more accurate in terms of realism (p. 176).

Unlike Arnheim and Kellogg, who focus primarily on representational drawings, Booth (1974), in her research, attends to non-representational patterns and ornamental designs. She too, however, sees the making of patterns as a search for order, and her interest in studying children's designs centers primarily on transformations which occur in the pattern arrangements of lines and dots. Booth gives value to the making of designs and has observed that children, when not pressured by adult expectations to make something "real," tend to draw scribbles, masses of color and patterns.

Unfortunately, even though children making patterns could be seen as involved in gaining competence at designing, adults often want to see "real world" pictures and often discourage them from making



designs, requesting instead pictures of mom, dad, the dog, etc.. Adults seem eager to mold children into those who Blake says are passively living in the realm of Ulro where they are told exactly what reality is and where everybody agrees to its fixed definitions (Damon, 1988, p. 419).

Ulro is a state of minimal imagination where the consensual domain of distinctions regarding the world is unquestionably viewed as describing the one, true reality. To draw what others view as the only true and real world is to confirm their reality and to be accepted by them as being "normal" and "intelligent." When adults encourage such drawings from children, they seem to be using these drawings as a standard to measure how much "learning" has taken place according to the consensual standards of the community. Blake refers to such art as False Art (Erdman, 1974, p. 570). True art focuses on imagination; False Art does not. The job of the true artist is to open up to what Blake refers to as the visionary realm of imagination where new patterns of life are generated; whereas, in Ulro, art is limited to merely describing things correctly according to pre-conceived standards.

Of all the researchers mentioned above, only Booth has researched and given value to design patterns such as the ones presented in this chapter. The value she ascribes, however, is based upon a Piagetian viewpoint which values a child's study of transformations and their effects for the purpose of developing a more accurate cognition of an objective reality. Nowhere in Booth's thinking is value really



given to imagination and its designing nature in a way where the image itself is viewed as primarily intelligible and purposeful. The same holds true for Arnheim and Kellogg. For the most part, all three focus on the children's drawings in terms of their grasping of visual concepts.

Kellogg gives value to children's choices for the beauty of a particular form while forsaking realism; however, she fails to recognize and link this experience of beauty to the nature of imagination to distort and alter "realistic" form. She doesn't question or distinguish if it is the children who are choosing a beautiful form or if it is beauty that is making a claim on them. It appears that imagination is teaching the children to distort in order to free them from a logical search for objective truth in the realm of Ulro, so that they may find themselves opening up to poetic beauty. Imagination may be showing them, and those who are observing them, that beauty lies in the distorted, twisted and less developed. It may be indicating that instead of pursuing the heroic path of "getting it right," one needs to give up one's quest for greater control and turn around and retreat in order to find beauty. This requires an attitude more like Keats's *Negative Capability*, "being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason. . . ." (Abrams, 1968, p. 571).

Like Booth and Arnheim, Kellogg assumes the children to be separate private selves who are exploring and learning to make images, rather than the other way around. These researchers have yet to take off



their objectivists goggles. Any meaning derived from the children's artwork is reduced to objective evidence for a developmental model giving primacy to a creative ego attempting to order its world through rational concepts. Such models of artistic development entirely disregard the intelligibility and purposefulness of the image, reducing the child's drawing to a reflection of his/her understanding of the world, and reducing the child artist to a little scientist in a Piagetian world. Although Piaget emphasizes interaction as a key to cognitive development, the goal of these developmental theories are not centered on developing the multiplicity of poetic, life-generating imagination, but on the objectivist's commitment to know the one true reality through a pre-ordered, socially-certified logic.

### **Shaping and Designing - Image as Teacher**

The images in the children's drawings, along with several of their comments, point to the designing nature of imagination. Here we see imagination displaying its nature to generate patterns. Designs are patterns which beautify and adorn the page. Beauty is intrinsic to patterning. These images reveal the beauty of simplicity and complexity, of careful craftsmanship and daring spontaneity. Most of all, the design images seem to be a celebration of relationship, a display of collaboration, where value and beauty is found in an ongoing repetition of inter-relatedness.



Here imagination seems to be indicating that in relationship there is beauty. Particular shapes in a design repeat in patterns of relationship with other shapes. Imagination's designs speak of the beauty of mutuality, of the familiar, and of the unexpected. To relate to another means allowing the other to fully exist, to celebrate the other's existence. In re-combining and repeating the familiar, the unexpected and new are born. To open up to imagination is to allow it's designing nature to weave out new patterns of connection born out of ever-illuminating and deepening resonances.

In making a design, a particular shape first appears which either gets repeated until another shape comes, which in turn gets repeated, or a new shape is formed in relation to the first. The making of a design is a process of responding to the singular, the particular. Booth's observation, that young children who are left on their own tend to make patterns rather than figurative art, may suggest that imagination is initiating them into the process of resonating with and responding to the singular other. Through this process, they are learning to dance with and respond to the other by imitating the other in some way, and, with the other, generate patterns.

In imitating, repeating, or echoing, there is a recognition of and giving value to the other; it is an act of honoring the other by, to a lesser or greater degree, repeatedly becoming the other. What is most interesting with design patterns is that the other, which can be a new or familiar shape, is arranged and rearranged with other



shapes in peculiar ways, thereby revealing its essence of endless possibilities of relationship. Whether familiar or new, when repeated, familiarity is deepened. Furthermore, the honoring of the other takes place in a community of multiplicity where the existence of many others are celebrated. Design patterns display, and are constituted by, the inter-relationship of the many.

In addition, Hillman (1986) has described the imaginal act as "seeing an image with another image" (p. 74). This is an act of deep resonance with the other. When we engage in the imaginal and alchemical practice of adhering to and sticking with an image, always coming back to it, the deepening resonances which occur bring to light archetypal patterns of greater and greater complexity. This archetypal process is not one which follows a sequential path of development from one stage to another; it is based upon repeatedly going back to the particular until a pattern is generated. In alchemy, this is the point of seeing the peacock's tail (discussed in chapter four), which fans out in a glorious radiation of beauty. This is the time when the image opens up and, in grand style, displays its ability to form meaningful connections across many domains of life.

The design images in the drawings seem to be echoing this phase of alchemy which, once reached, signifies the moment to begin the process again. It is fascinating to see that children, as they begin to make designs, are learning from these images the very heart of alchemical and imaginal processes; namely, once the self-contained



shape appears, you praise, adore, and honor it by staying with it, allowing it to resonate and, at the same time, change shape and color as it steadily gets heated up until a magnificent pattern is formed. They are learning that by being in relationship with it, becoming more familiar with its particulars, the beauty of its deeper essence, where endless interconnections are formed, is revealed.

Similarly, mantra meditation employs repeating a mantra in order to distract the controlling ego of the meditator, thereby allowing thoughts to naturally originate in his/her awareness. Also, in repeating the mantra, one discovers that the mantra begins to transform and change. Repetition gives rise to originality. Likewise, in making patterns, committing to the repetition or echoing of one shape provides a place for the possibility of the emergence of new shapes. Shaping occurs as a result of a ritual of "regularized irregularity" (Ciriot, 1971, p. 291). In the case of making designs, it's the regularized ritual of repeating a shape, the sticking with it, from which new, irregular and unfamiliar shapes occur.

### **Mythical Echo**

The imaginal process of forming patterns can be further deepened in significance by finding links to the mythological realm in the story of Echo and Narcissus. This myth has been explored by archetypal psychotherapist Patricia Berry (1982) in her paper entitled *Echo's*



*Subtle Body* where she discusses various aspects of the nature of Echo. Some of these aspects are worth mentioning here in that they clearly underlie and personify imagination's pattern-forming nature.

In Ovid's *Metamorphoses*, Echo plays the role of talking to Zeus's wife Hera in order to distract her as Zeus makes love to the nymphs, giving the nymphs time to flee. When Hera realizes this, she curses Echo, curtailing her speech into brief echoes.

Commenting on this event, Berry notes:

Echo is not an originator (we said she has no identity). Nevertheless, as we see here, she plays an important role in making origination possible. When Echo talks, Hera is distracted, Zeus originates, conceiving new forms and possibilities (p. 116).

Echo, says Berry, "must now form in the strictest possible manner, through actual repetition - or repetition of the actual" (p. 118).

In attending to Echo's relationship to Narcissus, Berry points out that "Narcissus is self-enclosed and one. If anyone has identity, Narcissus has it" (p. 122). And this is also true of the original shapes which appear in forming patterns. For example, when a single triangle is drawn, it, like Narcissus, stands on its own in relation only to itself. Its appearance, however, compels a repetitive Echo-ing of it. The triangle is drawn and then it takes its



course in repetitions until a new shape originates, and which then gets echoed through the further enacting of the design.

Ovid's story specifies:

. . . when Echo saw Narcissus wandering through the fields, she was inflamed with love and followed him with stealth; as when quick-burning sulfur, smeared round the tops of torches, catches fire from another fire brought near. (p. 121)

The repetitions in the patterns, the echoings of the self-enclosed other, are fueled by an intense love.

Berry emphasizes that Echo's inflaming attraction to Narcissus is not based upon opposites, but similars. "Like inflames, touches off, ignites like" (p. 121). This also holds true of the imaginal and alchemical ways of seeing. "Seeing an image with an image" happens when the receptive observer experiences a deep resonance with what is perceived, a resonance which ignites an echoing image in the observer and, reciprocally, in the image perceived. The image, which simultaneously resonates in the interiority of observer and observed, goes up in flames. This is the fire of the alchemical process, the fire of imaginal transformation. In the designing imagination, this is the fire that brings the patterns to light.

In the making of a pattern, when a self-enclosed shape first appears, the shape, as a self-reflective Narcissus longing for his own depths, is, in the presentation of its singularity, as if in love with itself.



This love of the singular shape is a self-inflaming, self-illuminating love of itself. By itself, it is self-related. The appearance of Narcissus constellates an Echo, who's unrequited love generates the pattern. Echo pursues Narcissus, echoing him. In the artistic process, Echo shows up as the compelling desire to focus on and form relationship with the singular other.

Berry mentions that echoes happen in caverns; they require distance and space; they require an emptiness, a receptivity. This emptiness allows for movement through space to occur. When Narcissus is pursued by Echo, he demands "Hands off! Embrace me not! May I die before I give you power over me!" In her echoing way, Echo responds, "I give you power over me." As so she does. Echo, in her receptivity, is led and moved deeply by Narcissus. Echo, like a cavern, is empty of any sense of self. Such an emptiness provides the place in which the other can resonate and echo. Echo's response echoes that of the child artist mentioned above who, after drawing imagination as a design, stated that ". . . imagination runs away with me. I just decided to draw squares, diamonds and triangles and got carried away" (fig. 48, p. 121).

Echo's unreachable longing for Narcissus shows up as the child's passionate commitment to making beautiful designs. The patterns engage the child artist in the inflaming love and beauty intrinsic to passion, educating the child that, in being passionate, in suffering for another, designing happens. Designing happens in recognizing the other and allowing it to echo in one's receptive emptiness. The



beauty of the design relates to the degree one fully recognizes the other and allows the other to resonate, for it is in the resonating echoes that the patterns are generated.

Imagination is saying that its nature is to design, and only by opening to imagination can we participate in that designing process. Otherwise, we find ourselves disconnected, uninvolved and lifeless. This echoes Flores's remark that what really *is*, is defined "by a space of potential for human concern and action." Concernful activity is passionate activity. We can say that what really *is* exists only within the display of particular patterns and designs generated through Echo's passion for self-reflection. In other words, what we experience as reality is comprised of the on-going generating of patterns and designs, particular "organizations of the living," which co-emerge through passionately engaging with others in concerned activity.

### **Adorning the Other**

The designing imagination engages the child in a dramatic mythical enactment that reveals to the child the key of designing life with others, or as Maturana and Varela (1987) would say, "Bringing forth a world with others." This key is also echoed by Maturana and Varela, who recognize that "only love can bring it forth" (p. 248).

Through making patterns, the child is being educated by the designing nature of imagination to have a sense of other, where the



other, as distinguished shape(s), is loved and adored, and that from such a relationship, the beauty of life is revealed in designing patterns of passionate relationship. The child is learning that the essence of passionate living is constituted in collaborating with others in generating designs which adorn, celebrating and giving value to each other in unlimited patterns of relationship.

Not only is designing patterns a process of adorning, Bachelard (1964) states that in order to open up to imagination it is necessary to have an adorning attitude, an attitude of praising, honoring, and admiring (p. xxii). In a mood of active praise, sacred dimensions are reached. Imagining, as a process of soul-making, is a process of making sacred. Sacred is an assessment of highest value and possibility for making and coordinating life together in the deepest most significant way possible.

This happens in a realm of full imagination which Blake calls Eden, a state of constant artistic creativity (Damon, 1988, p. 114) where worlds are formed, not alone or with a privileged other, but always with many others, who, together, design patterns of rhythmical ways and styles of moving through the world. In Eden, the poetic, designing imagination is constant, and there is attachment to the entire world and to whatever is looked at. Attachment is the concerned commitment, the "sticking with", basic to soul-making. In a realm such as Eden, the soul-making artistic process is seen by Blake as the way for continual visionary revelation through constant praise (Erdman, 1974, p. 272).



It is only the lazy, commonplace mind found in Blake's Ulro that is satisfied with consensual explanations such as the sun looking like a golden guinea, believing it has *the* true and accurate "answer" and does not have to look any further. Yet, in Eden, everything seen is intimately met with the passionate energy of the imagining soul. In Eden, the Eternal Man, Albion, lives in soul with its continual flow of imaginal energy. This realm is only possible, says Blake, through the steady practice of art (p. 272).

In *The Lagoon* Blake declares, "Prayer is the Study of Art/Praise is the Practise of Art" (p. 272). With praise and prayer, one opens to the image and sticks with it as divine patterns of archetypal significance come forth. Prayer can be seen as a ritualistic activity which focuses one's attention in a praising and open way towards others, steadily decreasing any concern towards a private self and plunging into sacred dimensions as the other is allowed to fully exist in terms of its multiple depths.

### Shaping and Designing - Particular Patterns

#### **Interlocking Patterns - Image as Teacher**

The designs which I think correspond most to what has just been stated above regarding patternings belong to a group of drawings characterized by shapes which fit together like puzzle pieces, combining to form an overall design. Several of these designs are



formed with organic, biomorphic kinds of shapes as in Fig. 44 (p. 120), others with geometric or linear ones and often combined with non-geometric ones as in fig. 58. Figs. 46, 52-4, 59 and 60 are additional examples of designs composed of interlocking shapes.

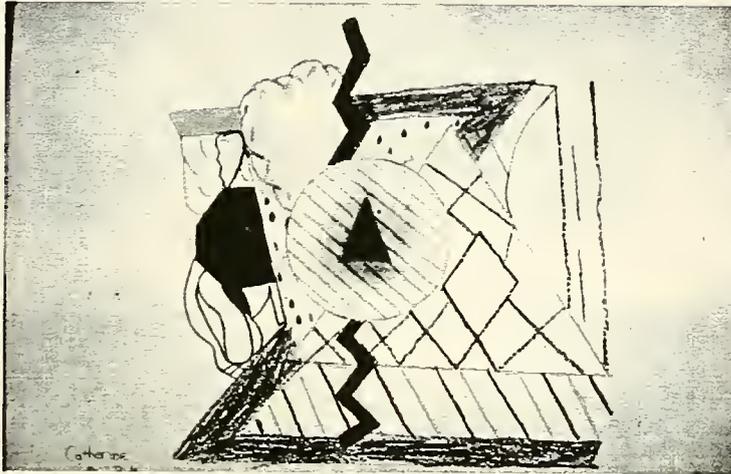


Figure 58

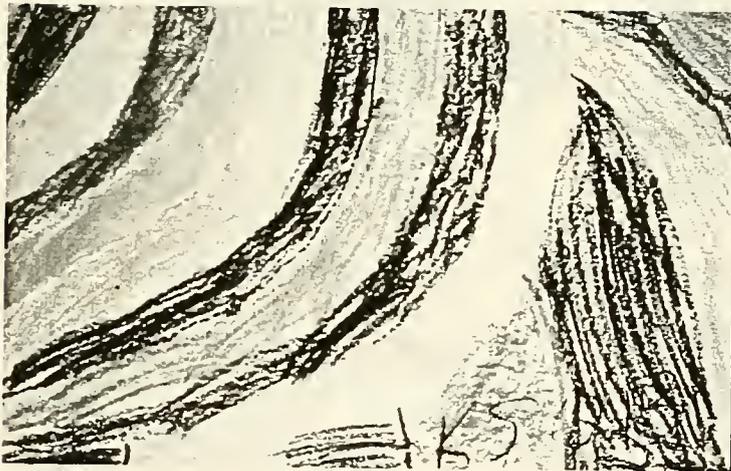


Figure 46



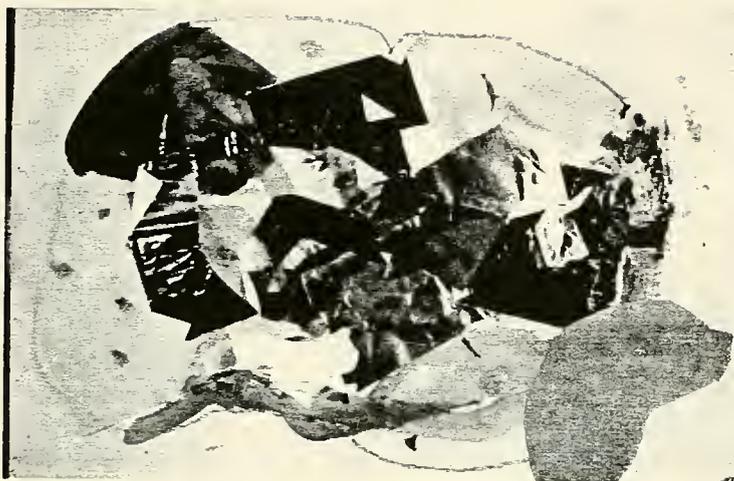


Figure 52

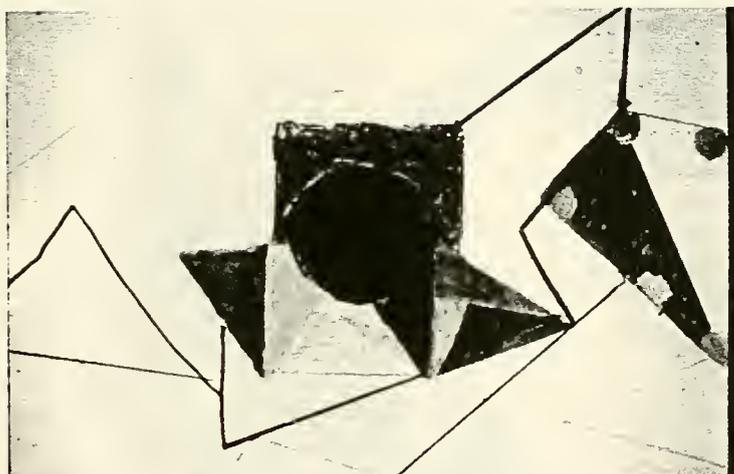


Figure 54

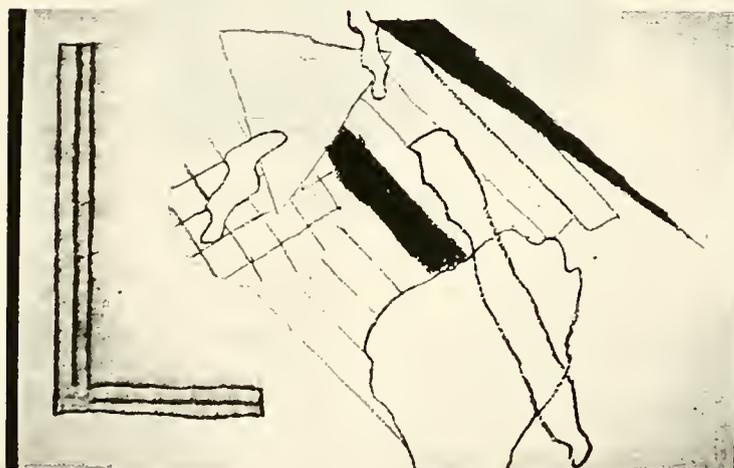


Figure 59



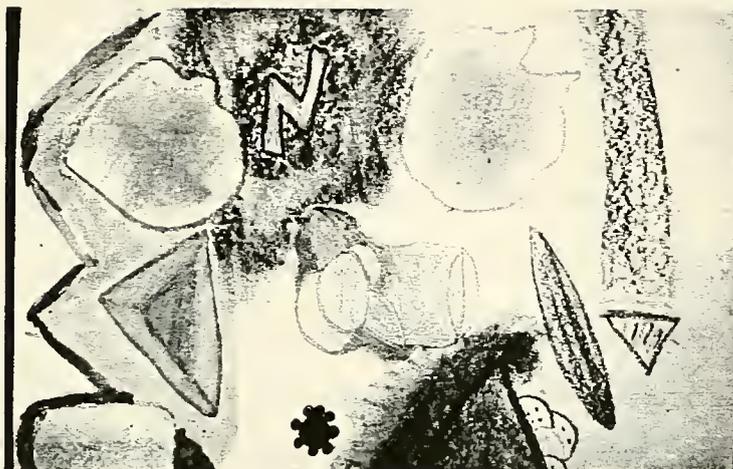


Figure 60

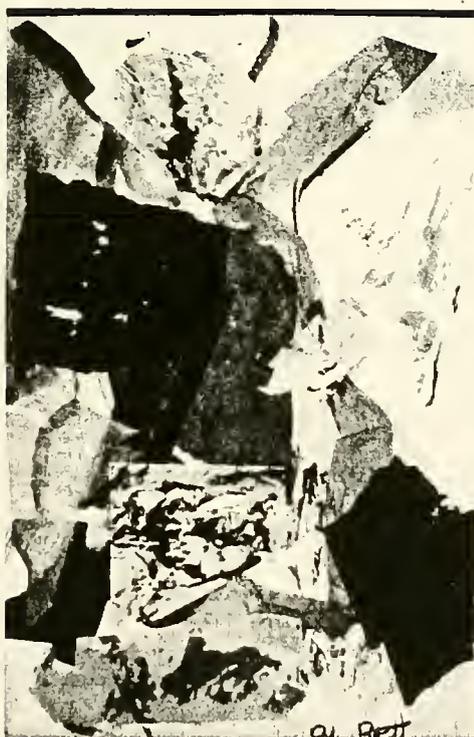


Figure 53

The fitting together of shapes in the drawings takes place with shapes that are only sometimes similar in overall characteristics, but, for the most part, are varied in form. Despite their differences, however, they fit together. What *is* similar is that they have



borders which interlock with one another. It is here, at the place where individual shapes come together, that imagination seems to be depicting an essential aspect of its nature to form designs. What stands out is the closely knit attachment of one shape to the next. Attachment is intrinsic to the imagining soul. The formation of these designs displays the process of soul-making, which takes place through an engaging attachment with another, as in Maturana and Varela's "structural coupling". These interlocking designs can be imagined as a soul-making dance between Echo and Narcissus, where, at their shared borders of relationship, each shape echoes and is in turn echoed by neighboring ones. Each shape is, depending on one's point of view, at one moment Echo; at another, Narcissus.

In making these designs, a single shape first appears in the emptiness of the page, and the shape which follows takes form out the empty negative space surrounding the original shape. The two shapes combine to form a new configuration whose negative spaces birth new shapes. Negative spaces become positive shapes, all the while maintaining their roles of being negative spaces surrounding adjacent shapes. Negative spaces are, in essence, embodiments of the unknown. Soul-making takes place as the committed movement of the soul towards the unknown.

These interconnected designs grow towards the empty places surrounding it beyond its delineated borders. The empty places are external to the emerging design of attached shapes. Soul moves towards the external, towards that which is considered to be "other"



and apart from itself, whose full meaning is essentially unknowable, empty of certainty. And, just as the alchemist Sergovious states "The greatest part of the soul is outside the body," the formation of these interlocking designs can be seen as a making of soul that takes place as a process of containing and giving form to the emptiness surrounding whatever design configuration has already come into being. In soul making, the soul expands in endless depth, breath and possibility of patterning.

These particular drawings seem to depict that, in the act of patterning, imagination is continually displaying that it's essential nature lives in and as what Gregory Bateson called the "pattern that connects" (Thompson, 1987, p. 12). The making of soul is always a process of discovering ever-deepening patterns of connection. The "pattern that connects" isn't one particular pattern but the essential multiplicity and endless complexity of patterning that is intrinsic to soulful depth. As these drawings seem to indicate, imagining is itself the pattern that connects. All is connected in and with soul through the patterning image.

The fitting together of the shapes appears as a conforming, a forming with others, of one shape in relation to another. This conforming of shared boundaries affirms the others with whom existence exists as an interlinking. In these drawings, imagination is showing that when, like the negative spaces, one is open and receptive as in Keats's *Negative Capability*, one is then invented and shaped in relation to the others. The shaping of identity is mutually



formed by the relationships taking place in the open spaces beside others. This conforming is not a passive conforming as in Blake's Ulro, but a communal co-creating which is generative of new designs, new patterns and ways of being. It is a conforming based on a mutual respect and acceptance of the other which, in these drawings, is convincingly displayed as a thorough soul-making attachment, a mutual taking in and being taken in by those with whom one faces and stands in relation to.

The shapes in the inter-connecting patterns can be seen as embracing and engaging in a love-making. Beauty and new life come out of such patterns of relationship. Imagination can be said to give shape only while in a process generating designs of interrelationship born out of love. Love connects patterns while patterning connections. Love imagines designs and designs imaginings.

Maturana and Varela (1987) define love as "an interpersonal congruence that lets us see the other person and open up for him room for existence beside us" and as "the acceptance of the other person beside us in our daily living" (p. 246). This respect and acceptance can be depicted as a resonance, a re-sounding and reverberating, a doing, an ongoing "verbing," which, in the case of these inter-connecting patterns, shows up as a mutual morpho-doing, a shaping, in relation to others.

These patterns relate in a fundamental way to the process of learning. Maturana and Varela state that "knowing is doing" (p. 27).



They say that someone can be assessed as having learned something through observing his/her actions. Learning is said to have taken place when one is observed as being able to perform an action that one previously couldn't. This involves a reshaping of one's structure. In the drawings, each shape, in relation to the surrounding ones, is mutually displaying it "knows" those whom it faces and is interconnected with. Its knowing of the others is displayed in its becoming the others and takes place in an enactment of conforming to the form of the other. Imagination is showing that learning involves a mimesis, a shaping action that conforms to a sense of the other. From these drawings, we can go on to say that learning happens *with* others and when new patterns of relationship are designed which weren't there before. To imagine is to design, is to learn, is to open up the possibility of new interconnected patterns of living.

On the other hand, memorization of facts with no concern for or sense of the other does not entail becoming the other. It could be argued that in an educational system promoting such an approach, the students aren't learning a thing. To learn a thing one must become the thing, making love with it, allowing the thing to give shape to one's soul, to give birth to soul. For this to happen, a loving receptivity to the thing is the necessary first step. Without this, rather than learning to generate designs of beauty in a dance with the thing, students are merely imposed upon with facts abstracted from the thing, never truly "informed" by the thing.



Instead of becoming the thing, they become the fixed facts of set, abstract, pre-conceived patterns, never learning to dance the dance of learning where, with the thing, new multiple patterns of living come forth. Education gets reduced to flash cards, computer learning games, text book quizzes, standardized testing, and other guess-the-right-answer games which rely on describing and talking about a subject, rather than becoming intimately acquainted with and moved by its poetic nature. Subjects being studied are forced to fit into objectifiable designs which are static, linear, and textbook dictated, rather than allowing the steps of the dance to unfold authentically in the world. The poet/scientist Goethe studied the nature of the weather by standing outside for hours on end, taking in his surroundings through all his senses, not by memorizing statistics, getting the right answers on tests, playing simulation games on a computer, or watching the five o'clock news and never going outside.

Educators argue that students don't take education seriously. To take a thing seriously one must accept it and conform to its nature by allowing it to conform to the nature of the soul. Like Goethe's research, this involves a recurrent, steady history of receptive engagement with the other where the essence of the other deepens within the student on a level of soul-making and its nature to generate and reveal imagistic patterns of significance, forming greater intimacies of attachments.

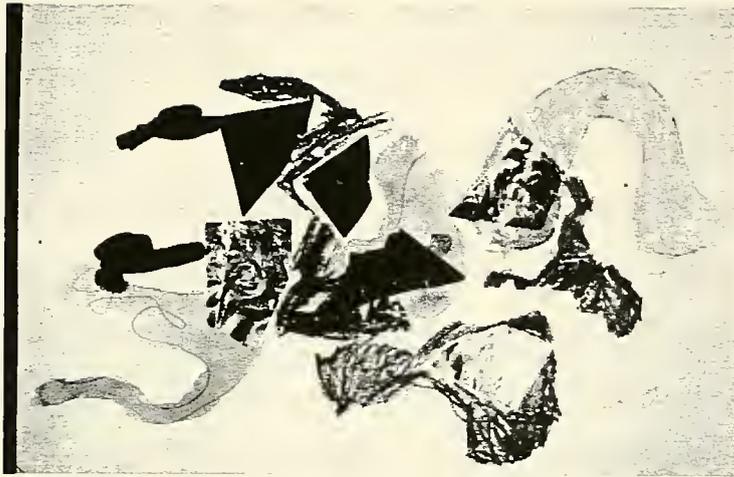


Some of the interlocking design patterns, such as figs. 46 (p. 140) and 54 (p. 141), extend well beyond the borders of the page; others, like figs. 50 and 51, do not. Taken together, imagination's interconnecting designs appear to be both provincial and cosmopolitan, simultaneously bound and unbounded, in nature. Imagination seems to be indicating that there is no end to its capacity to design and that its designs can be of global proportions while, at the same time, it is always bound and contained. Imagination must be contained in order to reveal its unbounded depths. And imagination, as the activity of soul, makes soul through attaching to the particular and entering its bottomless depths while moving out in all directions towards a multiplicity of others.



**Figure 50**





**Figure 51**

In designs such as figs. 52 (p.141), 53 (p. 142), and 58 (p. 140), clusters of interlocking shapes don't exist in a single plane, but overlap and are overlapped by other shapes. This suggests that in imagination, connections get formed in the places where we see them, while for those shapes that occupy places that are hidden or covered, although they may seem to be touching the shapes in front or behind them, as in the red zig-zag shape in fig. 58 (140), their connections remain hidden. Imagination seems to be indicating that what we *can* see blinds us from what we *don't* see.

Such a process keeps us in ignorance and indicates that, in an image, there exists connections at different layers and depths. Or, from Heidegger's perspective, that which manifests itself in an act of revealment simultaneously conceals, and, that which remains concealed is the endless, deep, and essential nature of the thing (Zimmerman, 1986, pp. 201-3). These images suggest that the more we know, the more we recognize that we don't know that which lies



behind and beyond; we can only continue to imagine what lies in those dark mysterious layers of depth.

The interlocking and overlapping designs in this section are, for the most part, asymmetrically arranged, displaying a dynamic forming of relational patterns unlike the more symmetrical patterns which follow, where more emphasis seems to be on depicting structures and moments of reflection inherent to the nature of imagination. The drawings in the forthcoming sections have been divided into three areas of symmetry: translational, bi-lateral, and rotational.

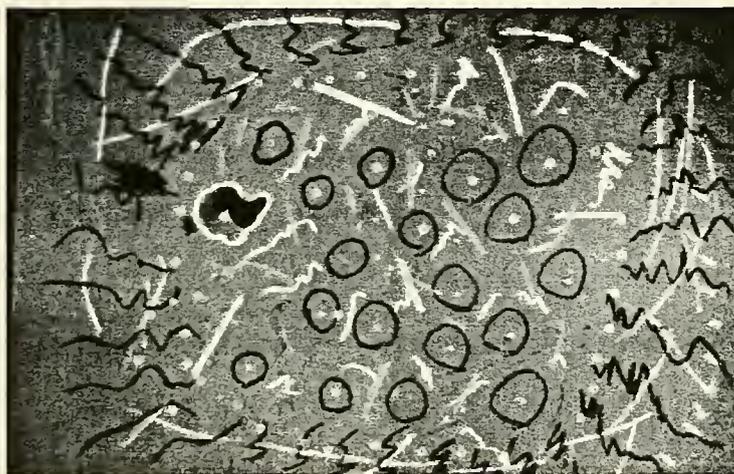
### **Translational Symmetry Patterns - Image as Teacher**

The symmetrical drawings in this section display translational symmetry. Translational symmetry is also referred to as "slide" symmetry, where a form slides from one place to another and reproduces itself while keeping itself parallel to the same plane wherein it originally appeared. Examples of translational symmetry are commonly found in repetitive border patterns or in tiled-like mosaic tessellations where, as in the hexagonal cells of a beehive, the form repeats and remains the same while it interlocks with itself.

In the drawings of imagination, patterns of translational symmetry show up in some of the interlocking patterns, as in fig. 46 (p. 140), as well as in patterns that are repeated and spread out, as in Figs. 47 (p. 124), 48 (p. 121), 49 (p. 123), and 80. Those drawings where



the shapes are interconnected seem to put emphasis on the relationship of continuity and inter-connection; whereas, the ones that are spread out seem to emphasize the non-local nature of the image and its continuity in terms of resonance and echoes across empty stretches.



**Figure 80**

The drawing in fig. 49 (p. 123) is an example of translational symmetry which depicts imagination as an all-pervasive, never-ending design extending in all directions. Imagination, in its designing nature, carries us away in all directions. This particular design is composed of orderly, geometric shapes of circles, squares, and triangles of a similar size. For the most part, there seems to be an airy, equal-distanced floating of the shapes; however, in the lower left corner, the shapes seem to be pulling together into the corner. Imagination seems to be saying that, according to its nature, what appears as designs of equilibrium and order don't remain fixed. Slowly, a new "corner attraction" creates movement, pulling the shapes down. Imagination moves down and to the left,



which, in our bodies, is the inferior left-handed side of feelings, motion and rhythm that Robert Ornstein in *The Psychology of Consciousness* relates to the opposite right-brain lobe. The movement of imagination carries us towards lower corners. Corners are places of habitation and solitude. Imagination is attracted to corners, to particular places of containment. In corners, there is the greatest movement of imagination. Generally, we pay less attention to corners, those places where cobwebs often form. Imagination is showing us that the corners which we value the least are places for new designs to form. Corners are places where we withdraw from our heroic quests; they are places where we can place ourselves in a mood of solitude and receptivity, thus allowing old patterns to be rearranged and new patterns to be dreamed. Corners provide containment, a point of focus and attention. Within containment, imagination moves.

In the example above, as in the other drawings in this section, translational symmetry demonstrates that forms are "translated," moved or slid along to other places with their essential nature or meaning remaining unchanged. When something is translated, its nature is revealed through an ongoing presentation of itself. Translational symmetry translates by repeating and maintaining forms in symmetrically ordered patterns. Ordering is a logos, a meaning-making patterning. In these drawings of translational symmetry, imagination reveals its logos nature.



Like in an ancient rug, where meaning is woven into the rug in its patterning, there's a rhythmical ordering to "translated" meaning. Tuning into the logos of an image can be equated with tuning into its ordered rhythms, as in these drawings of translational symmetry. These drawings represent a tuning into rhythm and its patterns of translational symmetry. These patterns are entrancing, they carry us across from one world into another, from the world of one fixed unitary meaning where no rhythmic replication is heard, to a world of multiple meaning where, in its repeated presentation of itself, the meaning is translated, sliding around instead of being fixed, gaining motion and coming to life in a pulsating rhythmical way, beating out imagistic rhythms of the constant and eternal.

In these drawings, particular forms are repeated again and again in their totality of *meaning*. "Meaning," as a verb, is the presenting of a "mean," which, in statistics, is an average depicting the most common. Another meaning to "mean," according to *The American Heritage Dictionary (2nd ed.)*, is that it is "The middle point, quality, state, or person regarded as between two extremes" (p. 775). The middle point is the point that contains the co-existence of opposites and, therefore, the presentation of totality.

These patterns of repeated shapes indicate something about imagination's place in the "translation of meaning," in terms of presenting through re-presenting. The translation of a form, its translation of meaning, exists simply in the repetition of its totality. Imagination here is saying that the translation of meaning,



the ongoing bringing forth of the nature of the thing, is in the eternal presentation of the thing, the rhythming of the thing itself. This rhythm of the thing, implies a continuity, an eternal returning, an existing as a field of resonating rhythmical re-soundings and isomorphisms. The taking shape of imagination exists as a resonance where resonance itself is depicted as possessing the quality of translational repetitions. The logos of the image is in its resonance, which, in these drawings, appears as an ongoing repetition and re-presenting of its presentation of itself. With imagination, every meaningful presentation of an image shows up as a resonating re-presentational translating patterning.

When a thing is regarded as a fixed, single fact, as in much of the curriculum of public education, it ceases to exist in terms of representing itself, and it possesses no meaning that can be translated in terms of being an image. As such, the thing pathologizes, and its imagistic, translational nature, suffering to be seen, forces students into literally repeating it to memory in an attempt to "grasp it" and "hold it to memory." The thing is merely attempting to present itself and be paid attention to in the representing of its formal, true, and total imagistic meaning, a meaning that is endless in its capacity for re-newal.

For example, seeing a tree as an image rather than a fact, is seeing it poetically, where, in its ongoing presentation of itself, its translational imagistic essence radiates and continually lights up in repeated resonances and patterns. On the other hand, seeing it as a



fact requires memorizing the factual information about it, where, in lieu of forgetting it, there may be a need to continually refresh one's memory regarding the given information. As poetry, its beautiful translational patterning continues to be generated in the knower, and the student/poet continues to appreciate its imagistic radiance, whereas as a fact, much effort may be required in holding onto something easily forgotten. And, as a fact, the translational imagistic essence of the tree is literalized in the repeated attempts to commit it to memory and keep it there, but, in its imagistic nature to move, it may go out of one's memory even when standing right in front of a tree.

Only when the image's translational nature is appreciated is the image truly present, and only then does it take on the quality it does in the drawings of movement and direction. For something to move and have direction it needs to repeatedly maintain a sense of continuity from one place to another. It needs to have the ability to find its place in all the spaces it moves through.

These images, by maintaining continuity, spread out, radiating in all possible directions, and, in so doing, become more present. Like the loaves and the fishes, from the one comes the many. At times, the patterns themselves are like field paintings in which the viewer is immersed in the presence of the broad, fecund multiplicity of the image. At other times they are like a Warhol painting of repeated pop images, which gives a strong presence to shapes which had



begun to be taken for granted in their common everyday appearance, thus giving them more value and more re-cognition.

This process of becoming more is a process of becoming archetypal and finding place in a realm of the ongoing and the universal. Archetypal patterns are recurrent patterns that find relational resonance in all places in all dimensions. These patterns of "recurrent" shapes also are a re-presentation, a making present on an ongoing basis of the "current," that is, the flowing life-pulse intrinsic to the shape of the thing, its nature. And, as repeating translational patterns, the shapes themselves slide along, taking direction, flowing through currents, letting their present or "current" natures carry them into particular patternings. Current as reference to "a watery flow" and current as reference to "in the present moment" taken together imply "a flow towards the present," which is the place where the recurrent nature of the image needs to take it in its ongoing re-presentation of the presentation of itself.

Furthermore, currents pertain to flowing streams of water which flow steadily towards lower places. The repeating shapes move through a steady pull of the downward lower regions, towards depth and a dark unknowing. The patterns themselves become maps tracing out pathways towards the lower regions. As the lower regions pull, the design flows. Giving in to the pull is a giving in to death in the underworld realms, surrendering the commitment to maintain the existence of an isolated private self. Instead of the private self being maintained, the sense of the other is. In investigating the



generating of the repeating pattern, imagination indicates that the making of the pattern, its finding a flow of direction and mobility, takes place in the movement towards death, towards the unknown, in a *Negative Capability* where the superiority of the private-self ego dies in order for imagination to take shape, while giving shape and direction to the pattern-designing of life. The coming into being of an image, its flow into the present, is generated and given direction and shape by the pull downwards towards unknowing, chaos, death, mystery and the source of all wonder.

Interestingly, Maturana and Varela (1987) use a metaphor of water running down the side of the mountain tracing out paths in explaining the "drift" that characterizes a living system's history of structural coupling with the environment in which it lives (p. 107-12).

In some of the the drawings, the repeated shapes change size or color, indicating that in every re-presentation of itself, the shape may reveal something new, be it big or small, or of a different color than before. These variations in the translational patternings of shapes indicate that "sticking with the image" allows for a re-imagining of its essential multiple nature.

### **Two-fold Symmetry Patterns - Image as Teacher**

The drawings in this section study figs. 64 to 73 (fig.70, p. 119). I see these drawings as images of relationship regarding the



phenomenon of imagination. All of these drawings are entirely, or to a large extent, composed of design patterns of two-fold symmetry. This sort of symmetry is characterized by a mirror reflection of pattern in relation to a central line. These drawings seem to focus on imagination's fundamental tendency to display imagistic compositions of opposites, pairs, dualities, polarities and their relationship to imaginal reflection.



**Figure 64**



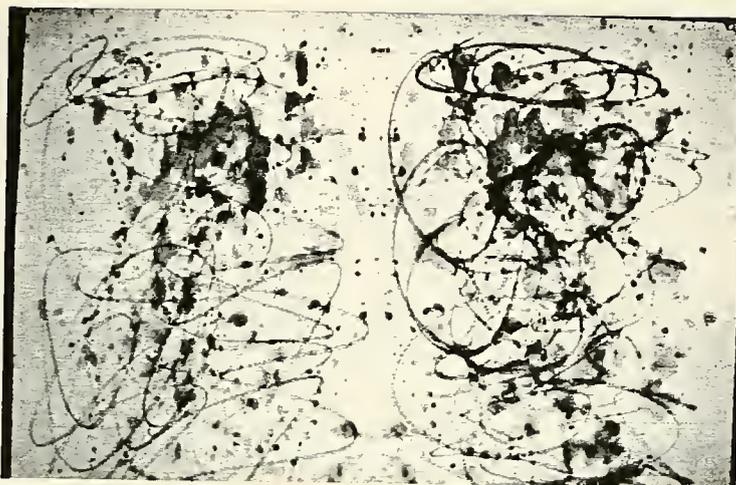


Figure 65



Figure 66

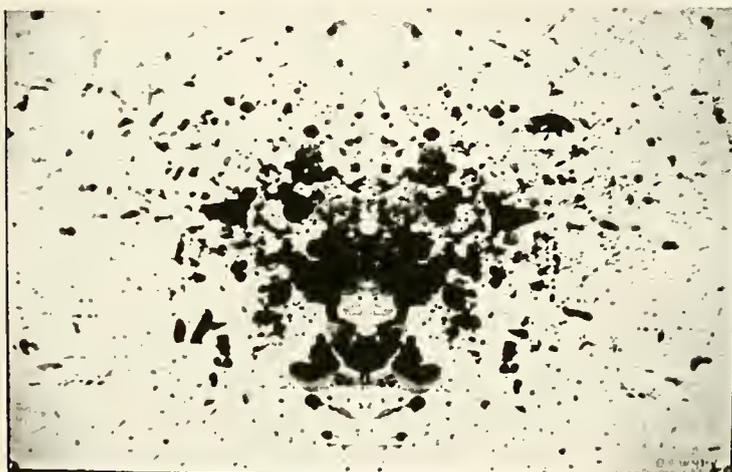


Figure 67



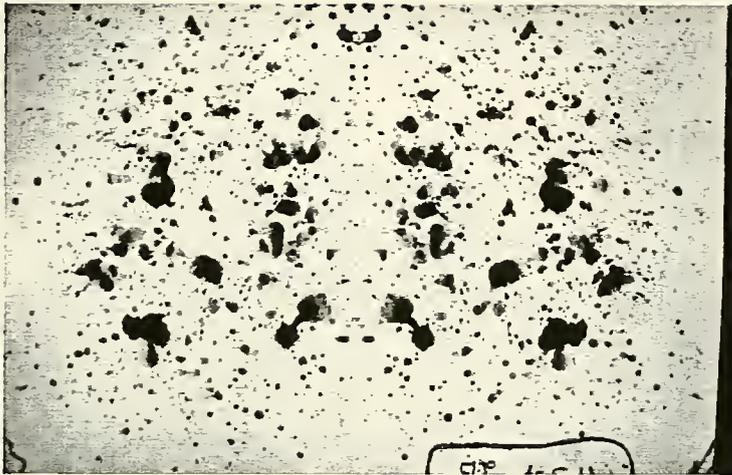


Figure 68

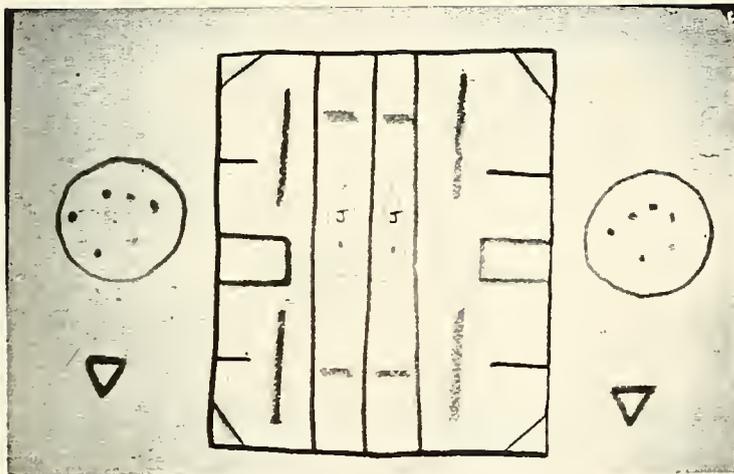


Figure 69

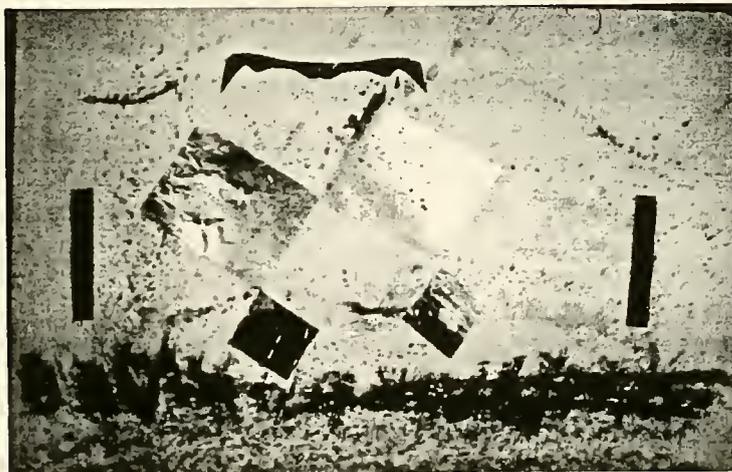


Figure 71





Figure 72



Figure 73

In these drawings, whatever pattern exists on one side of the line of symmetry is reversed on the other. The pattern is flipped over like a page of a book in Rorschach fashion. The mirrored image isn't an exact duplicate as with those in translational symmetry, but one that is a backwards and reversed image. In these patterns, imagination seems to be showing that imagining is a mirroring kind of reflection which reflects by reversing, turning around, and looking at things backwards.



Mythically speaking, poetic imagination is released from Medusa's body in the form of Pegasus when Perseus uses a mirror to approach her and cut off her head. Medusa's demobilizing nature and ability to turn one to stone and imprison one in the static and lifeless is killed and transformed with the aid of a mirrored reflection of her, which leads towards cutting off her head and separating her in two, thus releasing her opposite winged nature.

These patterns show imagination's nature to include opposites; to value and see the backside of things; to consider, give equal weight to, and include what appears to be opposite. For only in a co-existence of opposites, of incorporating total reversals as in these drawings, does imagination show up at all. This is Blake's emphasis in his statement that "without contraries there can be no progression" (Erdman. 1970, p. 34). If imagination is a dynamic process of transformation, if imagination moves, then it can only do so by combining opposites through a kind of reflection. The deep imagistic resonance found in poetic imagination can be seen as an imaginal reflection, a two-fold patterning, where opposites are combined and where appearance is turned around in order to discover and incorporate its other side, it's imaginal metaphorical side. Being combines with Non-Being; phenomenal Existence, with Nothingness. And, only as such, only as a combining of the "real" and "non-real," does anything exist and come to life at all.



This dual nature of imagination appears in the way archetypes are constellated in pairs. For instance, male exists with female, puer (eternal winged youth) with senex (wise old person), light with shadow, day with night, above with below, student with teacher, healer with wounded, and adult with child. Imaginal figures exist only and always in relation to their opposites.

Several of the drawings in this section resemble symmetrical ink blot patterns found in the projective Rorschach test, a test used to stimulate imaginative free association and what seems to be a visual cousin to Jung's word association experiments which also aim at stimulating or opening up imagination. Both of these procedures encourage imaginings which rhyme, resonate or echo, and, as with the word association, sometimes in terms of clear opposites (e.g., male-female, big-small); whereas, with the two-fold blot patterns the imagining seems to take place *with* or *within* opposites.

It is interesting that such patterns of mirror symmetry open up imagination, and that these sorts of patterns seem to strongly resonate with creature-like forms and faces. I find this particularly of importance in that these patterns of two fold symmetry suggest that imaginal reflection opens up the realm of the animal and encourages one to see the "faces" of things. Imaginal reflection results in coming face to face with others, with animal-like others whose faces animate and give body to the patterns, and, as in the patterns of mirror symmetry, the animal is seen in what is often regarded as in-animate. With imagination, the reflected opposite



appears to be "true," taking on the presence of animal body and face, looking back at us. When imagination reflects, or when we reflect imaginally, faces that weren't there before appear as if out of the shadows; what seemed to be lifeless and inanimate now becomes alive, powerful, and full of possibility for dramatic engagement. Only with two-fold imaginal reflection does life present itself as an animated phenomenon.

One boy, referring to his painting in fig. 64 (p. 158), says, "This is my imagination. It is animal glob. I dream of him at night. He's insect like." The boy seems to be saying that imagination is like a protean animal glob which can take on a multiplicity of animal forms, including those of insects. Also, this appearing of multiple animals in the two-fold pattern is recognized by the boy as an activity of dreaming, equating it with the nighttime imagining of dreams and indicating that it is in a nighttime place where the animal lives.

A boy from a different class says of his drawing in fig. 65 (p. 159) that, "My imagination is full of weird things like globs. Sometimes it mixes with real things and magical fantasy and weird things." The images that are seen in the globs combine the "real" with the "unreal." Another boy says, "I did a splatter painting for imagination. It looks like a monster with teeth and eyes. First it was a bull's eye and then it changed." And, in further allusion to the endless multiplicity of imagination and its relation to chaos, a girl explains



her painting of imagination in fig. 68 (p. 160) stating, "I made a splatter painting and then I folded it. It can be anything."

Examining the formation of these patterns more carefully, what we see in the case of the Rorschach type paintings is that the patterns are formed by placing wet paint on one or both sides of the folded center line of a paper and then folding the paper in half, pressing it together, and unfolding it. When the paper is folded in half, the reversed duplication or mirroring of the original wet forms first takes place through being received by the opposite side of the paper. That place which receives the other receives it in a reversed, mirrored way, a mirroring which takes place in the absence of light. The receptive receiving side is "informed" by the other in a way where, in darkness, the other's surface appearance is turned around and reversed.

The pattern on one side of the fold can be said to be restated on the other. Once restated, imagination is generated. Patricia Berry (1982), in her paper *An Approach to the Dream*, advises restating a dream in order to bring imagination into it, open it up imaginally, and enter its depths. Restating the particulars of an image brings in imagination through encouraging a re-imagining (p. 72).

Also, in these blot paintings, this process of restating can only happen when the paint is moist. The process demands moisture as a prerequisite. Soul-making requires moisture. Too little of it diminishes the results, dry rational thinking doesn't allow for the



unfoldment of imagination in relation to another. On the other hand, too much water, according to Heraclitus, kills the soul (Kahn, 1979, p. 75), forms dilute, dissolve, and wash away, leaving only a void, a "blinking out" as in the case of over consuming alcohol.

Once the initial reversal of printing takes place, the wet paints, when pressed between the two halves of the folded paper, spread out in patterns. The more the folded paper is touched and pressed together, the more the wet paint flows together and spreads, forming two-fold symmetrical patterns on both sides of the fold simultaneously. This seems to depict the imaginal process of intimately "sticking with," showing it to be a process marked by pressing into, touching, and intimately moving and being moved in a moist darkness.

To reflect imaginally again brings attention to the need of receptively receiving the other and honoring it by mirroring all of its particulars. In imagining, the re-specting of the other, the "seeing again," is done as a dark reflective mirroring that unfolds patterns which, although reversed, "seem" or "appear to be" the other. Imagining is a process of looking back and in, back to shadowed sides of dayworld appearances and into darkness.

In her book *Projections and Recollections in Jungian Psychology: Reflections of the Soul*, Marie-Louise von Franz (says that dream images are manifested from the "mirroring" surface of the unconscious. Looking at the meaning of the word "mirror" she states:



*Spiegel*, the German word for "mirror," is cognate with the Latin word *speculum* and goes back to the Old High German *scukar*, "shadow-holder," from *skuwo*, "shadow," and *kar*, "vessel." In Old Indian, a mirror was thought of as a "self-seer" or as a "seer of Doppelgängers." The mirrored image was regarded as a shadow or as a Doppelgänger, that is, as an image of the soul, and the mirror therefore possessed great magical significance; it was an instrument for becoming objectively conscious of one's soul by means of reflection, in the literal sense of the word. (pp. 182-3)

In the archetypal tradition, psyche or soul and its underworld dimension are considered to be the reversed or mirrored side of dayworld appearances. The images which shape our dayworld were considered by the Greeks, for instance, to be shadows (Hillman, 1979, p. 54). Shadows are reflections whose essence is dark. When something is dark, it is unseen or, perhaps more accurately, is seen in the dark as are nighttime dream images. Hillman says that:

According to Plato (*Sophist* 266c), dream images are comparable to shadows, "when dark patches interrupt the light," leading us to a kind of "reflection," "the reverse of the ordinary view." This useful analogy presents dreams as dark spots, the lacunae or ab-senses of the dayworld, where the dayworld reverses itself or converts its sense to metaphoric significance. This is not merely the dayworld repeated in a thinner silhouette of two dimensions. Like any visual shadow, these images shade in life, giving it depth and *twi*-light, duplicity, metaphor. (p. 54)

As these two-fold patterns suggest, this area of reflection lies in the intermediary realm, in the area that folds and unfolds, conceals and reveals, Corbin's *mundus imaginalis*. The place of imagination,



existing in an intermediate realm, is lighted by underworld darkness and dayworld light. Hillman's explanation of dream images clearly parallels imagination's presentation of its *twice*-lighted dual nature in the children's patterns of two-fold symmetry presented in this section.

Jung (1980), in his *Alchemical Studies*, brings particular attention to the line or point of symmetry within a figure in an alchemical dream saying, "Each side must perfectly balance the other as it's mirror-image, and this image is to fall at the central point, which evidently possesses the property of reflection - it is a *vitrum*, a crystal or sheet of water" (p. 171). Jung links this reflecting property to the goal of alchemy, the state of full imagination, in saying, "This power of reflection seems to be another allusion to the underlying idea of the *lapis*, the *aurum philosophicum*, the elixir, the *aqua nostra*, etc" (p. 171). This is a state of being in the world where the world's multi-dimensional nature is experienced. It is a state where the fixed and isolated ego becomes an imagining ego, engaging, face to face with the soulful depths of the other, whose monolithic, one-dimensional appearance gives way to its reflected and reflective multiple nature.

Referring to the symmetrical figure, Jung goes on to say that:

Just as the "right" denotes the world of consciousness and its principles, so by "reflection" the picture of the world is to be turned round to the left, thus producing a corresponding world in reverse. We could equally well say: through reflection the



right appears as the reverse of the left. Therefore the left seems to have as much validity as the right; in other words, the unconscious and its - for the most part unintelligible-order becomes the symmetrical counterpart of the conscious mind and its contents, although it is still not clear which of them is reflected and which reflecting. To carry our reasoning a step further, we could regard the center as the point of intersection of two worlds that correspond but are inverted by reflection.

The idea of creating a symmetry would thus indicate some kind of climax in the task of accepting the unconscious and incorporating it in the general picture of the world. (p. 171)

Living life in this way would mean living in a two-fold reflective life of imagination, where, rather than living in a state Blake characterized as the "Single vision" of "Newton's sleep," one lives in a world of wonder that is continually being re-invented through imaginal reflection in the co-existence of opposites. It could be argued that only imaginal reflection brings the world to life, giving it animation. Seeing the world one dimensionally with Newton's single vision, means to see it in terms of linear cause and effect, but to see it imaginally means to, as Jung indicates, "accept the unconscious," that is, the reversed reflected shadow-side of the world, so that seeing it in its contrary two-fold entirety allows one to appreciate its endless soulful depths of multiplicity, steadily coming to a greater and increasingly significant animated life.

Plotinus (1952), in discussing the nature of the soul and its relationship to distinctive forms which come to life, states that things of the world come into being "not to each single cause, but to



the nature of the thing produced [i.e., to a certain natural tendency in the product to exist with its own quality]" (p. 179). This quality has to do with the nature-nurturing of soul, its taking shape, its generative being. And, as looking at these two-fold drawings suggest, this quality seems to be located in imaginal reflection where, in a two-fold reflection, life, seen in its combined entirety of front and back, right and left, is articulated.

This thinking regarding life's presentation of itself takes on another form in the theory of formative causation of botanist Rupert Sheldrake. Sheldrake (1987) argues that things of the world are shaped through resonating with morphogenetic fields which contain the nature and shape of the things being formed (pp. 15-6). These morphogenetic fields could be regarded as images in the imaginal realm which possess the imagistic essence of the thing being formed. Things can be seen then as taking shape through a two-fold symmetry, where "resonating with" is seen as a reflecting back and forth of the physical form and its morphic reflection in an invisible field, a field dark and non-existent to the Newtonian eye, but connected in a symmetrical radiating fashion to the alchemical one.

Each time the world shows up for us, it does so in a resonating act of imaginal reflection where the thing seen is "distinguished" and articulated as the thing that it is through an act of imagistic mirroring with its imaginal side, its shadowy phantom side, which doesn't "really" exist from an objectivist's point of view.



Philosopher Toshihiko Izutsu (1981) of Japan observes the following regarding this process:

Ordinarily we remain unaware of the working of images in our sense-experiences. We are prone to think that we are in direct contact with external things. A tree is there in my presence, and I simply perceive it as it really is. I tend to imagine there is nothing there between myself and the tree. In so imagining I fail to notice the interpolation of an image between me and the object. The truth of the matter is that whenever we perceive in the external world some thing, a tree, for instance, we necessarily do so through the veil of an image which presents the thing variously modified in accordance with its semantic configuration. And the semantic configuration of an image is a product of interactions between meanings of all words that have come to be associated with each other in their actual usage in designating, and making reference to, the object.

. . . Even in the case of the perception of a single object like a tree, we perceive it already interpreted through an image which intervenes us and direct experience. Without the intervening image of a tree, . . . a tree can never be experienced and recognized as a tree. (p. 13)

Just as Hillman says that, as observers of psyche or imagination, it is we who are generally unconscious, not it, Izutsu too points out that we are usually unaware of the process where the world that exists for each of us is imagined through an imaginal two-fold sort of reflection. It is this very process that imagination seems to be alluding to in these drawings.

Also, Izutsu's discussion of the "semantic configuration of an image" leads back to the earlier discussion of the act of distinguishing and naming where, when open to imagination, distinguishing took place



as a non-objective generative act. Now, assuming the drawings to be metaphors regarding imagination's nature, distinguishing can be seen to occur as an imaginal act of reflection, where one considers what something is, stepping back, looking at it with other images, pondering it through repeated reflections, thereby enabling its multiplicity to unfold and reveal greater depths of increasingly complex patterns of relationship.

In seeing an image with another image, the semantic imagistic configurations through which the opposite other is seen are the shadows that marry the "actual", the unreal that marries the real, in a twi-lighted world where all becomes cloaked with shadow, a world lit by the co-existence of the essential light of both the dayworld and nightworld. In the twi-lighted world, all is seen as shadow. The shadow takes on more body as the solidity of the physical body of the other loosens up, becoming more ethereal and imagistic.

The philosopher Berkely stated, "*esse is percipi*," to be is to be perceived (Stumpf, 1971, p. 290). The being of the thing perceived shows up as it does as a reflection of the image with which it is perceived. Hillman (1980) relates this notion to the development of Gertrude Stein, William Faulkner, and Charles Darwin, all of whom "became what they were because of having been perceived" at a young age by teachers who saw and valued their essential natures despite evidence that, according to traditional standards of measurement of student performance, they were not considered top



students. Hillman states that "Their being was the result, in part, of that being having been perceived" (p. 6). The consequences to education here are great and varied depending on whether or not a teacher perceives a student in an objectivist or non-objectivist fashion, for it is only the non-objectivist, imaginal way of perceiving that allows the other to be in a continual two-fold-mirroring, allowing its deep multiple nature to be imagistically presented and encountered.

On the other hand, the objectivist orientation employs the scientific search for evidence that resembles that which is already considered to be the given qualities to look for in "successful students." Therefore, instead of the deep essence of student's beings being perceived, students are merely judged according to having or not having particular characteristics. Hillman states that "The scientific search for evidence betrays itself for what it is: loss of morphic vision, an eye unopened to the image" (p. 18). In educating students, it seems as though it is first important to teach teachers to have the ability to reflect imaginally through an imagistic mirroring, restating, and seeing-again of others, so that the essential being of the others can be imagined, giving shape to their lives in deep significant ways. Teachers need to receive an education of soul from the level of experiencing its imagistic reflecting depths.

Educators, having gained an understanding of imagination's two-fold nature in its combining of oppositions, would be encouraged to find



value in opposition, to look at reversed restatements and consider their value. Here teachers could begin to accept, encourage and value the teacher in the student and the student in themselves. The teachers could begin to be as students, learning to see and value that which shapes the souls of each of their students, that which teaches and guides them in ways counter to the planned curriculum, in ways that ensoul.

In developing a capacity to value the shadow side of a thing and understand and appreciate the ends opposition is serving, teachers gain competence for effectively reforming education. For education to truly be reformed it must be allowed to present its two-fold nature where "opposition" and "contraries" are valued. Only then can it progress through transformations of re-imaginings. In this way, the pathologized areas of education can be regarded as opportunities for bringing imagination into education, thereby allowing it to be shaped and reformed. Reform happens in the realm of imagination's two-fold reflectings. It is here where education can find great opportunity for re-imagining itself.

Take defiant, flippant students, for example, whom teacher's regard as "wise guys," individuals representing a complete antithesis of education. Such students are seen as a failure of the system on all accounts. Whatever teachers try to do to reform or get through to these students often gets reversed by them. They seem to excel at aggressively breaking all the rules, covertly and sometimes overtly. These students are often regarded as individuals who must be



brought under control or surgically removed from the school. For the school, they represent a situation that needs to be fixed one way or another. This entire attitude towards these students is one of total opposition to education, indicating that this is where education's shadow-side reflection lies.

Instead of trying to fix and eliminate the situation, encountering it only in an adversarial way, education can present itself more fully and as an image by finding value in the shadow-side and co-existing with it. Educators regard these students as presenting *serious* problems for a school, problems such as smoking in back doorways, defacing school property, cutting classes, and talking back in outright disobedience. The image we are given here is that these situations must be taken seriously, but perhaps the situations presenting themselves aren't taken seriously enough in imagistic terms and appreciated as images. Perhaps these "defiant, flippant wise guys" indicate that education's goal of imparting wisdom upon its students must happen in a flippant, reversal, defiant kind of a way, that is, through turning things over, looking at things upside down and backwards, flipping things around in a two-fold reflection of opposites. Only in this way, this two-fold symmetrical way, which is also referred to as "flip" symmetry, can imagination be generated and the opportunity for education to reform itself happen.

Taking the image of smoking in back doorways as an example, we might begin to see education as needing to inhabit doorways which get little attention, doorways clouded in smoke which indicate



entrances into unknowing. Imagination provides these doorways, turning fixed curriculums around, approaching things less in terms of their known, factual, open-to-the-public sides, and instead hanging out in the less-known, smoke-filled back doorways. It is there where we are "taken over" by addictions, those things bigger than us, just as when we open up in a *Negative Capability* to the poetic nature of a thing.

By education becoming defiantly "flippant" and subsequently bringing imagination into education, giving it a shape that is continually shaping, learning on a deep level of soul happens. When this is the case, instead of education being boring for students and teachers, everyone "flips out" over it, as it reflectively unfolds.

#### **Four-Fold Symmetry Patterns - Image as Teacher**

The drawings considered in this section include figs. 74 to 85 (fig. 80, p. 151). Each of these drawings can be characterized as a mandala. *Mandala* is a Sanskrit word for "circle," and refers to a circular pattern, particularly one in which, like most of the ones presented in this section, the squaring of the circle takes place. Such a mandala exhibits a four-fold symmetrical nature, with emphasis placed on the center around which a four-fold mirroring occurs. Just as imagination spoke of its two-fold nature in the prior drawings, imagination here indicates that there is something four-fold regarding its nature.



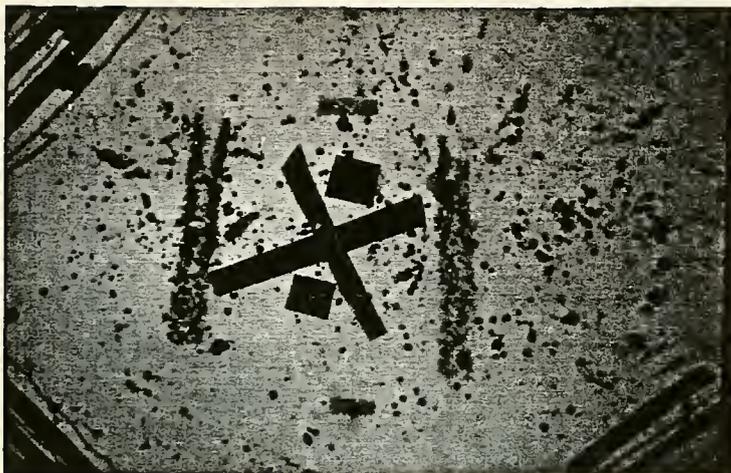


Figure 74

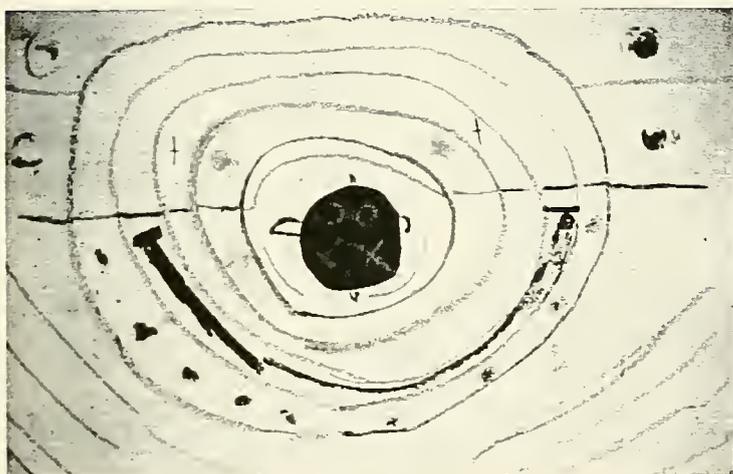


Figure 75

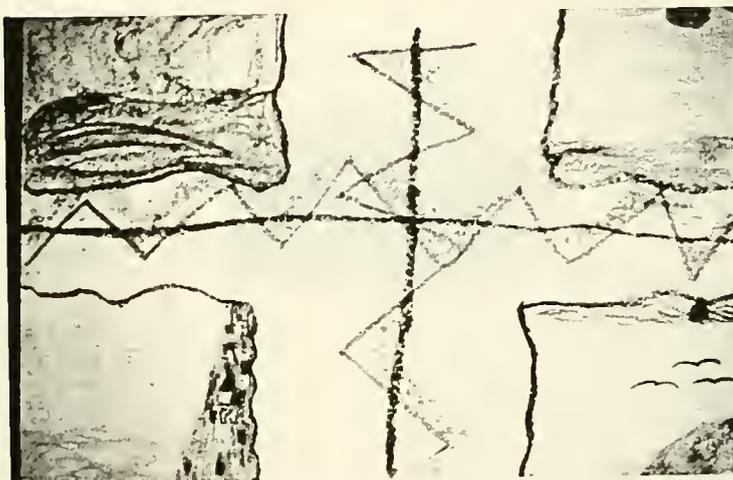


Figure 76



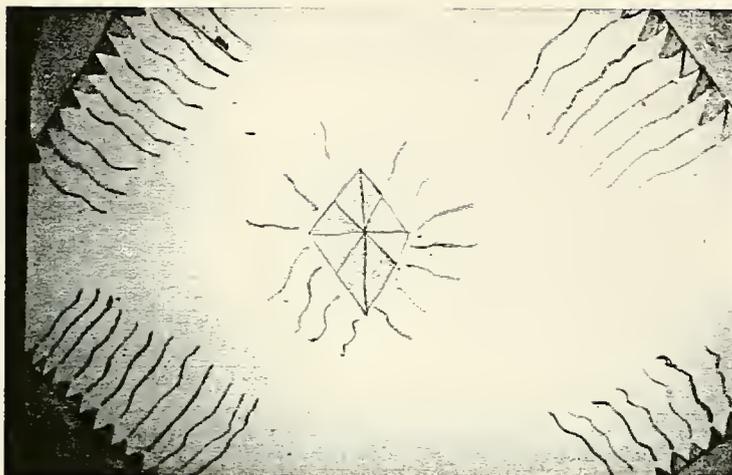


Figure 77

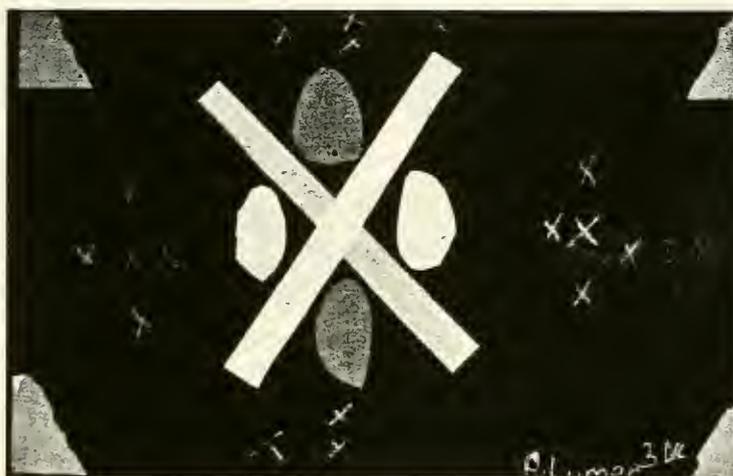


Figure 78



Figure 79



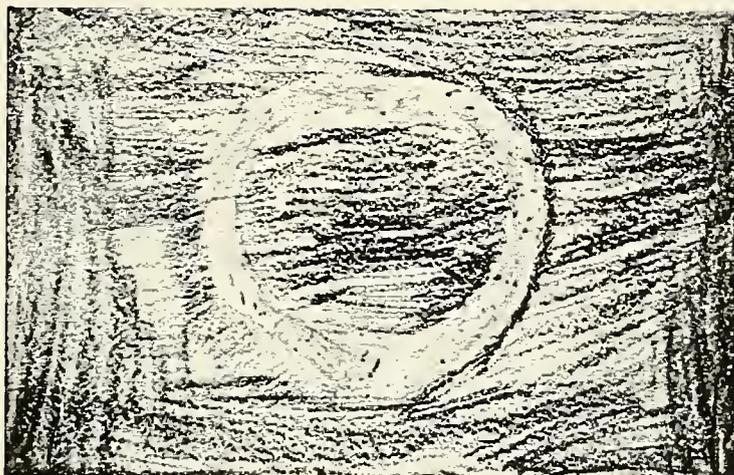


Figure 81

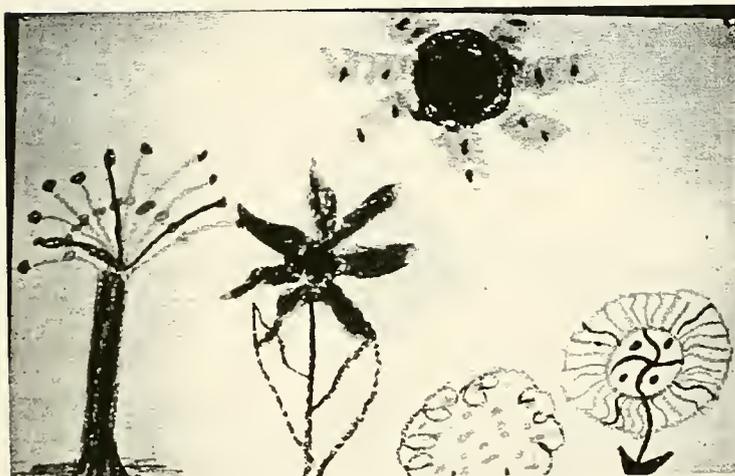


Figure 82

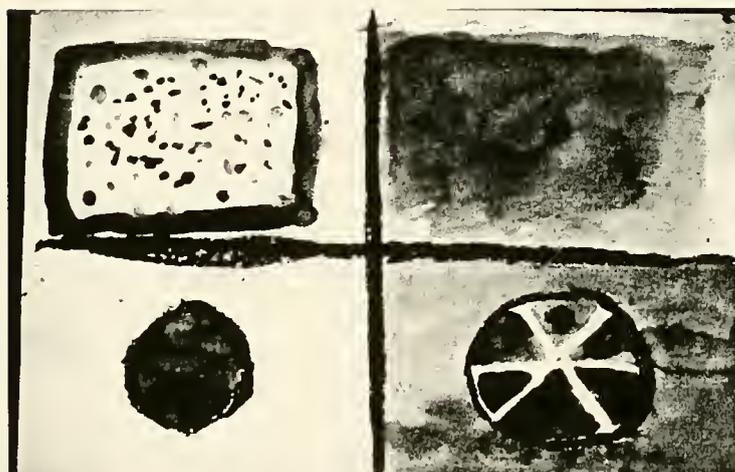


Figure 83





**Figure 84**



**Figure 85**

Much has been said about this four-fold aspect of imagination by speakers in the archetypal psychology tradition. Generally, it has been seen as relating to a basic structure inherent in imagination's nature and to what Edward Casey (1974) calls its "archetypal topography" (p. 6).

In what is regarded by Hillman (1985) as a key essay in the field of archetypal psychology (pp. 6-7), Edward Casey (1974), in a paper



entitled, *Toward an Archetypal Imagination*, states that "archetypes must be ordered to an extent that makes the experience of them possible," and that the "ultimate topography" of this order "is to be conceived in terms of the specific structure of fourness" (pp. 6-7). He goes on to elaborate:

A four-figured pattern represents what is no doubt the most persistent and stable of archetypal arrangements, as the squat and stolid immobility of a regular four-sided polygon graphically suggests. The co-presence of four factors - especially when these factors are equivalent or at least countervailing - brings with it actual or potential characteristics of balance, solidity, and regularity as well as connotations of lastingness and totality. This is the case whether we are speaking of the four seasons, the four directions, or the quarters of the heavens - or even of what Schopenhauer called "the four-fold root of the principle of sufficient reason". Hence it is not surprising that a number who have investigated archetypal groupings come up with a four-part configuration as their preferred pattern. (p. 7)

Casey mentions Jung, Bachelard, and Heidegger as three who have made such an investigation. Robert Moore, William Blake, and Buckminster Fuller have also made significant observations regarding four-foldness.

For Jung, one of several areas where the quaternary nature of the psyche became quite apparent was in what he perceived as the four-fold functioning of the psychically whole archetype of the self. It was in this area where he deciphered his theory of personality types around what he saw as four styles of psychic functioning, intuitive, feeling, sensation, and thinking. Jung saw each individual as



operating in the world with one of these functions being superior, two of them auxiliaries and another inferior. The style of functioning considered inferior is somewhat in opposition to the superior one. Opposite sensation is intuition; opposite thinking, feeling.

In Jung's typology, the way into imagination is through the inferior function. This process of unfolding imagination could be seen as a reversed mirroring, a disconnection from holding on to and identifying with the private self's notion of its superior way of being in the world. Once one opens to imagination, those functions which may have been seen to be in opposition to the private self's self-narrative now co-exist with one another. The orienting attitude that enables co-existence to happen entails a reversal approach that considers and gives equal value to everything that was previously identified as "all that one wasn't".

Jung (1973) elaborates on this process in terms of his drawing of mandalas, which, for Jung, represented the totality of the self where all its functions are often seen to exist in a totality of four-fold interconnection. In drawing mandalas, he says:

I had to abandon the idea of the superordinate position of the ego . . . . I had to let myself be carried along by the current, without a notion of where it would lead me. When I began drawing the mandalas, however, I saw that everything, all the paths I had been following, all the steps I had taken, were leading back to a single point - namely, to the mid-point. It became increasingly plain to me that the mandala is the



center. It is the exponent of all paths. It is the path to the center, to individuation. (p. v)

This point is constituted by the combining of all paths and styles of functioning in the presentation of one's self as one's self in a world created *with* and *as* many others. This point is the place where multiple pairs of opposites come together. In terms of Jung's four functions and their four-fold single-point reflection contained and distinguished through the outside ring of the mandala formation, the central point can be seen as the point of imagining, the point of multiple four-fold mirrorings of multiple opposites.

Jung specifies this single-point, four-fold-mirroring nature of imagination in saying that, "Fantasy is just as much feeling as thinking; as much intuition as sensation. There is no psychic function that, through fantasy, is not inextricably bound up with the other psychic functions" (CW 6, 78). Putting it another way, he mentions that "All the functions that are active in the psyche converge in fantasy" (CW 7, 490). As these drawing can be seen to suggest, they converge at the center of the encircled mandala of the multiple self, the imagining ego, where the four-fold functions simultaneously reflect one another.

The twofold nature of imagination's contraries and polar opposites, in uniting in a co-existence, give shape to a third which also constellates and is constellated by its own opposite, which in turn finds place between the generative two. In fact, once the third and



its opposite, the fourth, are observed, it also becomes apparent that the two opposing functions originally considered and assumed to exist prior to three and four can now equally be seen as being constellated by three and four. Thus a four-fold mirroring is seen that exists simultaneously at a single point of interrelational reflection.

Once this four-fold process is imagined and seen as constituting a reflective nature of imagination which structures and gives shape to the presentation of itself as an image, it becomes equally apparent that there exists an ongoing four-folding where, in the place between any two contraries that are opposite each other, in the intermediary realm where the reflection between the two is joined, that is, at the point of their co-existence, a new face emerges, a face which is seen facing its own reversed essence. Thus, in the totality of an image's presentation of itself, its four-foldness is comprised of a four-way mirroring that happens between the two pairs of related opposites simultaneously.

An image's four-foldness is constellated with each aspect of the four equally arriving in relation to the others. Arriving at this point of four-fold multiple mirroring happens when one imagines, when the image is allowed to present itself in its entire peculiarity. Arriving at this point, the point of imagination, alludes to the alchemical goal of the multi-faced, multi-faceted lapis, a structure of four-foldness multiplied in a multiplicity of the  $n$ th degree, dancing in " $n$ "dless dimensions of four-fold total mandalic ringing,



presenting the multidimensional reflecting of the Hermetic notion of divinity which is described as a sphere-like god "whose center is everywhere and circumference nowhere" (Cooper, 1979, p. 36). The lapis has sometimes been referred to as a diamond (Jung, 1980, pp. 170, 187), and, coincidentally, fig. 77 (p. 178) was spoken of by its artist as containing a diamond at its center toward which the suns of each corner shine. She stated: "When I look at this, it makes me feel happy. The corners are suns and the center is a diamond. This is imagination." This particular diamond consists of four triangular planes in its upper half and four below. In a polygon, four triangular planes are combined to form a tetrahedron. This "diamond" can be imagined as being structured as two connected tetrahedrons.

Interestingly, R. Buckminster Fuller has created an entire mathematics based on the tetrahedron, a four-sided polygon composed of four triangles connected together at their edges. He regards the tetrahedron as the most fundamental structure in the universe with which things are composed and take on physical shape. The word tetrahedron means "four-faced." Fuller sees structured forms to be given shape by interconnected tetrahedrons. These interconnected tetrahedrons, as the "diamond" in the drawing above, seem to constellate the image of the four-folding, multi-reflecting lapis, that alchemical image which illustrates the ultimate protean capacity to arrange through endless reflections.

Many educators say their business is to teach students to learn how to think, but what is thinking and how and where does thinking



present its four-fold nature in the field of education? Most teachers I have met seem to equate it with learning how to memorize facts and spit them back out. To discover thinking and allow it to exist as a phenomenon, it may be useful to ask what its shadow side is. This side must first be recognized and valued in order for the phenomenon of thinking to be allowed to present its generative imagistic being. I believe that in many public schools thinking itself has yet to be perceived in terms of the full presentation of itself. Its opposite, feeling, has not been regarded as constitutive of thinking and *visa versa*. Very little attention seems to be given to how moods generate particular thoughts or how the logic of our thoughts serves to validate particular moods.

Mood generates a particular quality of thinking, and, likewise, thinking generates a quality of mood. Take for example the moods of confusion, perplexity, and wonder. When confused, we don't seem to know what's really happening and our thinking either goes in the direction of desperately trying to "figure it all out" so that we can feel secure in our certainty, or it works towards devaluing what is being studied. Perplexity is similar to confusion but there is the feeling that we're starting to "get it" but still haven't. Here our thinking is an attempt to make our experience fit into the ideas we already regard as the only truth. With confusion and perplexity our thinking attempts to regain a fixed, stable, factual *description* of "reality". Wonder, on the other hand, is a mood which not only accepts uncertainty and mystery, but sees it as the essence of the thing being studied. It is a mood that is open to revelations, where



the subject studied begins to display its poetic nature. With wonder our thinking is *generative* and entails insights, innovative ideas, and a capacity to see and create new designs.

Once recognizing thinking's two-foldness in reference to feeling, it then, in the realm between the reflection of the two, generates a third, intuition or sensation. Intuition and sensation are opposites, and whichever is constellated as the third does so in connection with its opposite. A third implies a fourth, the opposite of the third, and, likewise, the co-existing of the third and fourth can be seen as generating the first and second. Once these three functions are all seen as relating to thinking, it may then be understood that they constitute, in their four-fold reflection, imagination's presentation of images. To teach thinking would mean to teach one how to imagine and to let imagination in its four-fold totality happen. Thinking, feeling, sensation and intuition, can each be said to have their own style of imagining. For thinking it is speculation; for feeling, evaluation; for intuition it is revelation; and for sensation, fantasy. In the realm of imagination, all four styles combine in the image, and all have great value for four-fold thinking in education.

Bachelard's (1971) exploration of imagination's four-fold nature takes shape in relation to the four elements of earth, water, fire, and air which he saw combining in various ways in what he called the material imagination (pp. 176-7). Like Jung's four functions, the four elements in Bachelard's material imagination could also be seen



as four particular imagistic styles of being in which one would generally dominate in an individual. Although one would dominate, material imagination includes all four elemental possibilities of imagining.

Heidegger's (1971) notion of the four-fold seems to be fairly comprehensive and includes the four elements found in Bachelard's material imagination. For Heidegger, things present themselves as they do in a four-fold mirroring manner, "standing forth" always within the simultaneous relationships between sky, earth, mortals, and divinities. "The fouring," says Heidegger, "presences as the worlding of the world" (p.180). He speaks of the "fouring" as the world's "mirror-play" and "round dance" where "the four nestle into their unifying presence, in which each one retains its own nature" (p. 180). Heidegger's four-fold indicates that all things which exist as things in themselves do so within a four-fold mirroring which includes a co-existence of the four elements in the realms of the sky above (fire and air) and the earth below (water and earth) along with mortals and divinities. In Heidegger's four-fold, sky stands opposite earth, and their co-existence gives rise to the co-existing pair of mortal and divinity and visa versa.

I see Heidegger's "fouring" as relating to Blake's four-fold vision found in the Divine Man of total Imagination (Erdman, 1974, pp. 271-2, 693). Within the mirroring of the great Foursome in the imagination, Blake's Divine Man combines attributes of Heidegger's polar opposites of mortal and divinity, whose natures include death



and eternal-life respectively. Blake regarded such a man as living in a realm of full imagination, which he referred to as Eden, the fourth of four realms of imagination. In Eden, one creates with a multiplicity of others, a community of others, whose point of co-existing mirroring is a point of Divine Visioning which connects the heavens with the earth, the above with the below, the moist and dark with the dry and light. These visions are generated with others in all directions.

Heidegger speaks of how the scientific way of thinking effectively kills the being of the other, in that it doesn't allow the other to simply be in a generative way. Instead it becomes subjected to critical judgement according to certain pre-described standards that the private scientific objective self is concerned with observing and finding evidence of. On the other hand, when the other, as a thing, is allowed to thing, Heidegger (1971) says that one then "dwells poetically" in the "worlding of the world" (p. 180). I see Heidegger's place of poetic dwelling as synomonous with Blake's Eden

Fig. 76 (p. 177), along with the child's (a third grader) comments, alludes to imagination's four-fold nature and affirms and echoes much of what has been discussed regarding imagination's symmetrical structuring. In reference to the drawing, the student writes the following:



The four corners are part of a poem I wrote called imagination. When I wrote it I meant it to mean what I thought imagination is. In the middle it is a design. I think design is a part of imagination. In a way everything is imagination.

Over the river and lake  
Through through the shimmering night  
What a glorious place  
What a wonderful sight.

Its the best place for you  
Its the place you want to be  
In your imagination  
Its the world you see.

In the middle of the night  
You're standing on a hill  
Looking at the water  
Just standing very still.

This poem, and the drawing to which it refers, aptly depicts imagination's nature as a four-fold mirroring. The child indicates that the designing nature of imagination shows up in the center of the intersecting four quadrants. This is an area of *isness*, the place where the design *is*, and, if everything *is* imagination, this is the place where every "thing" presents itself in the *isness* of its *being*.

The first stanza brings attention to the shimmering night, implying a night that has the quality of multiple reflections. The shimmering night's reflective mirroring nature is linked to the lake and river, to mirroring surfaces of waters that remain still and move respectively. This place of the shimmering night is glorious and a wonderful sight. It is a place of seeing and of divine vision, the best place to be, that is filled with wonder and imagination, a place



where the glory of what is seen pertains to its generative nature to present itself in its shimmering "fouring."

At the darkest moment of the night, at its mid-point, the midnight hour of transformation, the world is seen. The world comes into existence when looking at water. In the drawing, the reflecting water is in each of the four quadrants, illustrating the reflective nature of each. It is the reflecting water that unifies each of the four. A reflection or mirroring of the world is seen.. This happens at the place where "one" wants to "be." It's the best place for such being to happen. Only at the place of extreme mid-night darkness, in a place of not doing anything but instead remaining still as in Keat's *Negative Capability*, only there does multiple reflections of a world shimmer in the night, reflections, whose place of appearance on the water's surface can be "seen through" into its mysterious depths.

In the drawing, in the top two quadrants, the opposites of day and night are portrayed. The two drawings below these two each show an image where there seems to be an intermediate area present between the earth and sky. In the lower left one, this is the place between the girl on the hill and the water below, the place where the imagining of the world is seen by the girl. In the drawing to the right, the sky and water are separated and between them fly three birds. The sky is the place of air and fire. This is the place of thinking. Below is the water on the earth, the place of waves, of up and downs, changes of mood, judgments and feelings. This is where Jung's feeling function lives, face to face with its opposite of sky.



In the place between, the place where the above and below are connected, there are three flying birds.

From the marriage of thinking and feeling comes the opposites of sensation and intuition. Sensation and intuition each combine feeling and thinking. For instance, we may sense things either in a predominantly feeling way, or through rigorously thinking through something and physically anticipating a particular outcome. Sensation happens in the realm of the body. And, when we intuit something we feel it. Also, Buckminster Fuller said that intuition is the thinking intellect moving at infinite speed. Sensations are temporary; they have a mortality. This is the place of mortal man. Intuition, on the other hand, is divine vision, vision that is non-local, and vision that grasps the eternal. This is the place of divinities.

A bird contains sensation and intuition. It is an embodiment of quick movement, and it lives in the world of sky (air, fire) and earth (earth, water), the realms of thinking and feeling. Birds are winged like Hermes, like angels. The image is the angel emissary in the intermediate realm. Three birds represent the triadic presencing of "birding." Three is born out of the two, in this case the two pairs of contraries, which, when considered together are a fourfold in which the bird "birds" in the presentation of itself.

The birds are like an embodiment of imagination in that they appear at that central point of a "fouring." Interestingly, this quadrant,



where the bird appears as a four-folding image is diagonally opposite the one of darkness. My eye enters the entire drawing through the top left one, the one of darkness. This is the place where, due to reading left to right and top to bottom, the western eye has a habit of entering. This is also the place where imagination seems to be suggesting to enter in order to then take flight as well as take on body.

Fig. 82 (p. 179) suggests that this taking on of body as an image in the place of multiple "fouring" points to the worlding of the world and its presentation of the things of which it is composed. In referring to the drawing, the student says:

Your imagination is a whole world. A whole world of different beings, creatures, and styles. The picture I drew is a symbol for imagination. I used lots of colors. When I close my eyes they're there. All ideas come from imagination.

The child, as well as the drawing, makes statements through which imagination seems to be saying that it is the world, and that whatever is in the world is there through an act of multiple imaginal reflections which take place in the place where the thing is. The student also points out that to see imaginally one must look into the darkness, into unknowing. The world is one of unique designs, a place of multiplicity, a "whole world of different beings." To see the world in its radiating reflecting patterning, one needs to imagine. This place where the world shows up on its radiating "fouring" fashion is Blake's realm of Eden. As the drawings indicate,



it is in realm of imagination where the world flowers and unfolds in its many patterns of symmetry, and where the alchemical goals of the spreading of the peacock's tail and the multi-faceted lapis are appreciated.

In the taking shape of imagination in these symmetrical drawings of itself as patterns and designs, imagination depicts the structures that give it shape. It displays its ability to present itself as design and to "stand forth" in its imagistic, multifaceted presentation of itself. Imagination is saying that its shaping nature is constituted through the structuring of reflective multiplicities of patternings in their inter-mirrored unfoldings and points and lines of connections and delineations, all within multiple, everywhere-radiating dimensions of co-existence.



## **CHAPTER VI**

### **MODELS**

#### **Introduction**

This chapter primarily considers imagination and its modeling nature. In the drawings presented here, imagination generates particular images of models. Imagination seems to be saying that its nature is to generate models which imagine. These ideas regarding imagination (ideas imagination has about itself and its image-making nature) are presented imagistically as image-



generating models of imagination, demonstrating the imagistic basis of ideas, concepts, and theories.

These model-images of imagination suggest that images are modeled through particular patterning structures of imaginal ways of being. The drawings here reinforce much of what was said in past chapters where drawings of chaotic scribbles, spirals, and two and four-fold symmetrical patterns of reflection depicted imaginal practices and ways of imagining, ways of seeing images of imagination with other images of imagination.

### **Modeling**

Models are constituted by particular functional capacities, particular rules of the game. Models are active, not passive; models model. In these drawings, perhaps imagination is indicating that virtually all images can be seen as models which generate imagination, where images themselves *always* indicate necessary ways of entering into imagination. These model-images illustrate the "rules," the necessary processes for getting into imagination. Although models often show a kind of concreteness regarding their structures and what they do, these models of imagination are never truly concrete, nor are their products. Rather, the models and their products are continually being imagined. The models themselves are images, images which indicate that the nature of imagination, its nature to imagine, is to piece together image-models which generate more image-models.



### Modeling - Chiaroscuro

"Modeling" as it relates to making works of art refers to the process of physically generating images. Heidegger (1971), using Van Gogh's painting of a pair of shoes as an example, calls this process the "worlding of the world," the continually generative coming forth of the world (pp. 33-7, 44-6, 71). In drawing or sculpture, the term "modeling" refers to the process of giving something a visually believable form by "shading in" and ,thereby, "forming" the subject, creating form by distinguishing and combining opposites of light and dark, thus attending to, and discovering its "value". Bringing together light and shade is a recognizing and receptively "listening" to the "tone" of the form, its overall resonances of light and dark.

In drawing and painting, this process of Chiaroscuro results in a dramatic, soulful co-existence of high contrast extremes of light and dark, which, in their dance together, bring forth an image. The importance of this dark/light metaphor is so strong that no image could exist without it. This harkens back to the discussion in the last chapter where images were referred to by Plato, Jung, Hillman, and Von Franz as "shades." "Shading" in drawing is a process of eliminating the light on the surface of a thing, giving it presence through darkening its surfaces. When the known surfaces of things are darkened, the imaginal realm is entered and one begins to see imaginally. Attending to the shaded areas, a form "forms." This is the "living in the dark" chaos of unknowing, in the *Negative*



*Capability*, in order to enter into imagination and allow its images to be. Shading distinguishes the place where the presentation of the image occurs. It is the nature of an image to come forth in darkness and to always be cloaked in darkness.

The form "wears" its shadings. It can be said to "model" them as in the displaying of clothing on models in a fashion show, who demonstrate how clothing can seductively be listened to as containing possibilities. We go so far as saying that "the clothes make the man"; they create a person's "image." In these drawings, images can be seen as being on stage modeling the ideas from the previous chapters. Many of the ideas in the last few chapters get worn and are caped on the bodies that appear in these drawings. The nature of the image seems to present itself as modeling ideas regarding what it means to "see" with imagination. Just as the clothes are the person, the ideas worn by an image display the image. This is the generative process of distinguishing discussed in Chapter five.

"Modeling" is a dramatic presentation which takes place on a stage. In a drawing or painting, this stage is the composition, the subject or subjects within a particular frame. Considering, in Hillman's words, that images can only be seen by other images, and that images are "shades", then it can be said that images wear other images, and these other images are our ideas. Imagination gives body and form to our ideas through modeling them, and our ideas find body and form as they drape and hang themselves on things. If our



ideas are shades, and shades images, then seeing images through the shades/images of our ideas demonstrates how images are seen only through the dark glass "shades" of other images.

### Modeling - In the Head

In this first group of model drawings, which includes figs. 106, 108-114, 116, and 118-19, all the drawings place models of imagination inside the head. Traditionally, in Western philosophy, this is the place of mind and intelligence, Descartes' *cogito*. The head is the place behind our physical eyes from where inner seeing happens. It is the place of images be they memories, fantasies, dreams, speculations, or divine visions; it is the place of soul. The soul, says Blake, is of the body and the physical senses are its chief inlets (Erdman, 1974, p. 34). Maturana and Varela (1987) speak of the sensory-motor surface of an entity getting perturbed by another, thereby creating a change in structure of the entity as the entity's structure gets restructured (pp. 137-51). Biological entities for these two men are *autopoietic* systems which are continually being re-invented as their structures are moved and re-arranged through sensory-motor perturbations (pp. 43-52). It is in the interiority of the body where imagining happens and where we are moved by the other.





Figure 106

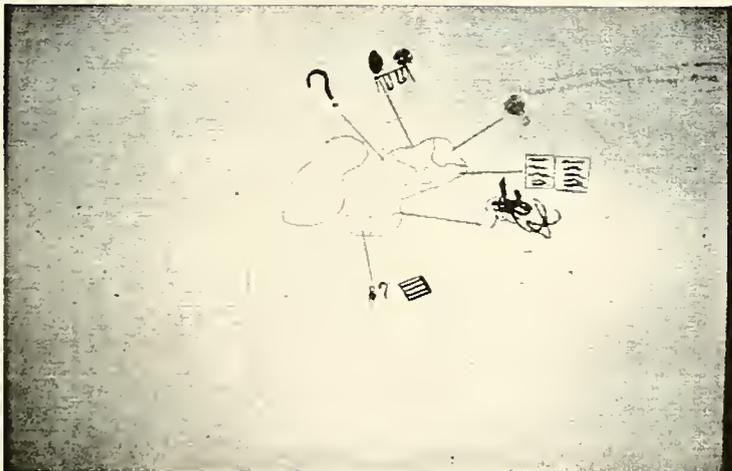


Figure 108



Figure 109





Figure 110



Figure 111



Figure 112





Figure 113



Figure 114

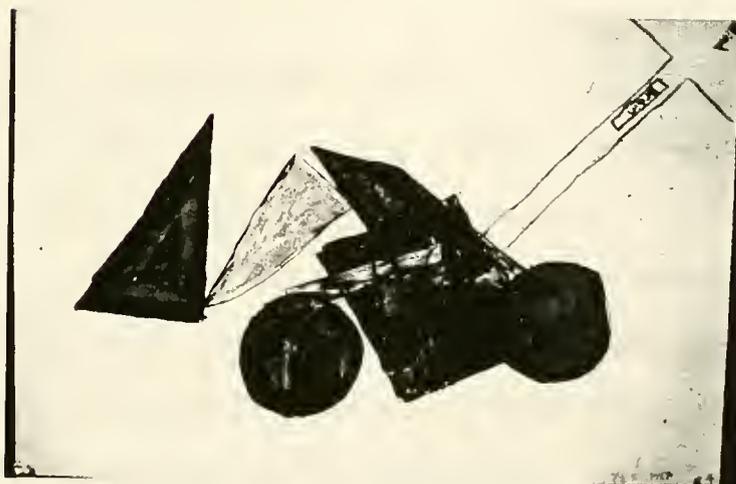
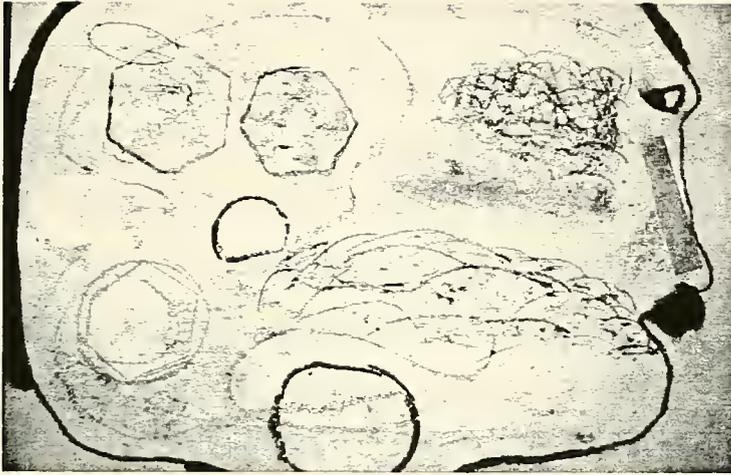
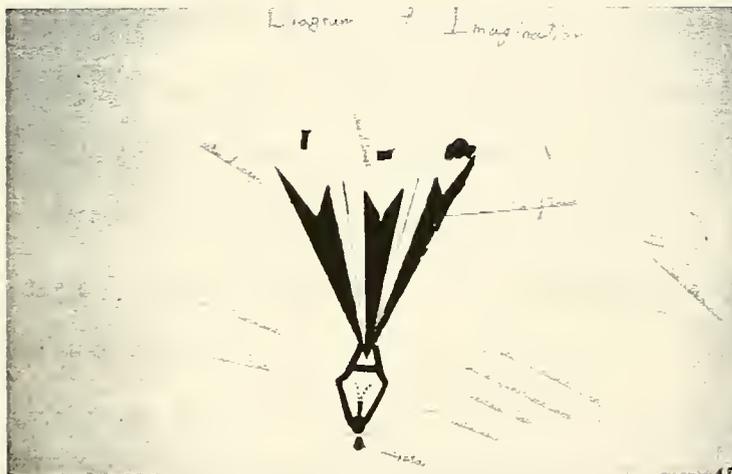


Figure 116





**Figure 118**



**Figure 119**

This place in the head behind the eyes is also the place of the physical brain. Some drawings, figs. 110 (p. 201) and 116 (p. 202) for instance, place imagination in the brain. The brain is that network of neurons which we imagine as a web of interconnections firing every which way, tracing paths here and there, opening up new pathways. Some say we're using only 5-10% of the brain's capacity, however, and many routes are left unexplored. In a recent report on the brain, Dr. Restak (1992) states that the brain's patterned



structure of neuronal firings is continually being re-configured through how and with what we engage with in the world (pp. 1-2). The brain can be seen as an autopoietic system. Autopoietic systems are models of imagination; they are models whose structures constantly get re-imagined. Maturana and Varela see the brain as part of the interconnecting all-pervasive sensori-motor structure that extends throughout the biology of a living entity.

In fig. 116, the student says "My picture is the mind sending the brain to the imagination to imagine something. The imagination isn't anything; its scrambled up stuff." This image indicates that it is the physical brain which imagines. Imagination takes in the brain. Imagination is many times larger than the brain, and the brain imagines only by going into imagination. Imagination is autonomous and encompasses the brain.

In this drawing, imagination seems to be saying that that which goes into imagination, imagines. Here the mind, a straight-shooter, shoots the brain in a straight direction. The brain, being let go off by mind, has nowhere else to go but into imagination. Once in imagination, however, there is no longer any straightness or causal progression; rather, there is a pattern composed of shapes which touch and overlap one another in an interrelational totality and complexity of design. The area of the image which identifies imagination is composed of design of the interlocking/overlapping sort mentioned in the chapter on shapes and designs.



Also, mind and brain (when in the realm of mind) are depicted as containing no color, existing as empty verbal labels. The way for the brain to transform itself, to take on substance and form other than its verbal label, is to go into imagination and begin imagining. It seems that the brain needs to go from the sterility of mind, where there is no color or form, to the place of "scrambled up stuff", the alchemical "big mess" out of which interrelational structures are discovered, invented and take on color. In this drawing, the brain, that organ of the body which is considered of highest value, is shown as being capable of either dwelling alone in a state of abstract mind, or with others in imagination. The brain, a responsive crossroads center of our biological sensori-motor structural makeup, seems shown to be capable of dwelling either in imagination, or out of imagination in the abstract verbal mind.

In fig. 116 (p. 202), imagination is clearly shown as being connected to mind and brain. It was mentioned earlier that Hillman (1985) refers to imagination as the "poetic basis of mind" and that mind, on the level of abstract ideas, only appears to lack imagination; all of its ideas can be "seen through" to their imagistic basis (pp. 6, 23). In fig. 110 (p. 201) this connection between mind, brain and imagination is again made apparent. In reference to her drawing, the student states "The imagination to me is a bunch of weird shapes and colors in the mind. My design is in the shape of a brain. Imagination is in the brain." In this drawing, imagination, not Descartes' cogito/ego/mind, is in the brain or its pineal gland. Seeing imagination here as being in the brain and the mind, is to see



Hillman's poetic, image-making basis of mind, the multiple essence of mind.

In this drawing, the brain is like a large pattern-painted Easter egg offered to the hare, sacred animal of Flora, the Roman goddess of spring. The egg displays, celebrates, and invokes the fertile pattern-making of the Spring of Life. This Spring is the generative imagining brain, the brain which these drawings of the brain suggest is really in imagination. Intelligence isn't in a Cartesian mind or private ego self which is in the brain. Rather, imagination is intelligence, and imagination has brains and is brains. Mind, when looked at imagistically, is seen to be imagination. It is in the generative image that a thing things, particularly if that thing is a brain or mind.

The student's response to fig. 117 repeats much of what was said above and relates to imagination taking on body, which, in addition to brain, also means having arms. The student says:

I think this is the imagination because the arms get the imagination stuff. They go down tubes to the brain, and you imagine it. The yellow brain is to see the stuff of imagination. All the stuff is floating around. The imagination gets the stuff and puts it together, and that's how we imagine.





**Figure 117**

This drawing looks like a model of a built structure or mechanism with the "brain" in the middle. Also, the structure is composed of a two-fold pattern of symmetry along with a snaking around sort of path to the side of it, suggesting what was previously discussed regarding these images as ways into imagination.

Then there are model drawings of imagination in the head where it isn't mentioned that imagination is in the brain; although, that is the area of the head where it is placed. Take fig. 108 (p. 200) where a fourth grade girl states "Imagination is all the things I love - the questions I have, the sports I like, the ideas I have, all the things I think of, all the things I have to remember, the art and music I do." In this student's drawing, all of the things which she relates to imagination are inside her head, like in an alchemical container. The head, unlike the rest of the body contains the sense-inlets of taste, hearing, smell and sight (Although, touch is experienced throughout the body). Perhaps the head, with its greater sensory diversity is



capable of the most multivalent responses and sensings of others, the greatest multiplicity of imaginings.

In this drawing, imagination is mapped out in areas, in different territories. These areas are each given a place in imagination and, they include ideas, questioning, physical competence at playing games, as well as, art, music and writing. these are all the things loved, a love of ideas, memories, play, and not-knowing wonder, and a love of art making. All these areas contribute towards generating the "worlding of the world"; all contribute towards an image-making poesis.

In fig. 118 (p. 203), a student says "This is a man trying to go to sleep but can't because he is thinking too much. He is thinking about the seaside and the mountains and shapes. He will fall asleep and dream about these things, but he must stop thinking and imagining things." The drawing indicates that to stop imagining is to sleep. More interestingly, imagination here points to its imagining nature where one must, as the eye in the head, look backwards right into the scribbling chaos. Imagination comes from behind the eye when you least expect it to. It always comes from behind, appearing to be a backward sort of seeing.

In fig. 108 (p. 200), the area right behind the eye is also composed of several scribbly lines, where they seem to represent the making of visual art. As for fig. 118 (p. 203), the area of chaos may be the sea referred to by the student. Under the sea there is the beach and then



mountains, and beyond them there are shapes forming a design. Pervading the entire contents in the head is a light scribble, perhaps a fog or some sort of hazy or smoky atmosphere. To imagine, one must look backward into chaotic waters and a hazy realm where patterns of forms emerge.

Fig. 111 (p. 201) reiterates this idea, showing two crossed eyes looking backward past an empty area labeled "reality" and into imagination, which, says the student, is ". . . made of good things: sunshine, flowers, and your greatest dreams." This area of imagination includes faces, geometric shapes, a game, some play-dough, a sun, flowers, purple-speckled snow and a palm tree. It shows a place where anything is possible, including that which may be considered to be against natural law. The palm tree in the purple snow is a nice example of combining opposites which seem impossible to combine. This is what imagination seems to do quite naturally. In fact, Jung says that confabulated images in dreams, when imagination presents itself as a *contra naturum*, against our fixed model concept of nature, contain the greatest degree of imagination (Berry, 1982, p. 62; Hillman, 1979, p. 12).

Looking at things in terms of opposites and contradictions is an imaginal practice, a way into imagination. American Indians say that too. One of the practices which aids the entry into a visionary shamanic realm is to say the opposite of what you might normally utter when speaking to others throughout the entire day. This propensity for imagination's combining of opposites appears to



relate to Hiesenberg's insight that "The opposite any profound truth is another profound truth." Depth and profundity exist in the realm where opposites co-exist, the imaginal realm.

### Modeling - Alchemically

There were several drawings in this chapter which I assessed as relating to alchemical models of imagination. What they each have in common is a multifaceted crystal or diamond of some sort which is instrumental in image-making. Take fig. 119 (p. 203) as an example. This drawing is referred to by the fourth grader who made it as a "Diagram of imagination" where "The sections of image are combined and develop into an idea."

Ideas have different sides to them which "crystalize" as they present themselves and take shape. In this drawing, seeing through multi-faceted crystals displays an ability to see with multiplicity. To see in such a way is the goal of alchemical work and is referred to as reaching the alchemical lapis. This drawing appears to follow an alchemical process where particular parts of an image, its "stuff", are heated up from a flame below. Then the image parts, the stuff which appears above the fire, travel down combiner pipes, passing through crystals and becoming an idea which develops and finally emerges as the continent of South America.

To imagine is to go south says Hillman (1985); it's to go in the global direction which is opposite to the direction of progress and



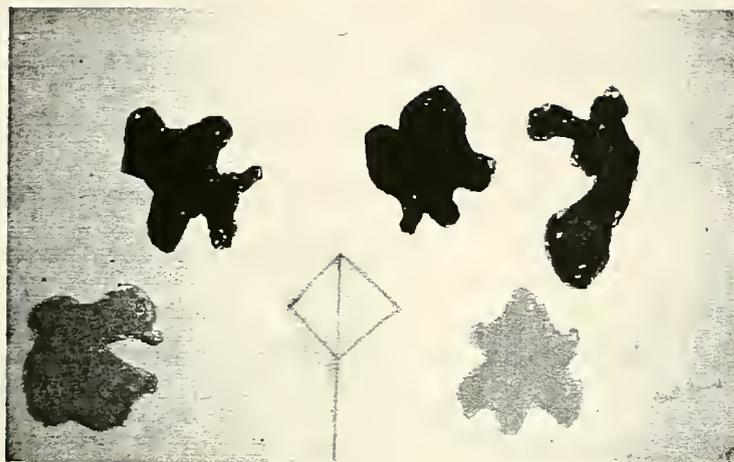
development (pp. 30-2). Here what develops is an image of South America. This is an image which contains multitudes of peoples, nations, floral, fauna, and climates. There are worlds within worlds in such an image. Imagination is also displaying here its propensity to piece together, to connect, and develop into something bigger and bigger. The crystal-like lapis has an ability to instantaneously reveal the multiple, endless and deep nature of an image.

In the drawing, the image emerges through the throat and out into a cloud. This is the logos path of the image where it is transformed from matter into an idea and then into speech. The voice imagines. When one speaks there is never any telling as to what will emerge. The poet Bly says this is when Hermes speaks and surprisingly engages in "slips of the tongue."

Fig. 120 also suggests the alchemical lapis and its imagining nature. Speaking of his drawing, the student states:

My imagination is just blobs of colors that come together and make pictures in my head, The way it makes the pictures is by the indicator, putting the colors in place. Some times the pictures are good, and other times I imagine bad things.





**Figure 120**

This drawing shows that imagination is a process which goes from undifferentiated blobs to differentiated images through the four-sided indicator. Looking at the indicator in terms of Jung's four personality types, perhaps four styles of indicating could be addressed. Here, that which puts together distinguishes how and where to make connections between particulars. Forming an image from a four-sided indicator also refers back to the discussion in chapter five regarding four-fold mirroring of an image. This indicator organizes and coordinates. It does what Bateson and Maturana and Varela (1987) refer to as mind which for Bateson is the pattern which connects and for Maturana and Varela, the coordination of the living (Capra, 1985, p. 60). For Flores this indicator could be what he calls concerned activity, activity of the alchemical observer which distinguishes, pieces together, and designs (Flores, 1987, p. 73).



In fig. 121, a kindergartner who drew a model composed of crystals, referred to her drawing as "These are powerful crystals and diamonds which can do magic things. They are held in a diamond holder, and lights that are colored are coming out of them." And, a third grader describes his drawing:

These are imagination crystals in our bodies. These crystals help us dream, imagine, and many other special things. The gold part in the middle controls these imagination crystals to operate and do what we want them to do in our dreams and imaginations. (fig. 122)

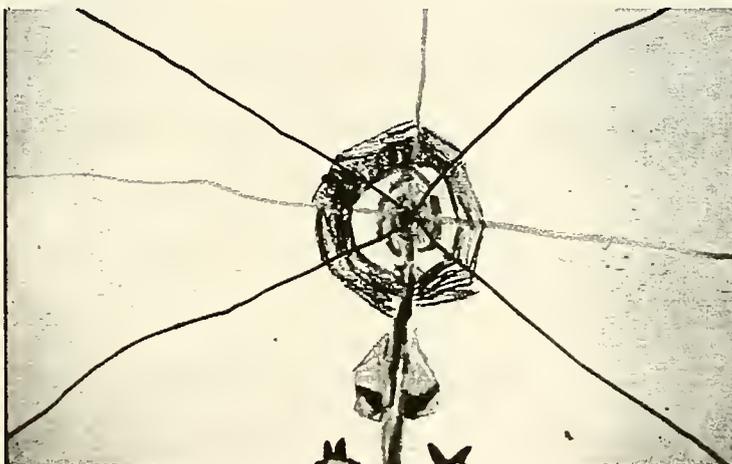


Figure 121





**Figure 122**

Here, in addition to the alchemical crystal-like lapis, gold also is mentioned. Gold depicts that which is of highest value. Also, it is a metal which is highly mutable, one ounce of it can be hammered into a square mile surface area.

### **Modeling - Machines**

Drawings in this section depict imagination as a machine-like model. In figs. 107, 115, 117 (p. 207), and 123, the images appear to be technological machine-like constructs. In fig. 123, a second grader talks of her drawing:

These are the imagination robots and the sensors we sense through. We sense something and it goes to the brain and we imagine something. When you get tapped by the wind or something, you sense it and imagine it as something else.



Imagination's main function, as Bachelard (1988) and this child have said, is to distort the real (p. 1). This is done here through "sensing" in the way an "imagination robot" does.



Figure 107



Figure 115



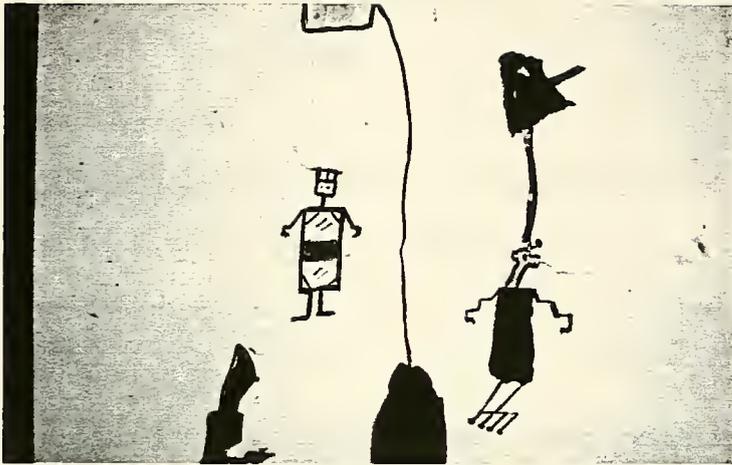


Figure 123

In our culture, we think of robots as being extremely competent. These sensing imagination robots must then be extremely competent at sensing and, therefore, highly sensitive. Imagination requires high sensitivity, and this drawing suggests that such sensitivity is appropriated through robot technology which has been infused with imagination.

Also, robots in general are, as are the ones in this picture, made to appear to be human-like. They are personified machines whose degree of effective design is often assessed according to how human-like they can become in the ability to be autonomous thinking and feeling entities who can humanly speculate and imagine as the computer Hal in *2001: A Space Odyssey* or R2D2 in *Star Wars*. These robots, as the user-friendly computers in our culture, are personified. Whether robots as such can ever be designed is not the point. What is important is that "imagination robots" represent a



technological invention in which imagination lives and is generated. The robot is generated as an image.

The drawing indicates that machines are imagined, and, as images, they generate more images, images which take shape on an enclosed stage-like screen. The generation of the image in the drawing, in turn, includes a movement down into darkness. The image leaps off the screen and goes down. The darkness below is what gives blood to the image. The image's life line is connected to the underworld, the Hades world of death and shadow.

In education, this could mean that merely stuffing rooms with the latest computer technology doesn't generate imagination. When computers are seen as having only particular tasks to accomplish, their ability to come alive in a broader sense is curtailed. This drawing indicates that the computerized robots maintain a high and necessary level of sensitivity only when fed from the darkness of unknowing below, which seems to intensify their ability to generate energy currents in a two-folded symmetrical way. While the two electrodes on the one robot are connected, it produces energy and a two-fold current flows from it. The robot to the right has one eye instead of two, and a single current of energy flows up to a black image which appears to be some sort of knife or axe which splits the single into two.

These two robots, being the sensors from which imagination is generated, indicate a networking of sensitive technology.



Technology is often looked at in our culture as being cold, inhuman, invasive, and alienating, but here, in this drawing, there seems to be a strong indication that when imagination is brought into technology and technology is designed to generate imagination, then its sensitivity is restored. In fact, this is when technology frees us up and leads the way to imagining.

Fig. 115 (p. 215) is another example of technology appearing as a machine for generating imagination, what we might call a soul machine. Here the student, referring to his drawing of a computer, says, "Imagination is a computer which links your emotions with logic. It links memory with thoughts and emotions. The imagination creates ideas. I just got a new computer, so this idea came to my mind." In this drawing, imagination appears to be saying that machines become full of life-generating ideas and images when they are granted emotions, when they are linked to emotions, and not just logic capabilities.

Classroom computers with no feeling or heart, says Sardello (1986) in his essay *The Technological Threat to Education*, results in the users becoming that which they are engaged with; that is, non-feeling machines (pp. 45-9). To this I add that machines with soul are possible and necessary. In *Understanding Computers and Cognition*, Flores and Winnograd (1987) attempt to place computers in an realm concerned with generating design and innovative thinking, not efficiency or what Hillman calls the mentality of "making a better mouse trap" (pp. 163-79). Flores and Winnograd are



more concerned with the efficacy of computers to assist in generating new realities to live in with others, thereby encouraging participation in the "worlding of the world", and not merely re-creating and perpetuating a fixed model of reality based on a mechanistic Cartesianism, a model which Sardello (1986) vehemently opposes and warns against in computer education and its teaching of such things like Seymour Papert's "LOGO environment" which claims that it teaches children "how to think" (p. 45-9). Unfortunately, Papert's LOGO doesn't seem to go as far as the drawing in fig. 114 does in recognizing the intimate link between logic, emotions, imagination and ideas.

### Modeling - Education

If education, in the objectivist paradigm, the process of learning and applying theories is being regarded by many as ineffective, then what's the imagistic option to education? This chapter suggests that it's found in imagining models which *generate* images. Instead of the scientific application of fixed models in a search for one-to-one correspondence of theory with evidence, education with imagination entails letting the models come to life by modeling images through which other images can be seen. By letting models model and display themselves imagistically, their inherent multiplicity opens more possibilities for living with soulful depth.

In education, facts of the curriculum could be seen as fixed descriptions of phenomenon. In the discourse of facts, facts



describe phenomenon in a language which takes on a passive role of verbally reporting what are considered to be objective pre-existing characteristics of an object. These descriptors form a fixed model which always generates the same evidence again and again, the same predictable product, while generally, whatever contradicts this basic assumption is placed in a depotentiating objective explanation of not meeting certain criteria of evidence and is often discarded or ignored.

On the other hand, when the structured particulars in the model are seen imaginally, they become an image-generating model. All models, when seen imaginally, are image-generating models of imagination. All ideas are models, which, when seen from their imagistic bases, become more like poetry than facts. For instance, the idea of tabula rasa is a model of the soul being a blank slate of what Hillman (1975) calls "passive emptiness" (p.125). Although this is an idea which discourages an active imagination, Hillman brings the idea to life, seeing it as "a fresh, wiping the slate clean, crying forth and emptying out" and as:

[T]he person of the innocent nymph, the virgin anima to whom nothing has happened, a Cinderella, a Sleeping Beauty, who generates nothing within herself - unlike the rich Pandora fantasy of the Platonic soul who comes into the world filled with the gifts of all the Gods. (p. 125)



Modeling is a making, a poesis, a continually generative coming into being of particularly structurally arranged images. In these post-modern times in which we live, there is talk of "de-construction" and "re-construction", the breaking down and re-making of realities. In second order cybernetics, there exists the "constructivists." Maturana, Varela, and Flores, and Bateson are considered to be some of the major speakers here ( Hoffman, 1990, p. 5).

In educational reform, it is necessary to construct new models, to be model makers committed to and capable of imagining models which (as in these drawings) generate imagination. This involves being competent at re-constructing new models and being able and willing to restructure and let go of past commitments to basic assumptions regarding reality. New models mean new possible coordinations of actions for taking care of breakdowns. This means a learning to learn, a learning to be able to learn new models, and, to be able, as a teacher, to invent new models of teaching, where the workshop or lessons are generative of imagination. The teacher of imagination is always imagining new image-models and teaching students to do the same. As the poet Blake said "Create your own system or be enslaved by another mans" (Erdman, 1970, p. 151).



## CHAPTER VII

### SKY

#### Introduction

In this chapter, drawings of imagination relate to the realm of sky. Imagination likens itself to the sky, which contains clouds, sun, moon, stars, rain, lightening bolts, planets, darkness, light, wind, storms, gods, and beings with wings, and the realm of heaven. These aspects of the phenomenon of sky tell about the "skying" nature of imagination.



The heavens are a realm of nature's diverse and mighty elemental powers. In the *I-Ching* (Wilhelm, 1950), the heavens are depicted in the first hexagram, which is referred to as the *Creative* (p. 5). It represents the movement of the most primal energy of life, its fundamental dynamism. These heavens encompass dramatic displays of elemental forces. They represent the ongoingness of time in the endless cycles of day and night. The image of sky displays that which is perpetual, persistent, maintaining, open, and cosmically dramatic. In Chinese mythology, the sky is the home of the dragon, whose roar is the thunder of the sky. (Wilhelm, 1950) The dragon, states Wilhelm, is "the electrically charged, dynamic, arousing force that maintains itself in a thunderstorm" (p. 7). The sky, as a generative, creative, arousing force, has dragon energy. This image of a dragon as it relates to imagination will be explored more deeply later in the chapter on animals.

### Sky - Mythology

The sky has often been seen as the place of creation. Throughout time humans have observed the vast heavens of the sky, discovering its nature and patterns. In various cosmologies and creation myths, this is generally the home of the gods who do the creating, or it is the very embodiment of the gods. In these myths, the presences in the sky are personified. Often these gods are in the form of one or more of the four elements and show up as constellations, birds, storms, winds, the sun and moon, darkness, and rains. Or, it may be that all the phenomenon of the sky are seen as different attributes



of one god. In astrology, the human's life is seen as woven into the pattern of dramatic interactions of the heavenly bodies at the time of birth. In these drawings, imagination, showing its sky nature, takes on cosmological, spiritual, and mythical proportions.

Imagination presents its sky nature in various creation myths. In many cultures, the telling of these stories is often an integral part of rites of passage, being told for the purpose of keying in participants to the glory, mystery and wonder permeating creation. In these cosmologies, value is given to the qualities of the four elements with different myths placing emphasis on a specific element as the primary one from where creation began, but it is always the dynamic *act* of creation itself that is most significant. Creation having its beginnings in the sky does not insure the dominance of air as the primordial medium; any of the elements could be dominant. Bachelard (1971) points out the following:

In the course of interminable research on the imagination of the "four elements," on the substances which, since time immemorial, man has always imagined to sustain the unity of the world, we have very often dreamed upon the action of traditionally cosmic images. These images taken at first very close to man, expand themselves to the level of the universe. One dreams in front of his fire, and the imagination discovers that the fire is the motive force for a world. One dreams in front of a spring and the imagination discovers that water is the blood of the earth, that the earth has living depths. He has a soft, fragrant dough beneath his fingers and proceeds to knead the substance of the world.... Through the cosmicity of an image then, we receive an experience of the world; cosmic reverie causes us to inhabit a world. It gives the dreamer the impression of a *home* in the imagined universe.... In dreaming on the universe, one is always departing; one lives in the



elsewhere - in an elsewhere which is always comfortable. To designate a dreamed world well, it is necessary to mark it with a happiness. (p. 176-7)

Commenting further on the four elements in particular relation to the sky and ways of imagining it, Bachelard (1988) states:

The blue of the sky, if we were to examine its many image values, would require a long study in which we would see all the types of material imagination being determined according to the basic elements of water, fire, earth, and air. In other words, we could divide poets into four classifications by their response to the single theme of celestial blue. (p. 160)

Bachelard said those inclined towards water would see it as a "flowing liquid that comes to life with the smallest cloud. Others would see it as a "searing" blue flame. Some as a solidified painted vault, while those participating in its air nature would engage in the "aerial nature of celestial blue" (p. 160).

### Sky - Dynamic Imagination

The sky contains multiple energies, multiple elements. As the sky, imagination is the sun, moon, stars, rain, wind, thunder, etc.; it is all the presences of the sky. It contains the co-existence of day and night, the persistence of starlight, the illumination of sun fire, the cool reflected light of the moon, the gravitational attraction of body to body over vast distances. To rain and thereby moisten and nourish, to thunder and awaken, to lighten, to darken, to lift and support outstretched wings, to encourage and offer the least



friction to action, to float and dream as a cloud - this is some of what it means to be sky, and these are basic metaphors of imagining. The sky contains no limits, its depth of space is endless. The sky is an aerial realm primarily constituted by air, although each of the four elements presents itself in the sky in a great display of their power.

Of all the elements, air has the highest sensitivity. It is also the most flexible and resilient. A line drawn in air is simultaneously erased. Air offers the freest flow and least resistance. As an element, air encourages movement. Bachelard (1988) says that the imagination of air is most responsible for imagination's dynamic nature.

When we refer to the movement of imagination, we often speak in aerial images such as "flights of imagination," and "clipping the wings of imagination." Imagination, with its propensity for verticality, rises and falls most easily in the air, the home of the puer, the eternal winged youth. This figure appears in several of the drawings. Take for example the drawing in fig. 102. This drawing was done by a first grade boy who described it saying, "This person is imagining he can fly and he is going to fly into imagination world." Figs. 99-101 also include winged figures, one of them being a winged horse. The Greeks referred to the mythical horse Pegasus as the poetic imagination. Not only can one who imagines be a winged figure but the nature of an image itself is winged. It has been mentioned that Henry Corbin, in his



commentaries on Islamic Philosophy, refers to the image as an "angel," a winged emissary.

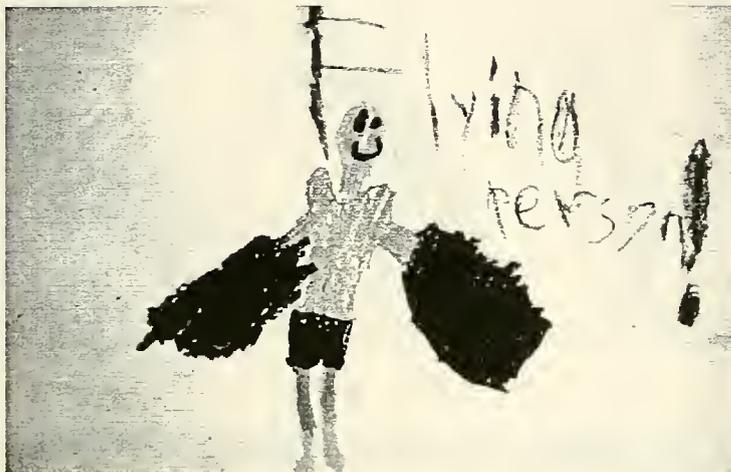


Figure 102



Figure 99





Figure 100

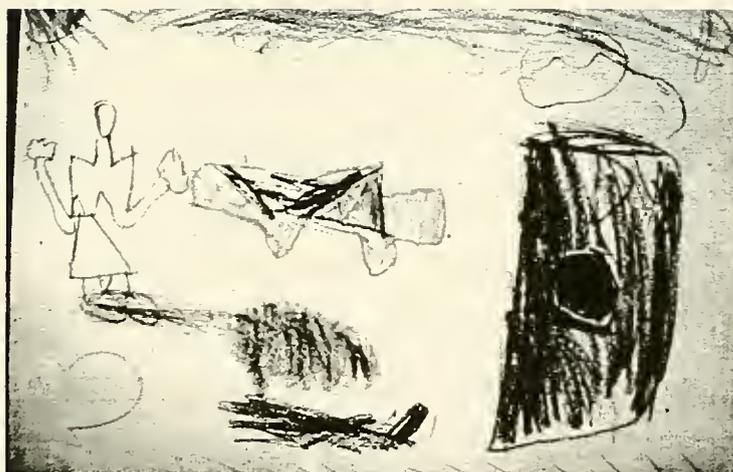


Figure 101

Of all of Bachelard's (1988) books exploring imagination, it is in his book *Air and Dreams*, subtitled *The Imagination of Movement*, that his study concentrates on the phenomenon of dynamic imagination. Bachelard claims that movement is ontologically primary to imagination and an *a priori* in regards to its attributes of giving form and substance to an image. This most basic characteristic of imagination, according to Bachelard, is best described as an action.



In addition, Bachelard, looking at the image of a blue sky, understands this dynamic, aerial aspect of imagination's nature as an agent for change and transformation. And, says Bachelard, "The substantial imagination of air is truly active only in a dynamics of dematerialization" (p. 163). He goes on to say that:

[I]t is by the scale of *dematerialization* of celestial blue that we can see aerial reverie at work. Then we will understand that it is aerial *Einfühlung*: the *fusion* of a dreamer with as undifferentiated a universe as possible. one that is blue and gentle, infinite and formless, with a *minimum of substance*.  
(p. 163)

Bachelard suggests that the blueing of the sky is "obscurity becoming visible" (p. 170). This aspect of imagination, according to Bachelard, is its most fundamental dynamic, since the nature of imagination is to change and distort the "real", revealing its inherent multiplicity. The obscurity inherent in the sky is the unknown, the ethereal, and the astral. These are attributes of the spiritual nature of an image, which, although invisible, has substance in the "minimum of substance" air, in the blueing of sky, in the swiftness of flight.

A flying form in the air is as if weightless. The more weightless, the more dynamic and capable of transformation. Fig 104 illustrates this quality of imagination. It is composed of three birds with no eyes flying as a flock. The student who drew this said, "I don't know; I just drew it. This is my imagination." For this student, the image of the birds just appeared as images in their dynamism tend



to just appear. Birds are most characteristic of swift flight, moving from one place to the next, ascending and descending. Birds with no eyes can be heading anywhere. Imagination seems to be implying that it has no pre-meditated direction to head towards. That the birds all appear headed in the same direction indicates they are guided by an inner, less obvious sort of seeing, perhaps an intuitive seeing. Intuition is characterized by its instantaneous, omni-present nature and ability to grasp things in their entirety. Artists also report a swift, simultaneous presentation of images in their instantaneous entirety.



**Figure 104**

Figs. 103 and 105 suggest different qualities of flight inherent in imagination. Fig. 105 emphasizes the capacity to intentionally travel to other lands on a flying carpet; whereas, fig. 103 illustrates a trip in a hot air balloon. This is a different, slower type of movement more at the mercy of the wind. With the hearts on the side of the balloon, the drawing also suggests imagination is a flight of the heart heading for the moist rain-laden clouds as it carries up



a soft rabbit as a passenger. The navigation and movement of imagination is taken over by an animal known for its fertile capacity to multiply. Commenting on her drawing the student said, "Imagination is freedom, spirit and joyfulness. The imagination lets you be anything you want to be, go anywhere you want to go, do anything you want to do. The imagination is wonderful."

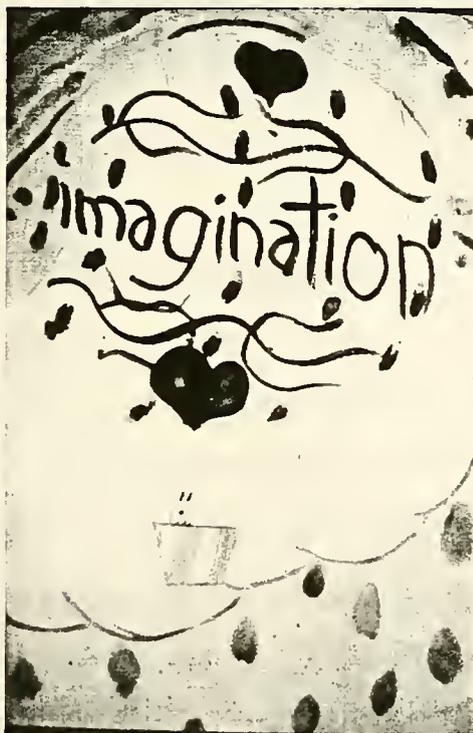


Figure 103



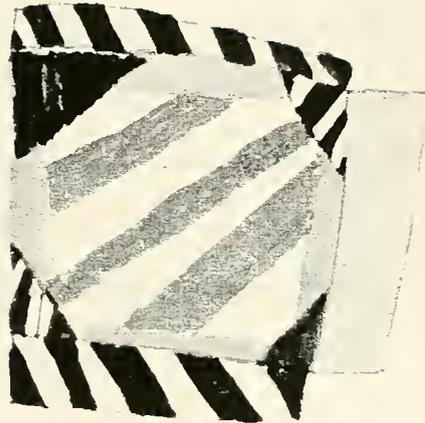


Figure 105

### Sky - Atmosphere

The sky envelops us like a great color field painting. We resonate with it and take in its *highs* and *lows*. We sometimes seem to "weather out" *its* moods. A mood, says Flores (1990), is an all pervasive assessment which colors everything in the field of one's experience. The sky provides a wide range of atmospheres. Atmospheres are physical moods which encompass and designate particular environments. The sudden changes in atmospheres, quick changes in the weather, are akin to emotions. In these drawings, where different qualities of atmospheres regarding the sky are apparent, imagination seems to be saying that its nature is to present different atmospheres, and that images have atmosphere.

The mood of an image is the atmosphere of the image. Different moods have their own styles of action and motion, and sudden changes in atmospheric conditions shift its movement of energies,



its e-motions ("e" for energy). It may be calm, stormy, sunny, or gloomy. Imagining is an education of the e-motions, that is, the different motions of imagination that are referred to through sky metaphors and weather conditions. Atmosphere isn't an object, but a particular orchestration of action and all-encompassing, interrelational way of being. Through imagination we appreciate and add atmosphere to our experience.

An excellent example of imagination's sky nature demonstrating distinct atmospheric conditions is fig 92. Here, the student refers to his drawing as follows:

I think the whole imagination comes from the sky because when I look up at the sky I usually think that there are different shapes and things. I also think there are different colors up there. I drew three parts of the sky. One part is imagination that is beautiful with good feelings like a castle; another part is dark like nightmares; another part is good which combines stuff, the good and bad.

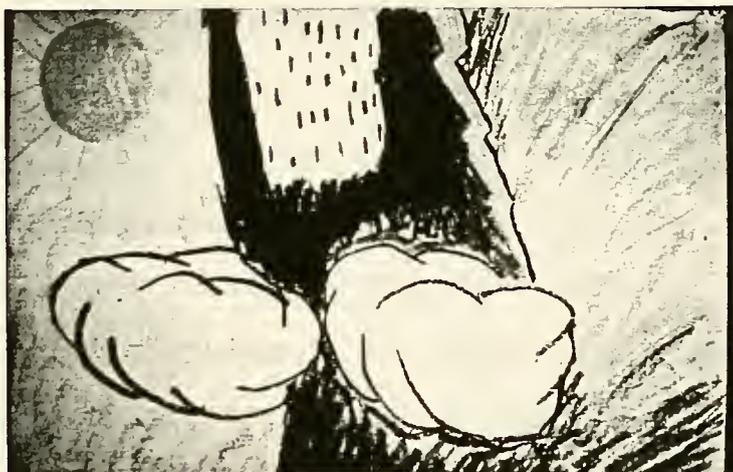


Figure 92



As the drawing suggests, the different atmospheres can range from a calm sunny blue sky, to a clouded sky or a dark one full of violent storm and sudden flashes and bursts of thunder and fire energy. The sky may be dry or filled with moisture. This student relates the sky atmospheres to other images. He relates castles to the bright sunny sky or nightmares to the stormy one, suggesting that even when the sky and its atmosphere is not always apparent in an image, it is still there as the background or atmosphere of an image. And, like the weather, any atmosphere or shift in atmosphere is possible in an image.

### **Raining**

A change in the weather is a change in the "skying" of the sky and, therefore, a shift in the particular dynamic quality of imagination. As this drawing and others suggest, imagination is capable of a full panorama of energy dynamics. For instance, there are several drawings of rain such as in figs. 88-90. Rain is water falling from above. It is nourishment and that which moistens and makes fertile. It feeds the waters of life. The waters of life come down from above as rain, baptizing, cleansing, and giving blood to living things. This is a floating down, slowly seeping in, moistening, nourishing, fertilizing dynamic of imagination. Imagination nourishes the soul and makes it fertile. Archetypal psychology speaks of the fecundity of an image.





Figure 88



Figure 89



Figure 90



In these drawings of rain, imagination comes down as colored rain, indicating that its moistening dynamic gives color to things. In alchemy, this moistening from above is the condensation which forms and falls back into the transforming alchemical stuff. Alchemists have regarded this condensation as a combination of water and light. Interestingly, in alchemy, it is the fire, and, in the actual sky, the sun, which encourages the waters of matter to "lighten" and rise until enough is gathered to return as rain.

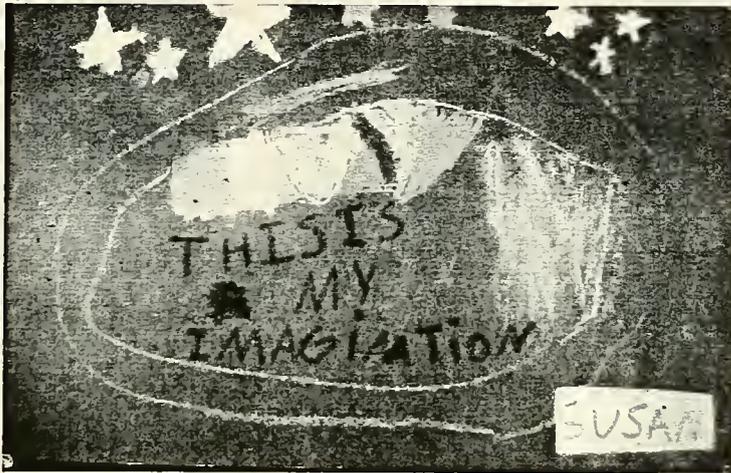
Regarding fig. 88, the student comments that "Imagination is a thunderstorm that is raining candy. I like thunderstorms and candy." Here, imagination as rain provides a sweet nourishment. Imagination sweetens even when it presents itself as violent, stormy images. Imagination, in its dancing-of-opposites sort of way, seems to be saying that the most violent images may offer the sweetest nourishment. This will be explored in a later chapter dealing with violent images.

### **Starring**

In fig. 86, imagination shows up as stars surrounding an enclosed circle with colored patterns inside. This kindergarten student says, "My ideas are inside the colors. My imagination is in the sky. The bright colors were done with pastels." In this drawing, imagination's starring nature appears. Our scientific story of evolution suggests that all that exists, all matter, came from



exploding stars. All is stardust, for it was in the alchemical fires of the stars where a diversity of molecules that constitute creation were manufactured.



**Figure 86**

Imagination wants to star; its nature is to star and present its star essence. Images light up. In our culture, we refer to those with whom a large number of people throughout a country or the world are familiar, those whom are more present and honored for a vast audience, as stars. It is they who receive the glitter of stardom. They shine among those who have not yet received such wide-spread recognition, those who have not yet "come into their own." Interestingly, those who aren't "stars" often have fantasies of becoming stars.

Images star; they light up in what appears as a darkness. Perhaps the desire to become a star is the imagination's starring nature to become present, "enlightening" us as an image. Perhaps this tendency of imagination to shine in darkness is voiced in the song



which goes "This little light of mine, I'm gonna let it shine." This dynamic is born from its dark sky nature, which the Greeks saw as Black Winged Night from who the creation was born in her silver egg. In this drawing, imagination, in its sky nature, reveals that darkness shines, and it does so in terms of an endless multiplicity of starlight. The darkness shines in its act of coming forth and showing itself. Enlightenment then is really what the poet Bly calls "Endarkenment," and this dynamic of enlightening through endarkening seems to appear here in imagination's starring nature, again, where imagination shows its propensity for a "logic of reversals."

We wish and dream on a star, follow a star to the Redeemer, the one who teaches other to be fully present in heart and soul, and, as the Gypsies do, see stars as souls. Astrologists and mythologies watch the stars constellate the bodies of mythical divinities. But all these different ways of being with stars present particular starring dynamics of imagination. Bachelard (1988) speaks about this dynamic as a certain kind of imagining, what he called a *gazing reverie*. Looking particularly at constellations, he describes the dynamic as follows:

If we reflect on the precise lesson on imaginary dynamism that constellations provide for us, we see that they teach a kind of absolute slowness. We can say of them, as a Bergsonian would: we perceive that they have turned, we never see them turn. The starry sky is the slowest of all natural motions. On a scale of slowness, it is the first motion. Slowness gives it a gentle, peaceful nature. It is the object of an unconscious adherence that can give an amazing feeling of



complete aerial lightness, Images of slowness are connected to images about the gravity of life. As René Berthelot remarks: "The solemn slowness of ritual motions in ceremonies is always compared to the star's movement. (p. 180)

Bachelard goes on to more precisely describe the essence of imagination's "starring" nature:

The gentle shining light of the stars also stimulates one of the most persistent and regular of reveries: the reverie of the gaze. We can sum up all its aspects in a single law: *in the realm of imagination, everything that shines is a gaze*. Our need to be on familiar terms is so great, and contemplation is so naturally a confidence, that everything that we gaze upon passionately, either because of our distress or our desire, looks back at us familiarly, with either compassion or love. When we fix upon one star in the anonymous sky, it becomes our star; it twinkles for us; a few tears gather around its fire, and aerial life brings us some comfort for the suffering we endure on earth. Then it seems that the star is coming towards us. We are unmoved by reason, which tells us that it is lost in the immensity of space; personal dream puts it in touch with our heart. Night isolates us from earth, but it gives us back our dreams of kinship with air. (p. 183)

The "reverie of the gaze" is the reverie of the alchemical observer who notices patterns of the eternal return of birth and death, patterns of archetypal depth. This is also the gaze of the astrologer who reads the sky. Since sky is dynamic imagination, and imagination is in us, the heavens are inside us. Lord Krishna reveals this to Arjuna in the Bhagavat Gita when he opens his mouth and shows him the star-filled heavens inside. When we imagine, in a



reverie of the *Negative Capability* gaze, images constellate and move in the heavenly kingdom within.

### Clouding

Clouds continually transform and move, suggesting changing imagery. Clouds form atmosphere. They offer moisture, and the word atmosphere comes from the Latin *atmosfera*, meaning "sphere of vapor". Clouds can also be storms. These clouds, like others, come and go and have great dramatic presence when around as in fig. 88 (p. 235). These grey exploding clouds offer an on-rushing and moistening torrent of rain water, sudden awakenings of thunder, and blaring flashes of lightening. These storm clouds contrast to the white, soft pillowy clouds in fig. 92 (p. 233), which offers a cushion or soft bed for gentle dreaming. We speak of having our "heads in the clouds" when we're dreaming and "on cloud nine" when we're in love.

Bachelard says that the imagination of clouds is an imagining "without responsibility." He notes that "The first thing we notice about this reverie is that it is, as has so often been said, as easy play of form. Clouds provide imaginary matter for a lazy modeler. We dream them as a light cotton batting that rearranges itself (p. 185).

Clouds by nature "cloud". They obscure that which is clear; they obscure any chance of certainty. This is a pre-requisite and way



into imagination. To imagine, one must "cloud" as a cloud. One must first place one's head in the clouds, be penetrated and loosened up by their moisture. One must float and drift as a cloud, letting the wind, the breath of the sky, do the sculpting of forms, giving breath to the forms.

Bachelard sees the dynamic of aerial imagination in cloud as follows:

The cloud, a slow, round motion, a white motion, one that silently collapses, awakens in us a soft, round, pale, silent, fluffy, imaginative life . . . In its dynamic intoxication, the imagination uses the cloud like an ectoplasm that sensitizes our mobility. In the long run nothing can resist the invitation of the clouds to travel as they patiently float by, again and again, far up in the blue sky. It seems to the dreamer as if the cloud could carry everything away with it: sorrow, steel, screams. (p. 190)

When clouds of weight come down and touch the earth, our vision is fogged.

Fog is a misty cloud that mist-ically reveals and conceals all it encompasses. The basis of mystical experience is wonder, and fog creates an atmosphere of mysterious wonder. We wonder at what is not seen and gasp in awe at what is revealed against the soft clouded surroundings. In a fog, that which is seen is seen dreaming in a cloud. The fog enlivens its cloud essence, and, entering into its essence, it dreams itself awake. This is what is happening to the mountain in fig. 93.





Figure 93

This second grade girl refers to her drawing, describing that "Imagination is like a fog and a mountain. Imagination stuff is hard to see at times. The fog is saying, "Wet." If you touch it, it's wet."

Here the mountain is significant because mountains are pathways up into the sky, into the clouds. Mountains present a stillness as well as an upwards directionality, taking one steadily into the midst of the sky. Bachelard says that its only up on the mountain's summit where aerial imagination begins. Mountains are places of spiritual retreat from the earth and the concerns we have living there. Mountains are places of uninterrupted visions, reflections, and dreams. In this drawing, imagination presents its nature as a combination of both mountain and fog, reminding us that the path up into imagination is one that often unfolds, appearing for the first time right before us as we move along.



It is at the mountain's summit where the Greek gods lived on Mount Olympus. Also, this is the place of divine cognition, the place where Moses saw the burning bush, and where many American Indians go to "scream for a vision". Both mountains and sky are also in figs. 94 and 88 (p. 235). And, in fig. 94, the student interestingly adds:

These are mountains of what I picture the sky mountains to be painted and colorful like the sky gods. The imagination is in the sky. I think of it as a beautiful place where the sky gods live - that's where it comes from.

The mountains and sky together in one image seems to clearly reveal imagination's dynamic nature to move towards the realm of the sacred and divine.



**Figure 94**



## Sky - Education

The sky is a place to dream. This kind of place is missing and needs to be provided in much of education. Otherwise, education is just teaching consensual rather than innovative thinking; it's just perpetuating a status quo. Rather than taking responsibility to generate students who have the ability to re-imagine the world anew and contribute to its well-being and the perpetuation of meaningful, significant living, such education endorses a passive life of unquestioning belief in a single reality of objective facts.

Newtonian education is characterized as being dry and boring with no deep movement. What it lacks is atmosphere. It has no moisture, no fog, no clouds. In fact, those are the qualities most viciously fought against in many classrooms. When the goal of education is to develop clear, feet-on-the-ground thinking, which is totally dried out in the bright light of the reasoning scientific mind, there are no wet areas to slip up on and lose one's footing, no moist or swampy areas to sink into, just rock hard, bone-dry facts.

Whether the classroom learning situation is moist or dry suggests if it is fertile or sterile. To add the imagination of sky into education, perhaps we need to open a window and let some air into the stuffy rooms. Education with no sky atmosphere boxes in, imprisons, and suffocates students' imaginations. This sort of education needs to do what the imagination of sky does; it needs to moisten and make fertile and provide clouds to dream without responsibility.



Otherwise, it never teaches one how to speculate, design, and see with vision.

Many in education need to learn how to be like stars and let new ideas constellate and shine. This begins by entering into darkness, a place where all imaginal practices metaphorically begin, and allowing *it* to shine forth in its multiplicity. And like star gazing, to dream, one needs to learn to maintain a focus and stick with the image. Currently, an educational program with a thematic star-gazing focus has gained national recognition. Coincidentally it happens to be the *For Spacious Skies Program*, founded by former newscaster Jack Borden. In this program, the sky is the central theme of educational focus for the entire curriculum.

I have taught at one school involved with this program, and my personal experience is that it works better than the method of separate disciplines in that more imagination slips in due to the prolonged "star-gazing" focus. However, it still seems restricted when taught by teachers inhibited imaginally and employing very little arts experiences in the classroom. Project Zero at Harvard is conducting research at a Needham public school where the program is installed.

I find it quite interesting that certain segments of education are taking a risk and exploring a different sort of curriculum, a thematic curriculum, and one of the sky, the home of the eternal winged youth, the puer. Education seems to be turning its head from the dry,



killing certainty of the earth-riden Saturnian to where it needs to move to become more fecund, the mysterious, always-changing, unbounded sky.

When learning is reduced to the digestion of dry, meaningless facts, then the curriculum and role of the teacher is Saturn-like in nature. The Greek god Saturn is a senex figure, an old man, whose feet are firmly planted on the ground. He is concerned with, and highly knowledgeable of, the practical facts of the world, being very grounded in the ways of matter.

The puer has wings. The presence of the puer combined with the senex is an old learned person capable of being moved by a sense of wonder and mystery, who continues to dance and fly to life's seductive rhythms. This is a senex with his head in the clouds and not memorizing flash cards. There exists, however, in the public schools (in nearly every classroom that I have visited), the sure indication that the wings of youth are clipped, crashed and broken. In our culture, education seems to predominantly serve Saturn.

Marilyn Ferguson (1980), in her book *The Aquarian Conspiracy*, envisions an education that is evolutionary and transformative in nature. She speaks of learning as a learning to fly in order to see. "Learning is a process, a journey", say Ferguson, and not, "a product, a destination" (p. 289). "Learning is doing," says Maturana and Varela (1987, p. 27). And, we have seen in this chapter that "doing" is the



quintessential essence of the aerial imagination found in sky,  
Bachelard's dynamic imagination.



## CHAPTER VIII

### EROS

#### Introduction

This chapter takes a closer look at the spirit of imagination's dynamism, Eros. Eros is the act of loving, attracting, and conjuncting. Eros is looked at here as creative energy which activates the soul's body. Eros animates and enlivens all things. If, as Maturana and Varela (1987) have suggested, mind is the "coordination of the living" (Capra, 1985, p. 60), then Eros as mind is that which coordinates and radiates life. As Robert Bly (1986) says



in his poem *Four Ways of Knowing*, "Everything is in motion, even that which is still" (p. 166). Every "thing", when seen in its imagistic essence, is a verb activated by Eros.

The drawings in this chapter include images of imagination's pleasurable doing or accomplishing of particular actions. These actions were sometimes referred to by students in terms of playing or dreaming. Frequently, the students themselves were the ones doing the action.

### Eros - Myth

Eros, the son of Aphrodite, is the Greek god of love. He induces attraction between entities. Eros is attraction itself. Eros, by nature, is active and dynamic. He is sometimes imagined as a young man having long white wings. At other times, he is a Cupid child or a bee. Eros lives in the sky and is the winged eternal puer mentioned in the last chapter. In this chapter, he is seen in connection to beauty, performance, and competence and is explored as the life energy of the body.

In Orphic myth, he appears as golden-winged and double-sexed with the heads of a lion, bull, ram, and snake. Interestingly, just as Eros, in the Greek tale, is born from the feminine Aphrodite, in the Orphic myth, he is born from Black-winged Night who lays the universal silver egg from which he emerges. His golden wings are a mirror reflection of her black wings. Black-winged Night is placed in the



"masculine" realm of sky; Eros is placed in the realm of the "feminine" earth. Both myths metaphorically portray the interdependence between contrary masculine and feminine principles needed for life to be generated. Without the feminine values of interiority and receptivity, no movement of Eros is possible. The feminine, giving birth to Eros, gives form to what would otherwise be pure, ungrounded abstraction. In the realm of active imagination, both the dynamic masculine and formal feminine aspects of imagination co-exist. The drawings in this chapter, due to their emphasis on action, tend to focus more on the Eros part of the myth.

Speaking of Eros, Hillman (1972) says:

. . . . the principle of active love, the function of relationship, of intercourse, of the metaxy ("the place between") is masculine. Whether as grace of spirit descending, as Platonic upward, or as Aristotelian principle of universal motion, love summons, quickens, creates into life. Eros has particular mythical connections with Phanes, the light-bringer; with Hermes, the male communicator; with Priapus, the phallic incarnation; with Pan, the male force of nature; with Dionysus, the indestructible living energy.

Moreover, his wings, which still remain attached to Eros in the baroque cherub imagery of our times, represent what the early Greek philosophers formulated as the concept of "self-movement," a primary characteristic of the masculine principle. (p. 66)

In the Orphic creation myth, Eros, after being born from the Black-winged feminine, creates the world and all that inhabits it, activating the "becoming" of its being. Eros, when in the realm of the feminine earth, generates the taking on of shape and form as



discussed in chapter five. Eros, permeating and penetrating all with his arrows of love, is the one who "worlds" the world.

There is an interesting connection between the drawings in figs. 157-62 where imagination is seen as the pleasurable performance of an unbelievable action, and the story in Apuleius's *The Golden Ass* of Eros and Psyche, who, once united in marriage, give birth to Pleasure. In this story, Psyche, whose name is Greek for soul, is the most beautiful mortal woman. The myth places soul in the world's most beautiful woman who is fully animated by the dynamic movement of Eros. Psyche and Eros attract and constellate each other simultaneously, Eros moves with and towards body, and all movements of body are acts of Eros. In the act of imagining, the co-existence of the two gives birth to soul-making pleasure and delight; between the two, life is generated.

Eros is the spirit, the breath, of all the cells of the body, the yogic breath of prana and the Reichian orgone energy. Psyche is the receptive feminine earth receiving and completing spirit, giving body to dynamic spirit. It is the receptivity of the feminine which allows Eros to "be some thing." The feminine is seen as releasing the son of Aphrodite into the world and as inviting him to enter its dark soulful mystery. In the myth, Eros has no body during the day, and it is only at night when making love with Psyche that he is given body. Eros's love making is a making of soul, of Psyche, just as Psyche's lovemaking with Eros is the making of Eros, allowing him to move into the world, into its interiority. Psyche "makes"



Eros by giving place to his spirit nature. He "makes" Psyche by animating her, by becoming her, and, as both are drawn towards a flame of passionate pleasure, they "put the 'make'" on each other and dance.

For Eros, the god of love, "making love" is equivalent to his making what his essence is, and, as the myth illustrates, this act of becoming constellates Psyche. Eros "makes" love; he makes love "happen" by putting love in things, by penetrating things. To "happen" is to become present. Eros enters and moves things, thinging things. Eros's "making" takes place, as with an alchemist, artist, or lover, through working with matter. By going into matter, Eros takes on body. The image presents itself as an act of self-radiance.

The story of Psyche and Eros suggests that to "make" is to give body to spirit and spirit to body. In imagination, the act of "making" gives body to the image in the very process of animating it through the act of making it. Furthermore, the body-in-the-making is the image, which, by nature of its connection between body and spirit, radiates the greatest beauty and pleasure intrinsic to soul-making.

The goal of the rationalistic and Judeo-Christian traditions emphasizes cultivation of a pure reasoning spirit or mind to which the body and its senses are inferior, having no place in achieving life's "highest goals." This tradition splits body and spirit and aims at eliminating the body, the place of Psyche, of soul. Therefore, there is no possibility for it to produce offspring; it has no progeny.



In fact, the net result of such thinking is reflected in our current ecological concerns regarding the possible death of the planet, whose body, according to the *Gaian Hypothesis* of Marguilis and Lovelock, we partially constitute and inhabit (Lovelock, 1991, pp. 30-41).

[Note: I realize that this chapter presents images of opposite genders, masculine Eros and feminine Psyche, and that these opposites appear in a chapter which, due to the theme of action, places more emphasis on the masculine principle, Eros. In the context of the drawings in this chapter, Eros is given more attention and therefore more value regarding Eros is revealed. It is possible that such a presentation of a topic may have a tendency to generate gender conflict and constellate Blake's Generation. If this were to occur, I suspect that some of the ideas here could be characterized as being sexist.

My response to such a claim would be to echo Joseph Campbell (1988) in his Bill Moyer interview, when he said that the way in which myth gets mistranslated, thereby losing its metaphorical value and significance, is purely a "literary mistake," reading an image as a fact in terms of its *denotation*, rather than as poetry in terms of its *connotation* (pp. 56-7). If one accepts Blake's distinctions regarding states of minimal to maximum functioning of imagination, and my bias is that I do, then such criticism would constitute speaking from the realm of Generation. It is important to note that talking of masculine and feminine principles *connote*



particular ways of being and are not to be confused with *denoting* literal males and females. Generation is a stage that must be passed before going to Beulah and Eden, where the masculine and feminine, and all contraries, in a dance together, generate life rather than conflict.

Our culture seems far from being in Eden; Ulro seems to be more common. I see the feminist movement as a movement of women up from Ulro, the place where men not only are blamed for putting them but are themselves. Feminist women are credited with continually rising out of the passivity characteristic of Ulro, waking up women, and men as well, to the unconscious oppression of the feminine that we, as a culture, have been living in. The fight is far from over. Men, on the other hand, are beginning to do their own work for moving out of Ulro's passive unconsciousness through restoring mythopoetic awareness and thereby giving more value to a feminist, connected way of knowing which could be seen as valuing the co-existence of both the masculine and feminine principles. The mythopoetic men's movement aims at healing the split between masculine and feminine. I think that the next step for men and woman is to value what the other has to offer. Without restoring a poetic imagination, Eden isn't a real possibility.]

### Eros-Image Action

Drawings in figs. 96-8 each show imagination as an embodiment of Eros's activating energy. For instance, in fig. 96, the student says,



"Imagination is like surfing when you're writing a story. One minute you're surfing smoothly, and all of a sudden you wipe out - your imagination has stopped!" To imagine is to be dynamic, not to imagine is to be static, unable to generate new images. And, in Fig. 97, the drawing shows imagination as being a moving body activated by tiny colored circles which fill it. The student says, "The Imagination is colorful and is inside people and outside. The figure is moving. This is a picture of imagination." Regarding Fig. 98, the student states, "My picture is of a red Porsche, the car I want to get when I grow up. It is the imagination because it can take you places and on exciting adventures. I desire it, and when I do I dream of the other country where it comes from." Here imagination's dynamic nature is linked to desire, to that foreign and unknown other which attracts and is of great beauty like the red Porsche.



**Figure 96**



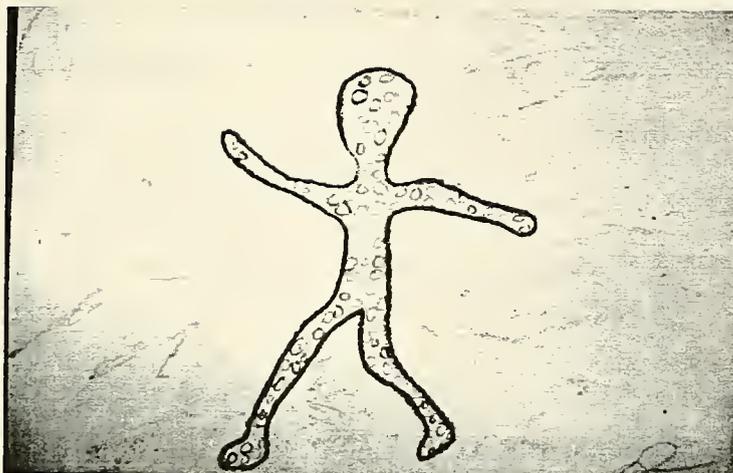


Figure 97

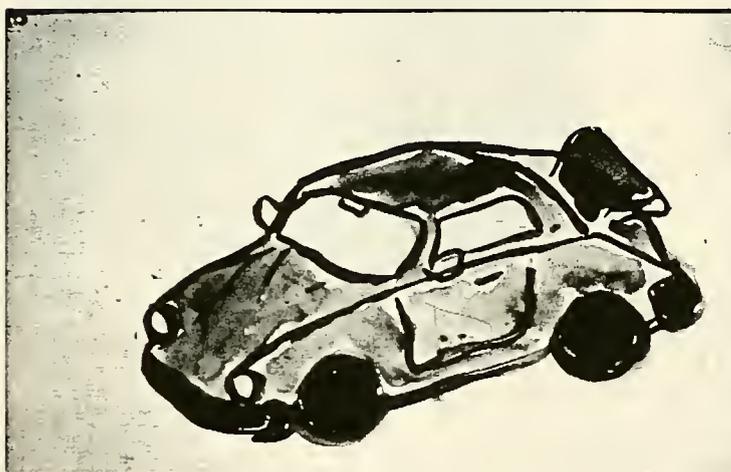
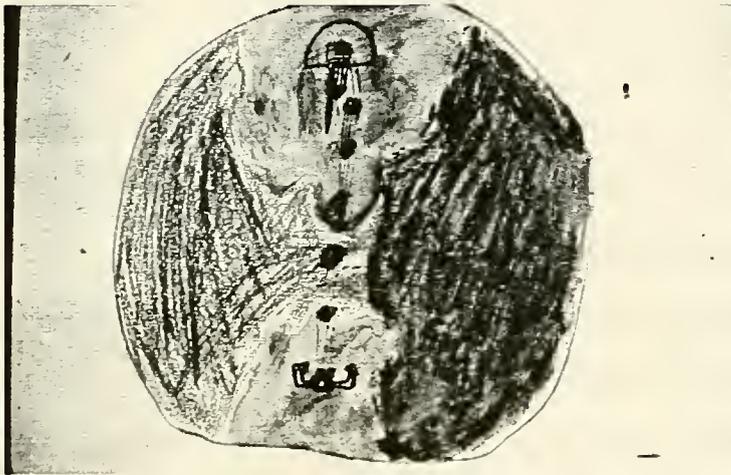


Figure 98

These drawings depict imagination as the "Erosing" of Eros. Eros is attracting and attracted. The Erosing of Eros in relation to the worlding of the world seems to appear in fig. 162. Here, the student explains his drawing of imagination as, "This is a picture of someone shooting a basketball around the world and it going in. I like basketball, and I imagine how to make shots when I play. First I have the idea of how to do it, then I do it." This shot goes beyond what we would normally consider to be a beautiful shot. It becomes



the most beautiful shot imaginable. The shot itself encompasses the world. This shot takes on mythical proportions. It might be compared to fairy tale tasks such as going to the end of the world and there finding the elixir of life or the most beautiful woman in the world, such as the Princess Vassalisa in the Russian *Firebird* tale.



**Figure 162**

Here, the edge of the world is encircled by a sphere which swishes through a hoop as it is drawn towards the earth. A circle can be seen as the eternal ongoingness of spirit, moving out and into itself, like the cosmic Self in the Upanishads, which, seen as pure spirit, is said to unfold Itself for Itself by Itself and to Itself. The ball is a three dimensional sphere that has a bodily presence similar in shape to the earth. A sphere is a 360 degree, presenting-in-all-directions totality. It presents itself as that-which-is-all-there, "becoming" in every possible direction. The moving sphere forms and goes through a circle, which is also, as a zero, pure abstraction, empty of any substance. The abstract movement of spirit, as it goes towards



and through itself, becomes a heavier and heavier body while its attraction towards the earth is intensified.

The student mentions that he often imagines shooting a basket before actually doing so, having the idea of making the basket first. Similarly, the poet Vincent Ferrini (1990) says that "What we imagine and hold on to, we create" (private conversation). This is what happens in the artistic process when an envisioned image is attended to and made into a work of art. The shot around the world can be assumed to begin with an imaginal practice of envisioning an image idea of the shot. With this drawing, imagination indicates that action takes place as the movement of an image idea; it is the image which does the moving. And, the beauty generated by imagination's "image-acts" goes on beyond the limits of the world as we know it. It opens a realm where new possibilities of ideas for bringing forth even a greater display of beauty in the world can be imagined. Anyone who has practiced movements in a sport knows how the experience of making beautiful moves becomes further motivation and desire for them to be performed again and again with the intent of surpassing previous performances. The experience of beauty is an embodied movement of Eros, an experience of the imagining activity of soul.

The drawing places the connection between the action of shooting the basket and the idea of shooting the basket in the realm of imagination. Only when we "make love" to ideas, activating them with Eros, do they take on body and form, ripening with seductive



possibilities, as we take delight in them through their performances. This only occurs when ideas are appreciated as images. Otherwise, there is no body and, therefore, no Psyche to the idea. Instead, we are left with dry, abstract, and "unpenetrable" facts, whose appreciation by objectivists takes them further out of the body of the world, intensifying the split, the alienation, and the selfish disregard for life. The discourse of facts belongs to the notion of thinking as being superior to a world of things, where the reasoning mind regards itself as having deduced objective descriptions of the one true reality, descriptions regarded as more accurate than "what one might otherwise imagine."

Imagination moves the fixtivity of facts and penetrates through the objective nature attributed to things. With imagination, instead of looking at things as objects separate from us, we learn to see their imagagistic essences and take pleasure in them. These drawings indicate that actions which are beautiful and pleasurable performances, where imagination is dynamic and dramatic, occur when Eros unites with body in a making of soul.

### **Blake - Realms of Image Action**

When Eros and Psyche are split, the body lacks vigor. We say that the person is disconnected from his/her body, or that they are like the living dead. These are the individuals who believe in a private self separate from an external world, living in what Blake saw as the lowest state of imagination, Ulro, where they move passively



according to the dictates of the system in which they live. In Ulro, there is no motivation to generate life and become more alive, no activation of the body in performances of utmost beauty, only unquestioning passive obedience to rules of conduct (Frye, 1974, pp. 48-9, 58).

Actions of beauty only occur in Blake's upper two realms of imagination, Beulah and Eden. Between Beulah and Ulro is the realm of Generation. It is interesting to look at these four realms in relation to action and compare them latter to the story of Eros and Psyche and educating of imagination.

In Ulro, one acts only according to the distinctions regarding reality that a community has consented to. Ulro is a world of fixed facts, where the distinctions are inherited rather than discovered. These distinctions are thought to be accurate descriptions of reality, and people in Ulro fail to see that the distinctions generate the world in which they live. Those in this world seem trapped and destined to obediently stay there. Ulro is a state of minimal Eros where the rule of the game is to be passive.

Those playing the Ulro game tell those who aren't to "Get with the 'real' world." Everything they say is "should" instead of "could," "must" instead of "may," there are no choices or possibilities to explore in Ulro, no room for reflection or revisioning. There is no fierceness in the person; rather, life is fierce and imprisoning and is seen as the cause of great displeasure and suffering.



It is interesting to see that what was the unnoticed boundary to imagination for those in Ulro, namely, making distinctions, becomes actively used as a way of being in Generation where distinctions are made regarding that which threatens and is in opposition to one's private self. In Generation, that which is "other" is seen as opposition and all contraries are fought. Ulro is total passivity; whereas, in Generation, there is a fighting energy. It is here, in the conflict between opposites, where movement begins to become "generated."

The boundary to imagination in Generation lies in the distinguishing of opposites against the "other," yet, it is just such an act which leads to the pleasurable act of soul-making *with* the "other" in Beulah. What was the fighting force in Generation becomes, in Beulah, a protective wall in the walled garden of love-making. The other whom one stood opposed to is now one's lover, together with whom pleasure is born. Blake said this is a realm where art begins to be made. In Beulah, the activation of beauty in the act of love-making is delightfully cherished, and imagination is generated in relation to the "other." The boundary to imagination here is the protective wall where the many others are kept at a safe, undisturbing distance.

Moving into the realm of Eden, what was the boundary to imagination in Beulah becomes a way for generating more imagination. To enter Eden one becomes the wall of the garden. By becoming the wall, the



worlds inside and outside of the wall are bridged, opening up to a world of many with whom one "makes love," cooperatively generating pleasurable acts of beauty in the making of art. Blake calls Eden the "Shinning Golden City of Art." In Eden, art is always being made. A city implies many walls separating buildings and rooms, various places where others live, but, if one builds the walls between *with* others, and the walls are erected in the "intermediary realm" between the entities, the realm of the artistic visionary image, a city is erected, a city where the walls pose no barrier to living in the world with others but are structures for joining. This seems to be the state the Sufi mystic Rumi refers to in his poem *No Walls*:

The clear bead at the center  
 changes everything.  
 There are no edges to  
 my loving now,  
 I've heard it said, there's a window  
 that opens from one mind to another.  
 But if there's no wall, there's no need  
 for fitting the window, or the latch.

- translated by Robert Bly (Bly & Barks, 1981, p. 20)

The golden walls of Eden imply artistic structures are being built with others from the level of making the alchemical gold. Those in Eden, being in a constant state of creativity, consciously create with others the art images which bring soul into the world. These "golden" images generate imagination's divine visions of delight out of which others can live with ecstatic pleasure. Those in Eden are



akin to artists such as Michelangelo and Botticelli in Ficino's Renaissance, who see the purpose of art as providing imagistic structures for others to live in which radiate beauty and nourish the soul, art which puts soul into the world, activating its divine essence. (Moore, 1988)

In Blake's four realms of imagination, the "image acts" which are binding and limiting, become the cure and way into imagination. In order to generate imagination and its beautifying "image acts," one attends to those "action places" where Eros stops. Those places are comprised of what Hillman (1975) sees as an "act(ing) in order not to see" (p. 116). One attends to those action places where imagination seems to be minimal by penetrating them with more Eros, moving through them, and activating their imagining essences, bringing more enlivened soul, more beauty, into the world. In Eden, all the "stuck actions" of previous realms now increase the breadth and depth of the dynamism of imagining.

### **Psyche's Trials - Embodying Eros**

I see a connection between the quality of actions in Blake's four realms and the trials which Aphrodite gives Psyche before she allows her to marry her son Eros. Interestingly, in the story of Psyche and Eros, Psyche is originally viewed as a threat to Aphrodite, yet, in the end, Aphrodite, fulfilling her role, is the one who puts beauty in the world, coupling Eros with Psyche, the divine with the human, the spiritual with the physical and bodily, giving



the things of the world movement and life through pleasurable acts of beauty.

Psyche is given four trials, which can be seen as an initiation into embodying Eros. Once her trials are successfully completed, she is united with Eros. In her first trial, she must separate a large heap of mixed grains and seeds and this is accomplished with the help of a family of ants. Her next trial is to gather some golden fleece from a horned-herd of fierce sheep. A reed from a river tells her, in order to survive, it can only be done at night when they are asleep by picking their fleece from the bushes they brush against during the day when they drink from a nearby stream. For her third trial, she must take a carved crystal bottle to the top of a mountain and fill it from a waterfall of black deathly waters guarded by dragons. On her way towards the top an eagle takes the bottle, flies up, and fills it for her.

Prior to her last trial which takes her into the Underworld, she is given advice from a tower on how to enter Hades and be spared death by taking two coins and two barley paste cakes with her, the coins for the ferryman Charon and the cakes for the ferocious guard dogs of Persephone. Once there, she must enter the home of Persephone and request her to fill a coffin with her beauty to give Aphrodite, then return the same way she came. She completes this trial and on her return opens the coffin from which a sleep pours out and overcomes her. She is found sleeping by Eros who takes her home



and wakes her by sticking her lightly with one of his arrow. In the end, they marry and give birth to Pleasure.

Psyche is initiated into different ways of activating and receiving eros. It is the animals (ants, eagle), nature (river reed), and things of the world (tower) which help Psyche accomplish what she must do, each giving its advice according to its eros nature, that is, its nature to act according to what it can see and do. The ants teach and give her the ability to discriminate and make distinctions in order to separate the seeds and grains. This is like the action in Ulro, but done in a way where one doesn't suffer, doing it from one's ant nature, one's "anting," taking place at night as in Ulro, in a state of total darkness.

Next, Psyche must act according to opposites by finding value and possibility in what is opposite to her initial thought of gathering the fleece by day. For instance, she gathers the soft sun-drenched golden fleece at night from the rough branches that have scraped it off. She gathers the wool in an indirect way from how one would "normally," and takes from the sheep that which they left behind. Also, these sheep aren't peaceful and gentle as sheep usually are, but they are opposite in nature - horned, and ragefully bloodthirsty. Her actions are trickster-like actions, learned from the flowing water who's awake and active day and night, living in the the realm of the sun to where it rise in clouds, and in the darkness of the earth, which absorbs its moisture. The reed which speaks and grows from the water is rooted in earth and filled with air, embodying the



elemental opposites. Psyche learns from that which lives in the opposites of sky and earth. Here she learns to distinguish, consider, and find value in acting through what was initially an unseen opposite. This is an action in the realm of Beulah where the opposite "other" is valued, made love to, and no longer held in opposition. The pieces of golden fleece glowing in the bushes at night indicate a soft light, telling us we are in the gentle moonlight of Beulah.

Her next two trials, to the mountain peak of spirit and the Underworld of soul, take her to a greater complexity and extreme of opposites, where there are opposites within opposites. In each place, the essence she needs to return with is an opposite in that realm, and she contains the essence in a container of opposite nature; black deathly waters from the mountain peak are placed in a crystal (lapis-like) jar, and radiant beauty from Hades is contained in a coffin. The eagle is fierce and swift, providing the necessary action for obtaining the black water, and the tower, a structure built by many others and from the top of which one has a broad vision. The tower is made from the stones of the earth, stones which enclose and know the ways into the earth and the realm of the Underworld. In completing her final trial, she disobeys Aphrodite, opens the coffin and falls asleep, only to be awoken with Eros by her side piercing her with one of his arrows. To disobey is to be spontaneous and to break out of obedient passivity.



In the end, Psyche has learned to move in ways which value the co-existence of opposites. She has learned to listen to others, learn from them, and to coordinate action with them through making requests. She has come to move in the way nature advises, in animal, authentic ways. She has become competent at living fully in the world in a way where Eros is embodied. No task is too great, and every performance is an act of unsurpassed beauty. In the end, Psyche, in working with others, learns to perform the impossible. After having performed the trials, Psyche's bodyhood has changed: It has become awakened to moving in the extremes, moving to the limit, and it is awakened into the world from a sleep of unconsciousness through the piercing arrow of Eros.

This way of being in the world, in a state of Beulah or Eden, in a marriage of Eros and Psyche, involves acting in ways which facilitate and activate beauty rather than ways which avoid doing so. To do so is to be an actor or dancer performing his or her art. Another poem by Rumi, *The Ground*, explains the way of bringing beauty into the world and moving beyond any resistance to doing so:

Today, like every other day, we wake up empty and scared.  
Don't open the door to the study and begin reading.  
Take down the Dulcimer.

Let the beauty we love be what we do.  
There are hundreds of ways to kneel and kiss the ground.

-translated by Robert Bly (Bly & Barks, 1981, p. 19)



Another example of a drawing of imagination's ability to generate pleasurable action, where the student is doing what he loves to do, is fig. 149, about which the student says, "I love skateboarding. It's fun." His drawing shows a skateboarder doing all kinds of tricks skating around a Yin/Yang symbol, which represents the co-existence of opposites. Action taking place around co-existing opposites is action combining the opposites of body and spirit, action in the realm of Beulah or Eden.

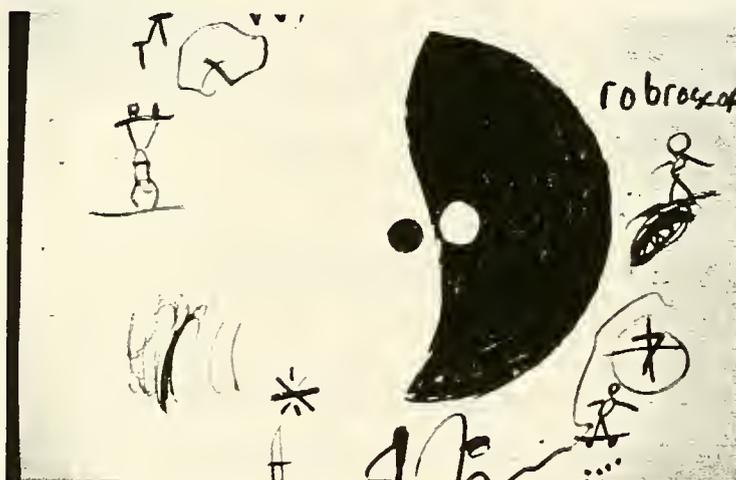


Figure 149

The drawing in fig.157 shows the student surfing on a board with the Yin/Yang symbol on it and a fox in a suit surfing on a board below. The student has red marks painted on his face like war paint. Here, imagination is depicted as surfing on combined opposites. The action here is daring and death-risking, where one needs to move through and beyond the fear of death. The fox below on a surf board seems to represent a trickster ability to move. I read the fox as a kind of coach for the student surfer. The fox appears to be moving along quite masterfully with great ease. The ability to surf with



such relaxation and in a suit suggests going beyond all standards of performance.



**Figure 157**

### **Eros-Education**

In order to educate imagination in a way which activates it, moves the body to action, and brings imagination into the world, careful attention needs to be placed on action, particularly those actions which generate more imagination than others. The actions which generate imagination need to become regular practices.

To educate imagination is to *educate embodied action*. Hillman (1975) mentions that:

. . . . we find ourselves in the tradition of Descartes, where the realm of thinking is cut off from that of the material world. Ideas have no effect, being only in the head, and actions become materialistic mechanisms whether described by Marxists or Monod. (p.116)



Flores (1986a) says that what is missing in education is teaching practical competence and innovative thinking. Practical competence for Flores is "in the world" action, and Flores suggests standards for assessing actions and levels of competence (pp. 2, 23-7). Interestingly, these standards seem to tie in with Blake's realms of imagination and Psyche's trials.

Flores assesses competent performance according to the levels of: beginner, minimally competent, competent, virtuoso, and master. The beginner is willing to learn new actions. One who is minimally competent is still learning; whereas, to be competent means that one has learned all the proper distinctions and actions necessary to perform an action according to the accepted standards. A virtuoso surpasses and raises the standards in a domain of action, and a master participates in the invention of the domain s/he is in, creating radical innovations in the standard practices in the domain (pp. 23-7).

The master and virtuoso go beyond set limits, their actions involve a more active imagination than those in Ulro and Generation. Like the athlete who sees an image of the action and then acts, imaginal reflection leads to disciplined innovative action. This is the action of the artistic process, where the artist has a vision, and is driven to honor it through attending to and rendering it.



In schools, we judge performances of students according to set standards, but the actions being judged are often divorced from the world. Some of these judgements come from test scores on standardized tests such as SAT's, while others come from individual teachers. These students are tested on thinking which happens outside the world, thinking which takes no notice of the generative poetic basis of the world. Students are not invited or encouraged to participate in the worlding of the world by bringing imagination into it and seeing it imagistically; instead, they are given the goal of simply learning the basic theories of a field and their applications as if this is all one needs to know. The standards used for judging student performance are often those of Ulro with no distinctions for actions in any of the higher realms.

In public education, if we primarily, and perhaps exclusively, judge students according to getting "right" answers, this already tells us we're in Ulro, and, unfortunately, it rarely gets much better than encouraging a state of Generation through teaching critical thinking. Any "love-making" activities of imagination, such as those in the arts, are generally looked at with suspicion regarding their value, and such courses are often not even required for graduation; getting the right answers is good enough. Most "love-making" activities take place outside the classroom. When they happen in an academic class, they often become day-dreaming, not paying attention, or not following the rules, and get punished.



For education to educate imagination, standards for judging actions need to be based on risking beauty by going beyond the norm, by "letting the beauty we know be what we do," and by "making love" to the other, finding pleasurable beauty and value in what had previously been seen as opposition. Hillman (1975) points out that, to bring action and ideas together so that our thinking is in the world, just any actions or ideas won't do, but only those which attend to the nature, structure, and purpose of the imagining soul engender imagination (p. 117). For this, Eros and Psyche need to be united, for imagination "is" embodied performance .

The curriculum needs Eros and Psyche together in order to fly with innovation and to penetrate fixed facts, shooting love into things, and activating their bodily beauty. For this Hillman (1983b) advocates a "counter education" which he says is a "lower education, not higher", through "lowering our sights and their standards, down on all fours, with finger paints, with drums, with bare feet; with slower days, not longer hours; with tasting, not testing; with nonsense instead of jargon" (p. 179-81). Counter-education cultivates imagination, and, says Hillman, "The fingers and tongue find novelty by sophisticating fantasy into imagination" (p. 179-81). Hillman recognizes the need to educate imagination by beginning with what has been avoided most in education, the body and its activities of pleasure.



## CHAPTER IX

### BRIDGING, DOORING, RAINBOWING

#### Introduction

The drawings in this chapter suggest that imagination's nature includes the imagistic essences of doors, bridges, and rainbows. These are images which indicate that imagination involves transformations occurring in the meeting of two worlds. Such images represent connections and transitions, movements from one world into another. These images exist as the very place where connection and transition happen, that is, at the threshold, or on the



bridge. Here, imagination presents itself as openings to new possibilities and opportunities for connecting to and living with others.

### **Bridging, Dooring, Rainbowing - Ideas**

Our ideas are our eyes, says Hillman (1975), in that they are the images from which we see other images (p. 126). Seeing an image with another is like a bridging, an opening of a door, or a rainbowing out in a multiple display of significance as the alchemical peacock's tail. In addition, each of these images can be seen as initiatory rites-of-passage into the imaginal realm. Like the images in previous chapters, these images represent ways into imagination.

### **Dooring**

In fig.125, a student comments on her drawing of imagination saying, "This is a world of imagination. When walking through, you see flashing lights. Then you come to a world of designs, creative and strange things to be found." In her drawing, to enter imagination you go through a rainbow door, a door of multiplicity that bridges the opposites of sky and earth. Once in, the images discovered represent many of the aspects of imagination already discussed in past chapters: a spiral, a question mark of non-knowing, a heart, and chaotic patterns of dots. This drawing indicates that entering imagination happens by moving across a threshold from a world of fixed and familiar interpretations of forms into a new world of



imagining. Here, room is given for opening up into multiple possibilities, taking in things we love like ice cream cones and bubble gum, having heart, and entering the chaos and spiral of endless depth and mystery.



**Figure 125**

Figs. 126, 127, and 130 also illustrate imagination as a doorway either leading into an imaginal realm in which there is a spiraling image as in figs. 126 and 127, or where the doors themselves are in a spiral as in fig. 130. In these drawings of imagination, spirals seem to be related to imagination's nature to "door." Doors themselves swing open and to the side, forming a curve, and, the turning of a doorknob and key to open a door is a circling or spiraling movement necessary for opening a door, and, as mentioned in chapter four, for entering imagination. As in the chapter on circling and spiraling, imagination here indicates the the initial moves required for entering into its realm are not as direct as they may first appear in the opening of a door. Rather, they are ones which turn and go off to the side.





Figure 126



Figure 127

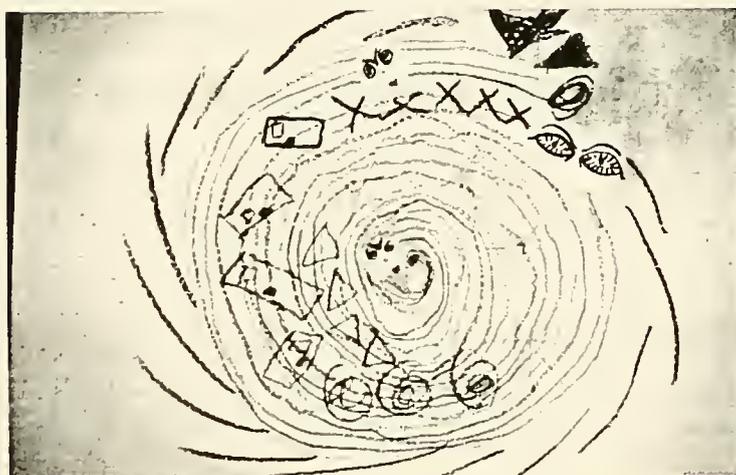


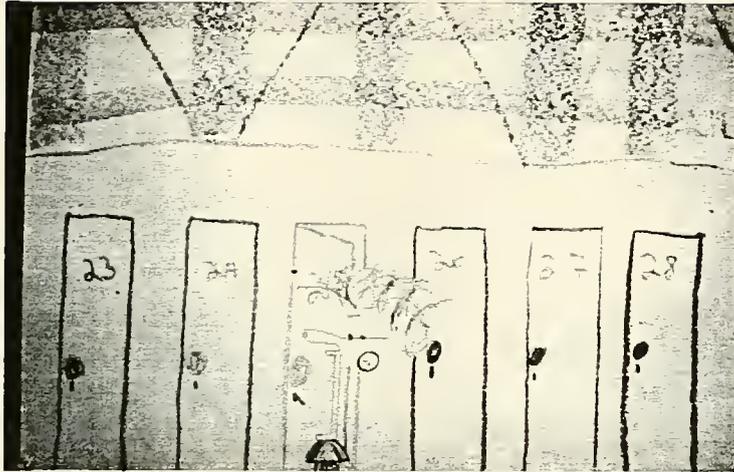
Figure 130



We enter images through doors. The idea-images we see other images with, as well as being eyes, are doors opening up into the image. One image walks through the door of the other image, making itself at home in our ideas, living in its various rooms. In fig. 130, there are also eyes in the spiral, suggesting that spiraling doors also have something to do with seeing, and implying imagination is a spiraling sort of seeing where there are many doors to open.

Another drawing where imagination presents its "dooring" nature is fig. 128. This student explains his drawing saying, "These are doors of imagination. #25 is a door to Fairytale land. Door #28 is the color for nightmares (black), and the other doors, #23 to #27, are fairytales." These doors clearly connect different worlds. Through the doors are the ongoing stories of the soul told in dreams and fairytales. In archetypal psychology, dreams and stories are seen as taking place in the depths of soul. Jung did much of his research on the psyche through studying fairytale images and dreams. Marie Louise Von Franz (1978) has as well (p. 1-2). This drawing indicates that one needs to walk through the doors of imagination to enter this realm.





**Figure 128**

These doors are like the doors shamans enter going from the "known" world to an imaginal world. The doors to the things of the world are opened, and their imagistic soulful essences encountered. The shaman goes through a doorway to pass from the familiar world of the profane to the visionary world of soul where all things are seen as being dynamically activated by images.

The poet Blake likened our senses to doors through which the world is "seen." For Blake, to open the shaman's door could have meant opening up our senses and observing what's coming in and out, what is, in the words of Rumi, "passing over the doorsill where the two worlds meet." The martial artist Stuart Heller (1992) says that excess tension in the body is enough to keep one from seeing the images moving in us (p. 3). And, in *The Marriage of Heaven and Hell* Blake maintains:



If the doors of perception were cleansed every thing would appear to man as it is, infinite.

For man has shut himself up, till he sees all things thro' narrow chinks of his cavern. (Erdman, 1970, p. 39)

Such a man in his cavern, according to Blake, is in a state of Ulro, where the "doors of perception," the "inlets of soul," are blocked by degrading ideas that render the senses inferior. Ulro, as talked about in the last chapter, is the lowest and most lifeless of the four possible states of human existence seen by Blake, each with its corresponding relationship to imagination. Ulro is as far away from an active, fecund imagination as one can get. When the doors to imagination are shut as they are in Ulro, the private self stays locked up in its room alienated from others, like those in Plato's cave with their backs to the door. Only when the doors are opened, do they connect to others, and passage between the two worlds can take place with ease. An open door is an invitation for others.

Initiations into life's mysteries often begin with going through a door, a door sometimes guarded with life-threatening beasts such as the guard dogs at Persephone's Underworld door. Each act of bringing imagination into the world, is a walking through another door of initiation. Imagination "doors" by opening up doors into experiencing life from its depths of soul-making beauty. Just as Heraclitus said, there is no end to the depths of the soul, there is no end to imagination's doors of initiation for entering and exploring those depths.



## Bridging

Bridges are places of movement from one place to another, places of transition. Like doors, bridges connect two worlds, the world of sense particulars with the world of imagistic essence. Bridges allow us to cross where it is otherwise impossible. Worlds that look impossible to connect can be connected with imagination's bridging nature. Given time, any "image-bridge" can be constructed. The bridge can be seen as the place the poet Novalis called the "seat of the soul," the place where "the inner world and the outer world meet. Where they overlap, it is in every point of the overlap" (Bly, 1980, p. 1). The "intermediary realm" of the image is as a bridge between observer and observed. Imagination, as a bridge, bridges. It is in the "bridging" of imagination that soul is made.

Imagination's bridging nature allows it to web and branch out, forming complex, interrelating networks. To enter imagination is to cross a bridge from a world we are well acquainted with to one filled with mystery. Fig. 131 displays this nature through showing a multiplicity of overlapping bridges, which, taken together, seem to form a bridge going from a house, the place where one lives, to a tree that radiates out branches, from the place where we live in isolation, to the world of nature. In this drawing, these bridges are contained in a realm of imagination, a realm entered by crossing a bridge which goes over a stream off to the right in the picture.





**Figure 131**

A fairytale motif common to many cultures is one where a poor humble person has a dream to go to a certain bridge and there finds a treasure. Upon going, the person waits until a stranger, who asks what s/he is doing there, cynically responds that it is foolish to follow a dream and that they too had a dream where to find a treasure, but would never listen to the dream's message. It turns out that the stranger's dream describes the place of treasure as being right where the poor person lives under such things as a stove, a fountain, or a tree. The poor person goes home and digs it up. In these stories, the bridge is the place where dreamworlds connect. The message at the bridge also suggests that the treasure is already right where we are. It is first necessary, however, to arrive at a bridge in order to make the connection and find the treasure hidden in the familiar.

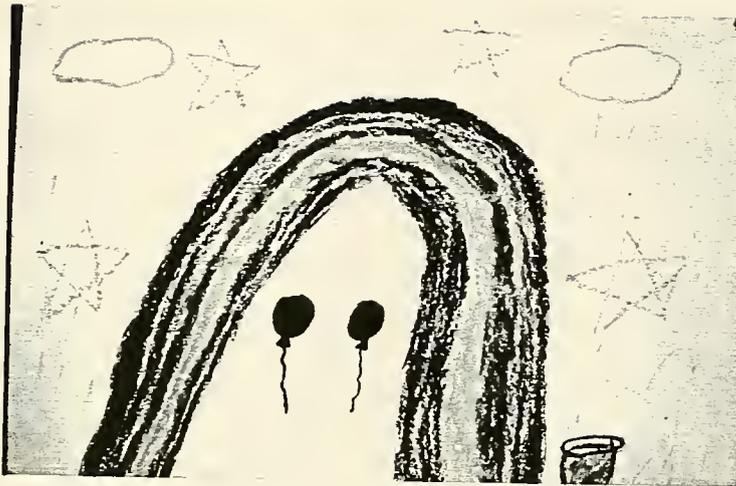
### **Rainbowing**



Interestingly, Goethe (1970), in his study of the nature of color, observed that the phenomenon of color exists at the place where light and dark co-exist. For instance, high intensity light washes out color, as in the bright lighting effects used in the film *Close Encounters* when Richard Dryfuss's pick up truck was within an energy field of a UFO. On the other hand, trying to match your socks in the dark isn't so easy. The rainbow as a spectrum of color is a bridge between light and dark. It is the "place between," the intermediary realm of imagination. The rainbow bridges sky and earth, masculine spirit and feminine soul. It is the alchemical peacock's tail, where an image fans out in rainbowing fashion, displaying its multiple nature to bridge imagistic, metaphorical connections in all directions.

In our culture, the rainbow represents the abundance of riches in the invisible dream realm of leprechauns with their pot of gold at the rainbow's end as in the drawing in fig. 132. Following the rainbow in order to find the gold can be seen as an alchemical process. We have talked in earlier chapters of alchemical goals such as the gold, the lapis, or the peacock's tail, but these images, once discovered, are also realized to be the means, the way into imagination. Walking the rainbow bridge and arriving at the gold indicates finding value in seeing, and living life in terms of its inherent multiplicity of imagistic significance and purpose.





**Figure 132**

The notion of embodying the rainbow is alluded to in Kundalini Yoga where each of the seven Chakras, the energy centers in the body, are open. These centers include the root chakara at the anus, the genitals, the navel, the center of the chest, the throat, the third eye, and the crown chakara, the gates of heaven, on top of the head. Each chakara is associated with a color in the light spectrum. An individual whose prana, which can be thought of as activating Eros energy or breath, flows freely from each of these centers is thought of as being "enlightened," and radiates a golden or white light. Enlightened individuals according to Hinduism are called "rishis," meaning seers, with a Maharishi being a "Great Seer." According to Maharishi Mahesh Yogi (1973), these are individuals who cognize the sacred visions and stories in the Vedas (p. 32-3).

The rainbow bridges the worldly realm with the realm of the divine in the biblical story of Noah where God places a rainbow in the sky as a covenant between Him and mortal beings, and as a sign of



promise to never forget them. It is in the rainbow where these two worlds merge.

Rainbows appear in several of these drawings of imagination. Rainbows can be seen as doors to walk through as in fig. 125 (p. 275), or bridges to cross over. In some drawings, such as figs. 133-7, rainbows indicate a place where pleasurable dreams in a "Rainbow Land" happen. Take fig. 136 for example, where the student places herself dreaming on a hillside under a rainbow in a "beautiful valley" filled with horses. She states that:

The picture I drew is what I often imagine about. I imagine a beautiful valley. There are lots of horses. I take care of them, and they protect me. There is a beautiful rainbow which you can lie on and look at the sky. Everything is very peaceful. There are beautiful flowers which stay alive all year. The weather is always the same, warm, but breezy. There is a pond for the horses to drink from and paths to walk on. There are hills you lie on. The horses can talk and understand what I say. I can ride the horses on the hills. When I'm in my land, I don't have a care in the world. There is a passage out of the land but I can't ever imagine leaving it.

This drawing shows that when one is living in the realm of imagination there is great beauty and communication among living things. This realm is also a realm of wonder and peace. Peace comes with a mood of acceptance, the most necessary mood for entering imagination. In a peaceable Kingdom such as this one, one is encouraged to sink further into the reverie of imagination.



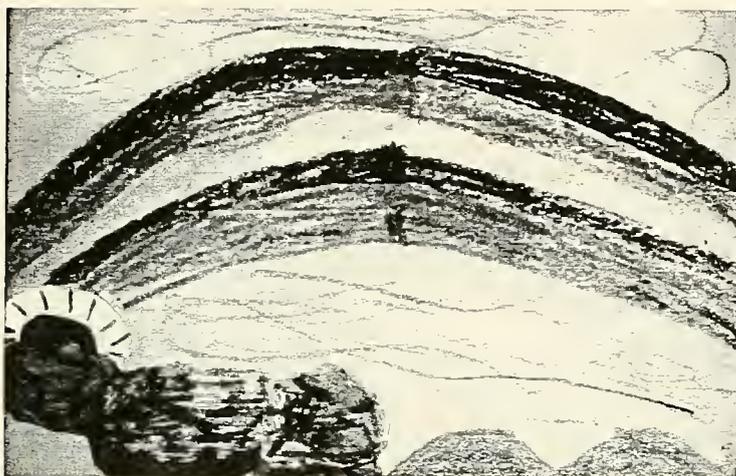


Figure 133

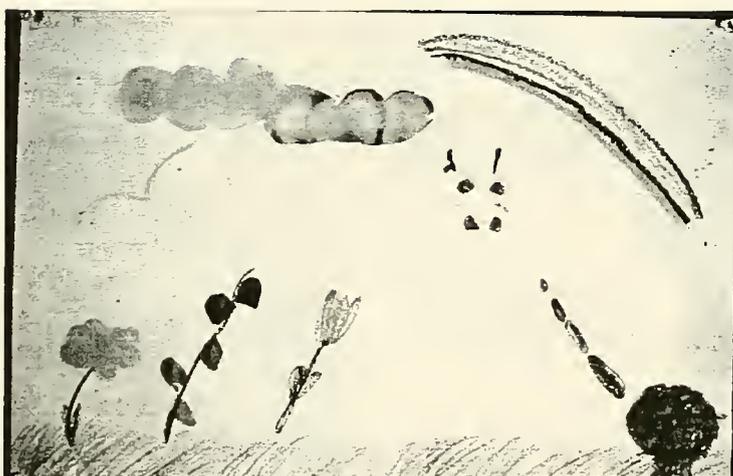


Figure 134

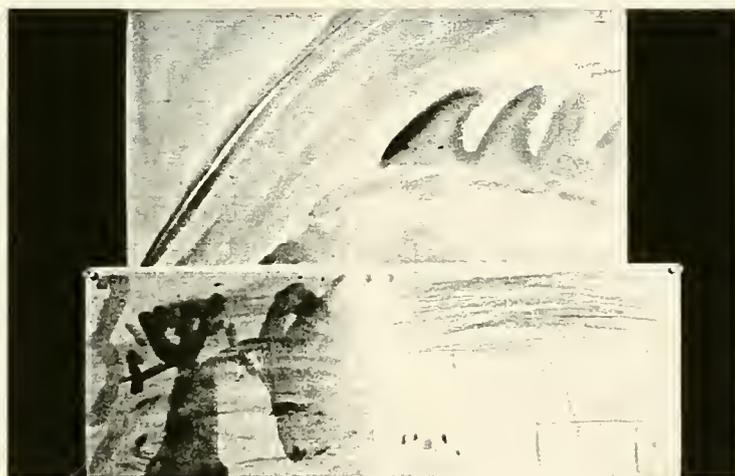


Figure 135





**Figure 136**



**Figure 137**

To enter imagination one must "rainbow" and allow for the inherent multiple nature of things to come forth and be appreciated. Imagination as a "rainbowing" happens when there is both sunlight and moisture in the air and when the light shines indirectly from the side, from the place between heaven and earth near the horizon, as the rainbow itself traces out a curve that links earth to sky to earth.



### Bridging, Dooring, Rainbowing - Education

Education may say that it "builds bridges" and "opens doors" for students, yet it doesn't seem to teach students how to "bridge" or "door" or "rainbow" as imagination does. Instead, those who "make the grade" and are hailed as being successful products of the educational system often find that the doors which are opened are not Blake's "inlets of the soul" or "doors of perception," but doors leading into domains where they are only capable of acting according to the standard practices of that domain. They become workers who maintain the standard practices of a domain, but are far from being active participants whose innovative thinking opens new doors of possibility, making new connections, new bridges, in their field of interest. Innovative participants generate the field they are in. These are the people Flores (1986a) refers to as virtuosos and masters in their fields, those able to go beyond established limits and imagine (pp. 26-7).

Educators often declare that they are attempting to train students how to live in the world, yet they don't listen how, in their own language, they are indicating that they are only "trying" and, therefore, declaring that they anticipate and predict possible failure in doing so. Also, it can be listened to as an admission of incompetence in being able to teach students how to live with deep passion, understanding, and participation in the world. More importantly, most of public education, being in Blake's Ulro, doesn't even make distinctions which recognize and value soul and



imagination, let alone encourage imaginal practices emphasizing an artistic process from which students learn to be in the world through poetically connecting to and participating from its depths. The consequences are that students, being taught to be split from the world in a discourse of facts, find the "rainbows" in their lives fading, and the only possible way "into the world" seems to be in walking out the school door, which many attempt to do each and every day at the earliest opportunity.

Most teachers seem to be anti-imaginal. They don't teach those ideas regarding imagination's nature which could encourage students to open doors in the world and build rainbow bridges with and between the curriculum in order to create integrated interrelational connections. Instead they teach only particular ideas from which single things are seen, single one-to-one correspondences of scientific thinking, no bridging or opening doors to the inherent multiplicity of all phenomenon. For instance, students who have studied trees may look at trees and see them only as belonging to particular textbook categories of trees which they have been taught. Such students have not been encouraged to explore the tree's poetic, metaphorical nature; no doors or bridges seem to have been provided, no openings. These students sit in arid landscapes with little hope of rain or rainbows or treasure. In such dry environments, teacher and student burnout is not a great surprise.



## CHAPTER X

### ANIMA MUNDI

#### Introduction

A large percentage of the children's drawings of imagination seem to focus on different aspects of what can be called the world. These aspects include the beauty of the world and its animation. Imagination here seems to be displaying its "worlding" nature. In archetypal psychology, this realm of experiencing the world as a



verb, alive and full of imagination, is called the *anima mundi* (Hillman, 1985, pp. 16-7, 26-7). Anima is Latin for soul; mundi, for world. The anima mundi is the "world soul." When we engage with the world and are connected to its imagining soulful nature, its poetic basis and beauty, then we are in the realm of the anima mundi. The poet Keats refers to the world as a "vale of soulmaking" (Abrams, 1968, p. 580). Living in the vale of the world with receptivity, respect, love, and concern for the living soul of things, makes soul (p. 26).

The world soul, says Hillman (1982), "means nothing less than the world ensouled" (p.77). The poet Novalis says:

The seat of the soul is where the inner world  
and the outer world meet. Where they overlap,  
it is in every point of the overlap. (Bly, 1980, p. 1)

Those places in the world where soul is made become openings where an experience of being in connection and meaningful interaction takes place. This is the experience of the world as the *place* of soul, in the world between the inner and outer, in the place of significant and deepening relationship. These become places where the ecstatic and mysterious dance of life reveals itself by means of metaphoric images. Hillman (1985) maintains:

The metaphoric perspective which revisions worldly phenomena as images can find "sense and passion" where the Cartesian mind sees the mere extension of de-souled insensate objects. In this way, the poetic basis of mind (q.v.) takes psychology. . . . beyond the personal subjectivity of the human



person, into a psychology of things as objectifications of images with interiority, things as the display of fantasy. (p.23)

The drawings in this chapter focus on the interiority of the anima mundi, its beauty and its living imagistic essence.

### **Anima Mundi - Beauty**

In the drawings in fig. 234 and 235, two fifth grade classmates each created a similar piece while sitting at opposite ends of the room without either knowing what the other was doing. It was uncanny to observe how each child, while making his artwork, was focused with great concentration, quickly finding things to place in his piece. They are each strikingly composed of earthly pieces of "stuff" such as pencil shavings, a paper clip, a wrapper, and so forth. This "stuff" is presented along with drawings of hearts. These can be seen as the hearts of the images, their bodily blood, and activated pulse, an inherent love and beauty and a reminder that heart is needed to "see" "things" at their imagining core.





Figure 234



Figure 235

To connect with things, regarding them as alive according to their "thinging" nature, necessitates a loving, open heart. When there is heart, things come to life and are respected and valued. Here, things are seen with a heart. In these examples, figs. 234 and 235, imagination can be said to be "all things seen with heart," or it can be said that imagination is found by placing "heart among things," and, when this is so, the things play off interrelational resonances, receiving and responding to other things, in a dance of mutual



acceptance and love. When we see anything with an open heart, there is an experience of beauty which seems to seduce us to live our lives for the sake of continually seeing the beauty in things.

Regarding fig. 235, the student said, "My 'thing' is just imagination straight out of my head. It's got a lot of things." Imagination seems to be saying that images include things rather than objects. Objects are all figured out as *objective* facts in terms of theories that are applied to them, while things are alive, and, as the term suggests, somewhat undefinable, maintaining a sense of mystery, and always capable of acting unpredictably, just "doing its thing."

For fig. 234, the student's response was:

This is imagination jumbled all together.  
 In the middle is a heart. On the bottom is a feather. There are dogs, birds, pins, and faces.  
 There are stars, peace signs, yin yangs, and places.  
 Look at that design and the person with long hair.  
 Look at that handkerchief and the bright red chair.  
 Pieces of newspaper, people and officials,  
 glitter, pencil shavings, thread and initials.  
 I put this stuff together for an art assignment  
 and just about everything is out of alignment.

Both drawings are a tribute to "things," and see imagination as being constitutive of things and their interactions. For a "thing" to "thing," as in Heidegger's "thinging of a thing," the thing must not align itself with a fixed objectivist theory regarding its nature, but must remain in a process of becoming. In fig. 234, the student



specifies that every thing is "out of alignment." In other words, in imagination, the crooked and indirect way is how things present themselves as things.

Sardello (1984), in his *Taking the Side of Things*, and Hillman (1982), in his *Anima Mundi*, both investigate the imagistic soul of things, and how, when things are disregarded as in our Cartesian chauvinism, they strive to get our attention in other ways, such as in our addiction to things, where we are overwhelmed by some "thing" (be it food, sex, or shopping) bigger and more powerful than us. Or, things that were seen as lifeless, now haunt us in their invisible essences as cancer-causing threats in the air we breath and food we eat.

When a thing's multiple, imagistic, deep essence is engaged, it's beauty shines from its depths. Such beauty is experienced as a result of an observer's *open* mood and of what Bachelard (1964) declared as the necessary attitude of *admiration* (p. xxii). Similarly, the poet Blake says, that in a state of full imagination (a state he calls Eden), one praises the energies one perceives to the level of highest divine beauty through engaging with others in the artistic process. This mood of openness is an acceptance of the mystery and chaos of unknown depths.

In this manner, images overflow with metaphorical significance. That which embodies the highest value we regard as sacred. Soul-making reveals the correlation between what we consider "sacred"



and our "seeing" with a vivid and open imagination. A sympathetic affinity of high value is characteristic of being in soul. Hillman (1972), in a more imaginal vein, sees the binding, attractive, evocative quality of imagining as the figure of Eros (p. 66). The erotic element of love's completion is found in becoming the other and activating the other into being. Love is fundamental to imagining, indicating imagining as a thought of the heart and not the head. If we entertain any hint of ego-ownership of the images, we lack respect for their autonomy, and the necessary attitude for imagination to present itself is missing. Hillman (1983a) reminds us that when we fall in love with something or someone we are filled with imagination, and we enter into a sacred realm (p. 178).

Making soul in the anima mundi dissolves the Cartesian framework and its disregard for the world of things. Today's global ecological crisis is a direct consequence of Cartesian thought and its disregard for the world. Hillman (1989) says, "We are sensate creatures, animals in an ecological field that affords imagistic intelligibility" (p.226). Living in a Cartesian cosmology, where we are split from and deprived of this "imagistic intelligibility," results in disrespect and degradation towards nature. Hillman declares that, "A cosmology that saves the phenomena adores them" (p. 226). The unfolding of beauty, connection, and sacredness typical to soul-making in the anima mundi and its contrast to the alienated individual in an empty meaningless world morally and ecologically compels one to make educating the imagining soul a priority. In figs.



234 and 235, imagination can be seen as presenting itself as saving the "stuff" of the world through adoring it and giving it place.

### **Beauty and the Artistic Process**

When making art is a process which Hillman (1991) says, "risks beauty," it both adores and gives place to the soul of things. Heidegger (1971) says that in such a making of art, the artwork is the "coming forth of the world," the "worlding of the world" in which the beauty of a thing to present itself (pp.44-6, 50-2, 56, 59). Blake, in his four states of imagination, indicates that the making of art in which beauty is revealed occurs in Beulah and Eden. Blake says art exists in all four realms of existence, but in Ulro and Generation, for example, art merely champions the superiority of reasoning while remaining opposed to imagination. Blake is appalled by even the idea of considering such undertakings to be art and calls it "false art," claiming social realism falls within this area (Erdman, 1970, p. 570).

Artists in Beulah or Eden transmit and give place to images as things in the world of radiating beauty, things generated in imagination. In making and viewing his/her work, the artist is arrested by it's aesthetic presentation of beauty, a beauty intrinsic to any soulful image. The particulars of the finished piece correspond to the particulars of the image received.



The "aesthetic moment" is usually talked about in relation to art, yet it is basic to experiencing a world ensouled. Hillman (1989) says that our aesthetic sense is our "self-evident common sense" for being *in* the world, the soul of the world (p. 224). He traces the word aesthetic to its Greek root *aisthesis* which means "taking in" and "breathing in" (Hillman, 1981, p. 31). And, concerning aesthetic beauty, he notes that "beauty" is not necessarily something "beautiful," like a beautiful object. Rather, it is "an *epistemological* necessity; it is the way the Gods touch our senses, reach the heart and attract us into life" and "an *ontological* necessity, grounding the sensate particularity of the world" (p. 29). All images are aesthetically striking because they radiate beauty.

Intimacy and the connecting qualities of beauty are at the heart of imagination in the anima mundi. These are qualities belonging to the Greek Goddess Aphrodite, married to the God Hephaistos, the craftsman, in whom the artistic process is most evident. In the fires of the earth, in his forge, Hephaistos brings forth forms of beauty through his art. Beauty is ignited and igniting. Hephaistos gives beauty a place in his work, and it in turn gives him a place through his marriage to Aphrodite. The beauty in this myth is a beauty indigenous to soul. Of all the Gods, Aphrodite marries Hephaistos, whose body is twisted and deformed. Referring to beauty in terms of a particular set of idealized standards literalizes it. Canons or ideologies of beauty judge and split the "perfect" and "ideal" from the "ugly" and "common," the attractive from the mundane and repulsive, the light from the dark. In the marriage of



Hepheistos and Aphrodite beauty *is* married to the "twisted" and "imperfect", and it is the "twisted" that "sees" and attracts beauty. Hillman (1989) says that Plotinous recognizes that "the ugly has a more immediate and memorable effect on soul than does the harmonious," and that "Whitehead (saw) disscord as essential to the richer forms of beauty" (p. 221). The artistic process becomes an education of soul when the "ugly" is seen through to its inherent beauty.

And, as figs. 234 (p. 292) and 235 (p. 292) above suggest, in imagination, even "garbage" like pencil scraps and wrappers display the beauty intrinsic to things that come with heart and which are done full-heartedly as in the dynamic artistic process witnessed in both students who made the pieces.

### Anima Mundi - Facing the World

In the drawings in this section, images, embodying a dynamic and living nature, are seen to have personalities, faces and voices. To live in the world with a praising heart towards the "other" (be it a person, place, or thing) encourages one to see the face of the other. In this section, imagination displays its nature to show its multiplicity of faces and to put faces on things.

The drawings in figs 165-75 each show things of the world as having faces and presenting themselves as being alive. Figs. 166-69 were all done in the same second grade classroom, and each child



appeared unaware that others were doing similar drawings. These drawings have in common things of the world which are alive with faces and at play with one another. Also, some things combine with other things, toothbrushes with a comb (fig. 167), a toaster with a stove (fig.166), to form particular characters. Imagination seems to be saying that in the realm of the anima mundi, the world comes alive during play. With play, we dramatically interact with others, making world soul through ensouling the world.

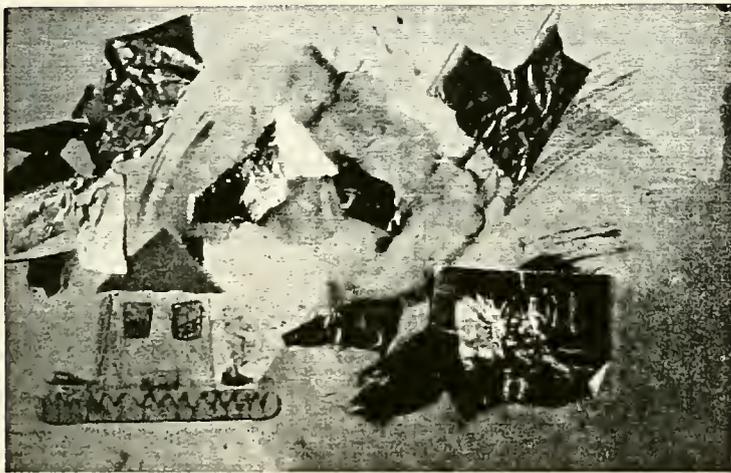


Figure 165



Figure 166





Figure 167

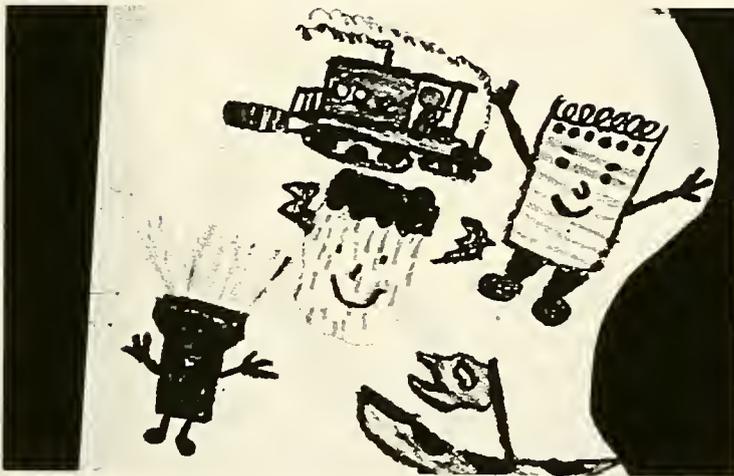


Figure 168



Figure 169



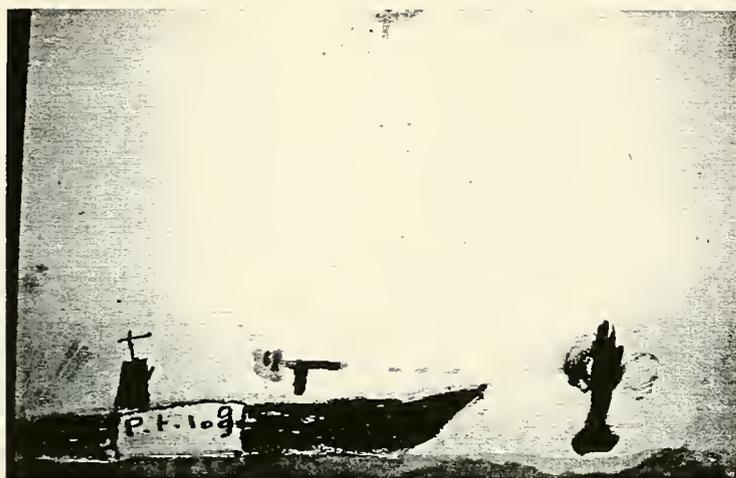


Figure 170



Figure 171

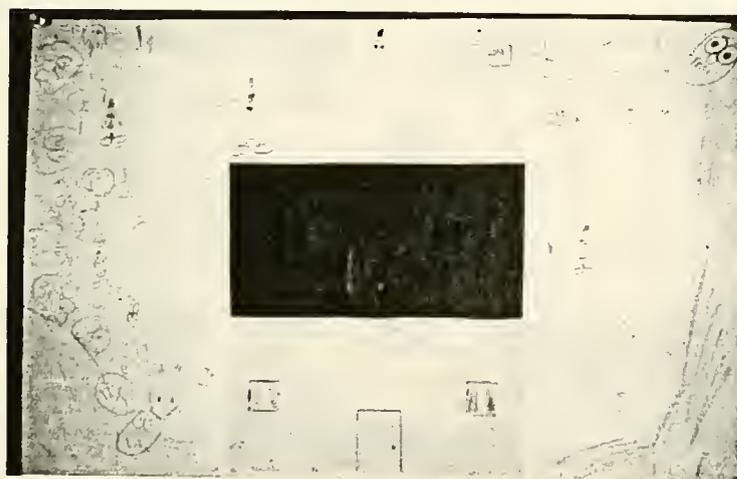


Figure 172





Figure 173

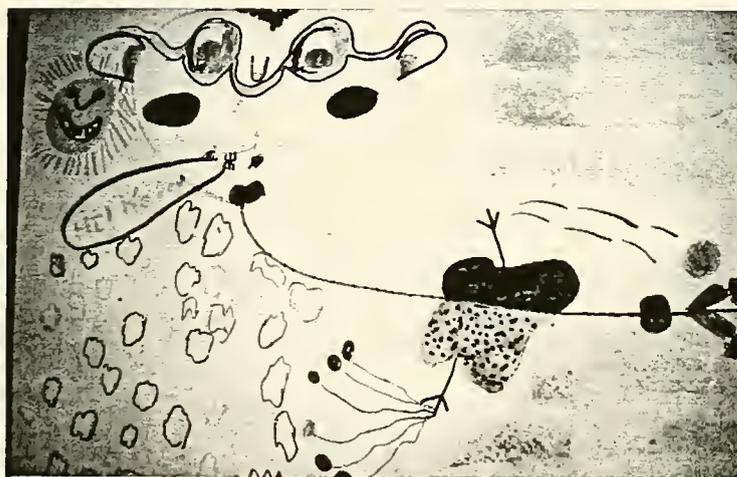


Figure 174

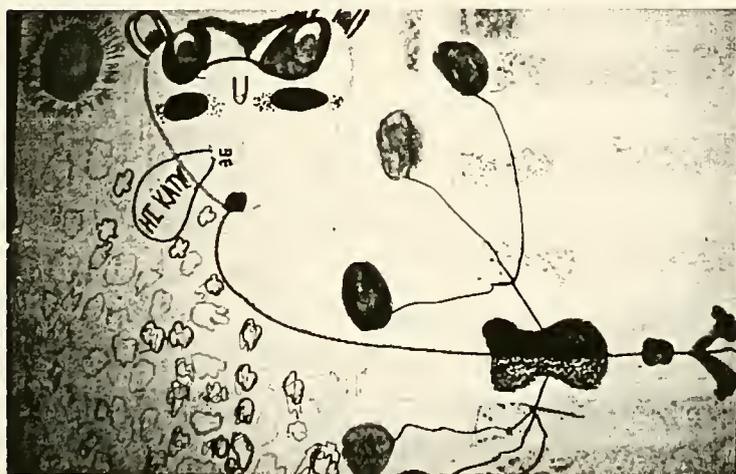


Figure 175



Engaging with the world as a making of soul, in an attitude of love and praise, occurs in coming face to face with it in relationship, speaking, listening, and acting with "others." These drawings illustrate that in imagination is the living soul of the world inhabited by a multiplicity of imaginal others whose eyes we look into, whose voices we hear, those who activate the world in its "worlding" through an inter-relational dance.

### Personifying

Seeing images as constituted by persons is a process of personifying, and, in archetypal psychology, personification is seen as basic to soul-making. Hillman (1975) defines personification as "*the spontaneous experiencing, envisioning and speaking of the configurations of existence as psychic presences . . .*" and as ". . . a way of being in the world and experiencing the world as a psychological field, where persons are given with events so that events are experiences that touch us, move, us, appeal to us" (pp. 12-3).

The poet Blake, in his *Marriage of Heaven and Hell*, explains personifying in terms of the poetic process as follows:

The ancient Poets animated all sensible objects with Gods or Geniuses, calling them by the names and adorning them with the properties of woods, rivers, mountains, lakes, cities, nations, and whatever their enlarged and numerous senses could perceive.



And particularly they studied the genius of each city and country, placing it under its mental deity.

Till a system was formed, which some took advantage of & enslav'd the vulgar by attempting to realize or abstract the mental deities from their objects; thus began Priesthood.

Choosing forms of worship from poetic tales.

And at length they pronounced that the Gods had ordered such things.

Thus men forgot they pronounced that All deities reside in the human breast. (Erdman, 1970, p.37)

Blake refers to divinities which had once been thought of as daimons, angels or animals which form the intelligible genius of things, their multiple intelligences. These divinities, according to Blake, have been split from their source, the imagining heart open to the world.

### **Persons as Selves**

Hillman (1983a) says that when we observe imaginal others in the things of the world, it is important to ask who's the observer (p.128-30). The "deities in the human breast" are not just the ones we love in our hearts; they also belong to the multiplicity of beings who offer a variety of roles and styles for our being in the world. According to Archetypal Psychology, it is they who are acting, not a single ego. Regarding the multiplicity of the observers that we are, Hillman (1985) states:

In our culture the multiplicity of personality is regarded either as a psychiatric aberration or, at best, an unintegrated introjections or partial personalities. The psychiatric fear of multiple personalities indicates the identification of



personality with a partial capacity, the 'ego,' which is in turn the psychological enactment of a two-thousand-year monotheistic tradition that has elevated unity over multiplicity. . . . For archetypal psychology, consciousness is given with the various 'partial' personalities. Rather than being imagined as split off fragments of the 'I,' they are better reverted to the differentiated models of earlier psychologies where the complexes would have been called souls, daimons, genii, and other mythical-imaginal figures. . . . personality is imaginatively conceived as a living drama in which the subject 'I' takes part but is neither the sole author, nor director, nor always the main character. Sometimes he or she is not even on the stage. (pp.52-3)

In the dynamic of soul-making in the anima mundi, rather than identifying with the notion of a fixed Cartesian self, we are imagined by the images that fill us, the private self disappears, and behind our emotional resonances with the world appear imaginal others. The notion of a fixed "I" is replaced with a multiplicity of selves; the Cartesian ego becomes an imaginal ego. A multiplicity of observers allows for many more connections, regions of soul, to emerge, which before were hindered by a single self observing a deaf and dumb machine called nature.

Dr. Colin Ross (1991), a major speaker on Multiple Personality Disorder, says that such a multiplicity of selves is "normal multiplicity"; whereas, the "executive ego self" is committed to maintaining an illusion that it is in charge, while suppressing and degrading all forms of multiplicity that threaten its claim, including other selves, deep intuition, and psychic phenomenon. The executive ego self, says Ross, is always dissociated from the world; whereas,



a multiplicity of other observers appears in dramatic engagement with the world. Ross states:

Multiplicity is a normal organizational principle of the human psyche. Multiplicity Theory postulates the existence of independent centers or spheres of consciousness in the normal mind, each capable of operating with varying degrees of autonomy from other part selves. In Western industrial culture normal multiplicity has been suppressed through formation of a cultural dissociation barrier which separates the executive self or dissociated ego from other part selves in the mind. Twenty-two properties of the dissociated executive self have been described. These include monotheistic religion, non-hypnotizability, mathematical modes of logic, idealization of nature, and hostility to multiplicity. (p. 60)

Similarly, Maturana (1988) sees the "self" as the "phase space" in which an ego composed of multiple identities shows up in. He points out:

[E]ach human being exists in the flow of his or her living as a particular configuration of many different, operationally distinct, social and nonsocial identities which intersect in their realizations in his or her bodyhood. That is, the ego is a dynamic node in a multidimensional space of human identities, and the I, the human individual, is the bodyhood that realizes the intersection of the networks of conversations that constitute the ego. (p.51)

The poet Whitman (1926) had an understaznding of the multiple nature of the personality. In his poem *Song of Myself*, Whitman speaks of himself as being composed of many others who offer him a multiplicity of perspectives. He states:

Do I contradict myself?



Very well then I contradict myself,  
(I am large, I contain multitudes.) (p. 76)

These "inner persons" appear in many of the children's drawings in this chapter. For instance, in fig. 186 a student has drawn imagination as an image of herself as a Fairy Godmother with wings who can grant wishes to others. Imagination appears to be saying that it allows one to change roles and, therefore, acquire different abilities, ones that can make wishes come true. Here, imagination is indicating that all doing is done by someone, and these "someones" can take on all kinds of mythical and spiritual forms. In fig. 187, another student says that imagination is a place inside her where there is a boy, girl, and dog with wings gathering particles of imagination in buckets, particles which are like seeds that help imagination grow. It is in pieces of imaginal, ethereal, colored stuff that imagination takes hold and gets activated. There are those in imagination who, like elves or Snow White's Dwarves, do the work of gathering together particles of value. In these drawings, imagination seems to say that it is precisely when we let others take charge of different actions that we enter its realm of possibilities, possibilities for dreams to be granted, for generative substances of value to be gathered, and for new roles to be lived.





Figure 186



Figure 187

These imaginal figures are like those referred to by Henry Corbin (1972) in the intermediary realm of the *mundus imaginalis*, where images are regarded as *angels*, message-givers and emissaries departing soulful meaning and vitality (p. 8). Seeing images as angels connotes a realm of the sacred. In the tradition of Archetypal psychology, the correlation of "depth" with the "sacred" is considered constitutive of the imaginal realm. When we "see through" our ideas, imagination reveals their faces, and the faces



that appear are the faces of the Gods. These are the Gods that the poet Rilke declared left the earth, and whose absence led Nietzsche to announce, "God is dead." Hillman (1975) asserts:

[The Gods] are the root metaphors. They provide the patterns of our thinking as well as of our feeling and doing. . . .When we lose sight of these archetypal figures we become, in a sense, psychologically insane: that is, by not "keeping in mind" the metaphorical roots we go "out of our minds" - outside where ideas have become literalized into history, society, clinical psychopathology, or metaphysical truths. The attempt to understand what goes on inside by observing the outside, turning inside out, losing the both, the significant interiority in all events and our own interiority as well. (p. 128)

Soul-making is a "means of addressing the ideational face of the Gods" and recognizing the sacred polytheistic dimension of life (p. 129).

These drawings indicate that this dimension is an invisible realm, a realm we already identify as a place where the character of the 'ego' lives as in fig. 191, where the ego, portrayed as the girl who did the drawing, is only one of the characters in the image and, standing off to the side, does not seem to do much action. In this respect, she appears to be more of a silent witness, a witness to the imagining. She explains her drawing saying:

This man is inside me giving me feeling. Also, he's giving me thoughts. He gives me dreams. He gives me fears. Also, he gives me all these other feelings. In the corner is me. I'm day dreaming. When this man has me day dream my eyes and his eyes go in swirls. All the things he gives me each go through my body. He is me in a different form.





**Figure 191**

This little man appears to be the one who does all kinds of activities, 'good' and 'bad.' Here, with his pitchfork at his feet, he has the appearance of a devil or daimon, the activated genius, the one who provokes. He is one of those whom Jung calls the "little people" inside us (CW, 8, 209). Imagination here is showing its nature to take on other personalities, personalities which each have their own face, their own interests, concerns and ways of engaging with the world. The student points out that the man is her in a different form, that all his actions are embodied in her, and that both their eyes go in swirls when she dreams, indicating the spiraling movement of imagination explored in chapter four. This student observes that in imagination her 'ego' gets re-invented in what appears to be opposite from her, becoming a man, and it is the man who does the re-inventing. Also, out of his ears grow a maze of paths which include opposites of love and hate, angels and devils, along with dreams, the arts, physical power, betrayal, books and



movies. All these paths represent particular kind of actions in which imagination is generated.

Fig. 197 is comprised of two figures, an angel and a devil, suggesting again that the figures in imagination run a full range which emphasizes opposites. There is often mention in archetypal psychology that, as in the devil/angel figures in fig. 197, imaginal others get constellated in complimentary pairs such as teacher/student, wounded/healer, and puer/senex.



Figure 197

Other figures in this section include a witch in fig. 183, a clown in fig. 180 and a fairy in fig. 184. These are some of the "little people" of fairy tales. Regarding these figures, Jung says that:

We are obliged to reverse our rationalistic causal sequence, and instead of deriving these figures from our psychic conditions, must derive our psychic conditions from these figures . . . It is not we who personify them; they have a personal nature from the very beginning. (CW, 13, 299, 62)





Figure 180



Figure 183





Figure 184

Mary Watkins (1986) refers to these imaginal figures as "invisible guests" with whom we dramatically engage in imaginal dialogues (p. 102-3). They are figures which often appear spontaneously out of nowhere. Some of these qualities of appearing, disappearing and being invisible are suggested in drawings where the imaginal others are presented as ghosts or spirits, as in figs. 177 and 190. Ghosts also suggest autonomous figures capable of seeing and moving through things. In our culture, ghosts are often thought of as beings whose autonomy frightens and threatens the figure of a controlling ego, who attempts to dispel even the notion of their existence. Instead of being dispelled, these ghosts in the artwork spring up from below. In these drawings, imagination indicates that it has the same autonomous nature of ghosts, and, like ghosts, it appears in the dark when least expected. Being in Keats's *Negative Capability* is like being in the dark, expecting nothing, so that imagination's ghosting nature, its nature to present itself as a multiplicity of invisible guests, can occur.





Figure 177



Figure 190

### Animal Others

Many of the drawings of imagination in this chapter include animals. The anima mundi is inhabited and animated by animals. Imagination here reminds us of both its and our animal essence. It is frequently acknowledged that as modern humans we have lost touch with our animal nature, forgetting we are animals. To forget one's animal nature is to not have imagination or soul. In Shamanism, illness is



considered a "loss of soul", which, in order to heal, entails having to find a person's animal, bringing it back to a his/her body, and reactivating its vitality (Harner, 1980, pp. 98-120).

There has been great national interest lately in the work of Bly, Hillman and others who have launched a "men's movement" which encourages men to get in touch with their repressed, wild, animal natures or, otherwise, remain passive "soft males," unable to ever be spontaneous, authentic, and fierce. Adolf Portmann (1982) might add that getting in touch with one's animal nature could involve a creative display and celebration of one's inherent, quintessential creativeness as he believes is the case when looking at the imagistic significance of visual patterns displayed on living forms (pp. 34-6).

The dragons in figs. 202-204 were done by students in the same fifth grade classroom. Each were unaware of the content of each other's drawings. The artist of fig. 202 explains his drawing saying:

My imagination is supposed to look like a swirl of rainbow colors forming an image that I am thinking of. On the outside is a wheel going around in a circle signifying that there is no beginning or end to your imagination. The wheel turning around generates the images.

The image in the center is a fire-breathing dragon in what appears to be a watery environment. The student said that the dragon "just appeared" in the circle, so he drew it in. In Jung's *Alchemical*



*Studies*, the dragon forms itself out of water in an alchemical container. This represents the process of matter taking shape and becoming animated. The dragon is the alchemical *prima materia* and is referred to as *Mercurius* (1968, pp. 27, 252-3).

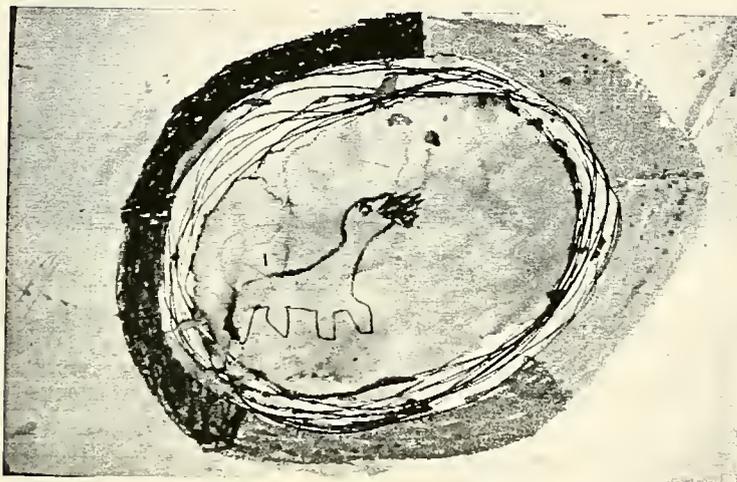


Figure 202



Figure 203





**Figure 204**

In these drawings, imagination's nature presents itself as an animal, a dragon, and Mercurius, the quicksilver messenger god of both worlds, who Hillman (1972) says is related to the god Eros (p. 66). The dragon is an animal of myths, living in what Jung (1981) calls a mythic strata of the psyche (p. 119). The dragon is nature and the abundance of life; it is the animal of animals representing the quintessence of 'animal,' being both the serpent and the bird, knowing the ways of both sky and earth (Cirlot, 1971, p. 86-8). The essence of animals are constituted by Mercurius and Eros, making animals the dynamic imagination at full throttle. In the drawing, the unbounded generative force of imagination is seen as the eternal circle, and, as an alchemical container, it generates the image of the dragon. Imagination manifests its dynamic nature in the mythic animal form of the dragon causing the alchemists to refer to it as the being of imagination (Jung, 1980, pp. 252-3).



This drawing can be seen as showing that imagination's "faces of the gods" are animal faces. As mentioned in chapter eight, Eros, the activator of imagination, has animal wings, and, in the Orphic creation myth, four heads, that of a bull, a lion, a ram, and a snake. Animals are carriers of soul; they are the angel emissaries. In most cultures, the animals were once the gods, Hillman (1983) says, because of their autonomous, authentic natures, natures the controlling ego fears (pp. 49-53).

The drawing in fig. 224 is done by a fifth grade girl, and includes a wide variety of interrelating animal forms. Here one form turns into another, indicating that imagination's animal dynamism relates to metamorphosis. It is interestingly similar to shaman drawings of animals. Shamans going on journeys into the underworld often assume animal forms of one of their power animals. Regarding her drawing, the girl says:

Imagination's being is that of the ominous.  
In it, travel through the mountains,  
in the desert, on a bus.  
Separating into branches,  
Many colors seem to form, draping over the obvious,  
hiding over the ordinary world  
and developing your own world.  
If you just say the word,  
you are there within,  
Imagination.  
Imagination branches into different thoughts,  
colors brighten and creatures of all shapes and sizes are  
created, colors mix in spirals, and a red snake slithers by.





**Figure 224**

In the student's statement, imagination's dynamic nature is depicted in terms of traveling through qualitatively different places in the world, in movements which branch out in interlocking animal forms. In this drawing, the paths of imagination appear to be the animals themselves, suggesting that the connection between the dynamic and transformative nature of an image is that of the animal. The red snake slithering by seems to represent imagination's autonomous nature and its way of being in the world as discussed in chapter four and which again is incorporated in the dragon image explored above.

The student acknowledges that the realm of imagination is an "ominous" one where creatures come into being, a multiplicity of colors mix in spiraling movements, and an imaginal world is seen as an overlay on the "obvious" world. The imagistic interiority of the world is cognized along with and in relationship to the particulars of the "ordinary" world. Michael Harner (1980), in his book *The Way of the Shaman*, describes such a cognition, where the imagistic



animal soul is seen along with the things of the world, as typical of a "shamantic state of consciousness" (p. xvi).

Several drawings, such as figs. 214, 280, 282, and 283, depict animals that are vicious or going for the kill. These animals show another aspect of imagination's "animating" nature; that is its nature to bite into, to penetrate, to get inside another. There is a drawing of man with crab claws (fig. 280) and drawings of monster-like animals such as fig. 282's drawing of "Jaws" and fig. 214's of a bird with teeth eating its prey.



**Figure 214**



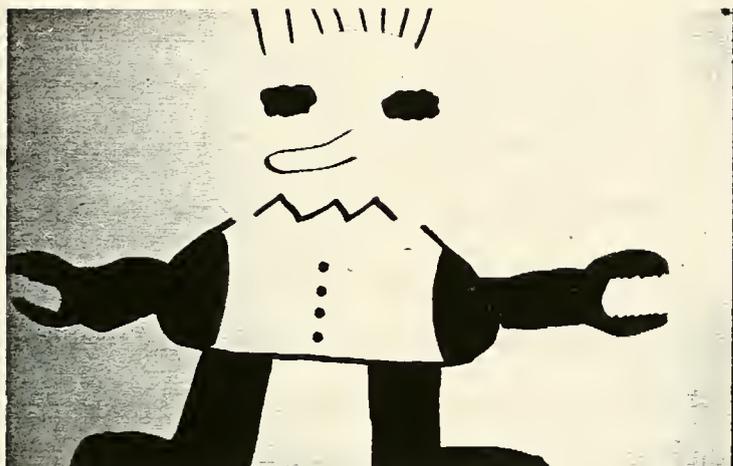


Figure 280



Figure 282



Figure 283



Bachelard (1986) in his study of the animal imagination in *Lautréamont*, says that the dynamic imagination in animals is displayed primarily in the strong will and fierceness of their leaping on their prey (pp. 1-4). The blood-covered teeth get under one's skin (figs. 214, 221, 288); the crab claws quickly break bones (fig. 280) . These animals feed off life. They represent a power in the realm of death. For these animals the "other" is nourishing and is taken in and digested. Entering the imaginal realm requires a certain amount of animal fierceness, a warrior energy that accepts the possibility of death in doing whatever it is one must do. Many initiation rites begin by walking past animal monsters ready to bite off the head of the initiate. Initiations into imagination involve passing through and accepting death (Campbell, 1980). The animal nature of imagination in these drawings emphasizes aggressive movement and entails taking, saying, doing, what you need to do, being true to one's nature, and going for the kill.

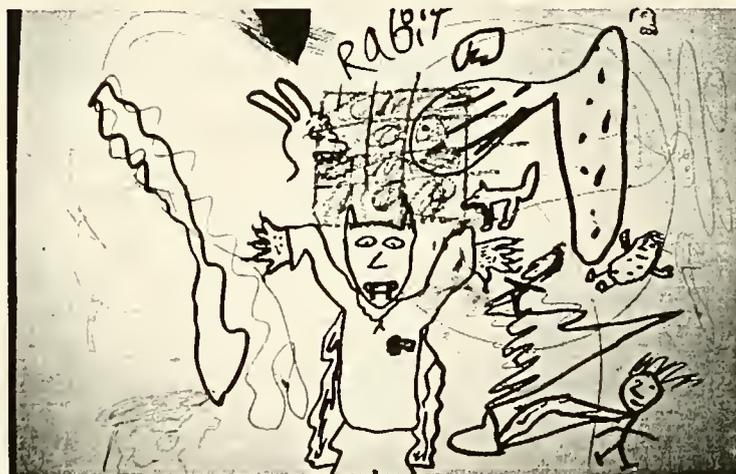


Figure 221



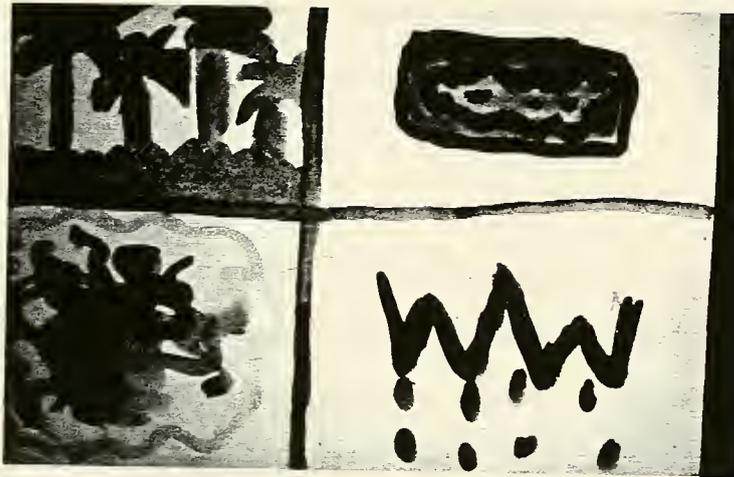


Figure 288

These animals, with their special relationship to death, suggest an Underworld nature of imagination. Shamans traveling in the Underworld encounter a realm inhabited by animals (Harner, 1980, p. xvi). A trip to the Underworld is a trip into imagination. Such a realm relates to the endless "depths" of imagination. The Underworld is the flip side of the dayworld, as seen in the mirror symmetry pattern section in chapter five. The Greeks represented the Underworld as an upside-down mirror symmetry world of the dayworld (Moore, 1988). Also, as already mentioned in chapter five, mirror symmetry in Rorschach-like blot drawings may easily generate animal faces.

The Underworld can be thought of as the 'deep soul' aspect of the anima mundi. This realm is inhabited by figures better described in terms of Jung's "Shadow," which incorporates those imaginal others usually ignored or forcefully repressed, figures whom the controlling ego finds threatening since their nature is often to "open



up" the ego, penetrating its barriers, wounding it, weakening it, humbling it, biting through and getting under its skin, or even killing it.

For instance, look at figs. 268, 269 and 279. These "tough guy" figures appear ready to bully around whoever takes notice of them, wounding an ego's sense of superiority. Also, wars and destructive explosions appear in several images (figs. 270-273). Imagination is saying that it has a fierce warrior nature. In the anima mundi, images take a hold of us; they destroy old belief systems which perpetuate ego-dominance. To enter imagination one needs to be bitten by these monsters, to risk death and have the "ordinary" world blown or chewed to bits by them (figs. 270-273). When we live our lives with the awareness that our eventual death is inevitable, then we live life to enjoy it, we take care of all our areas of concern, and we live more responsibly in the world with love and compassion for others.



Figure 268



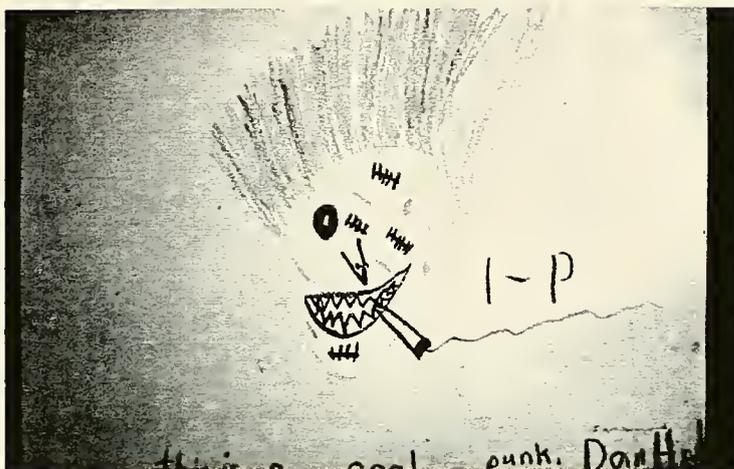


Figure 269



Figure 270



Figure 271



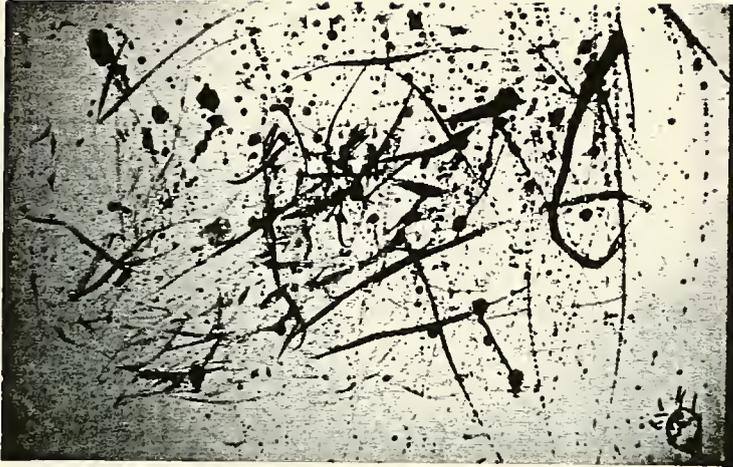


Figure 272

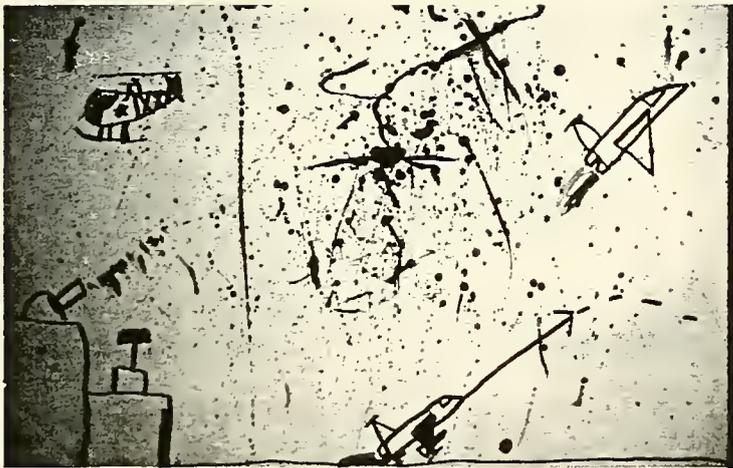


Figure 273

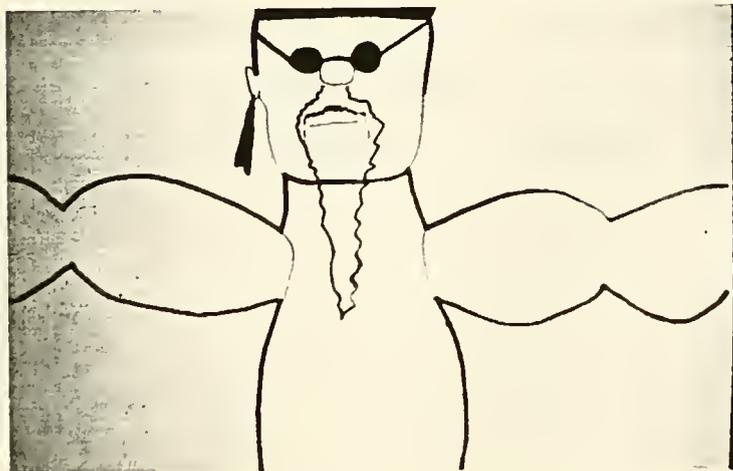


Figure 279



Goethe, in his poem *The Holy Longing*, states, "And so long as you haven't experienced this, to die and so to grow, you are but a troubled guest on the dark earth" (Bly, 1980, p. 70). This *Negative Capability* involves a soul-making which necessitates letting go of the ego's executive position of control. To enter this underworld of imagination, the ego-observer committed to being an independent and separate private self must allow itself to be overcome, sliced open, digested, or separated into its multiple nature by the other. Imagination's digestion of the ego transforms it into its "animaling" nature, turning it into an imaginal animal ego.

### Anima Mundi - Otherworldly

Many drawings, such as those in figs. 238-260 show imagination's "otherworldly" nature, suggesting that a way into the world, into the anima mundi, is to "see through" our assumptions regarding the world as we have previously known it and see its otherworldly nature, its imagistic world of the "other." This "seeing through" is a reversal of how we see the world. Hillman more precisely says this is a "psychologizing," and refers to it as seeing "backwards and down."



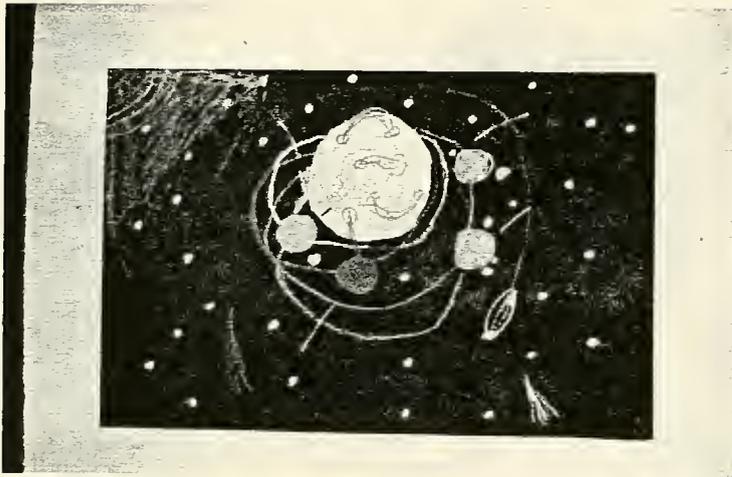


Figure 238

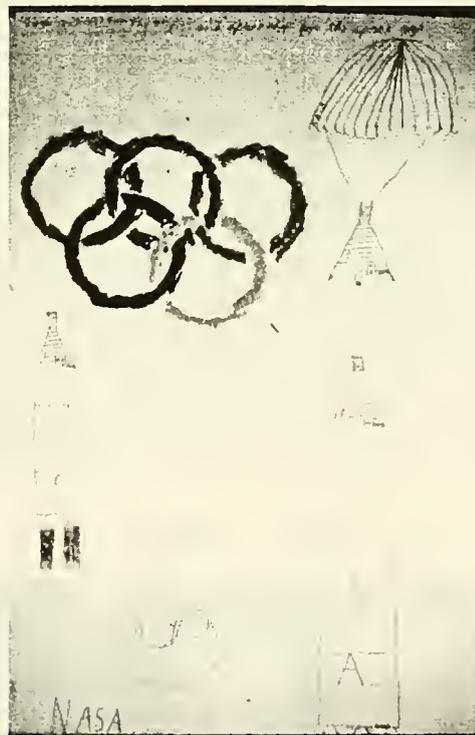


Figure 239



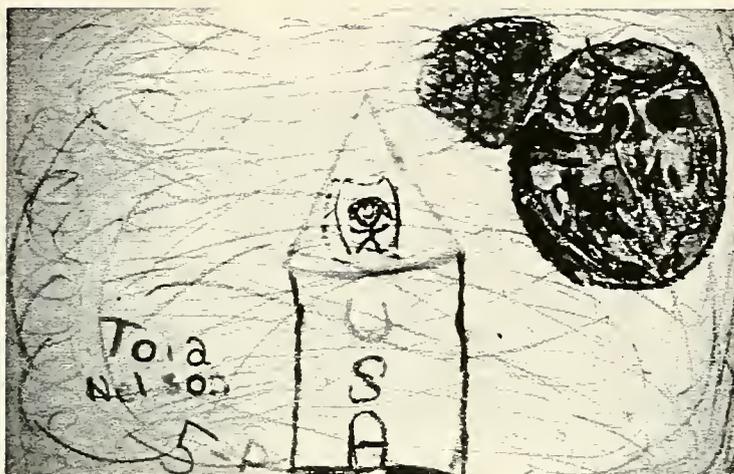


Figure 240

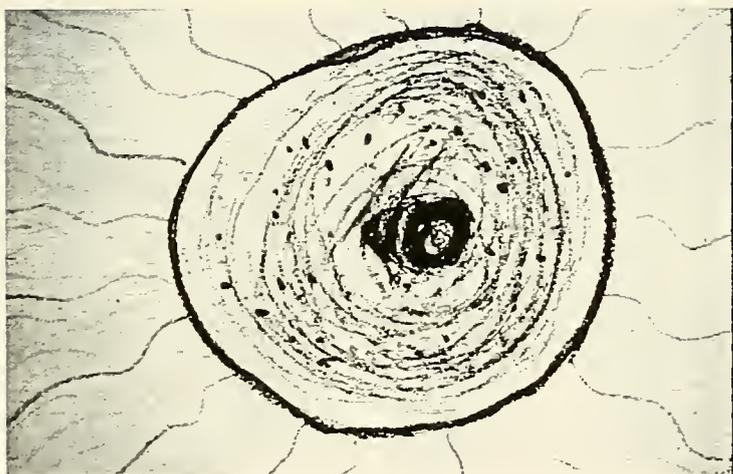


Figure 241

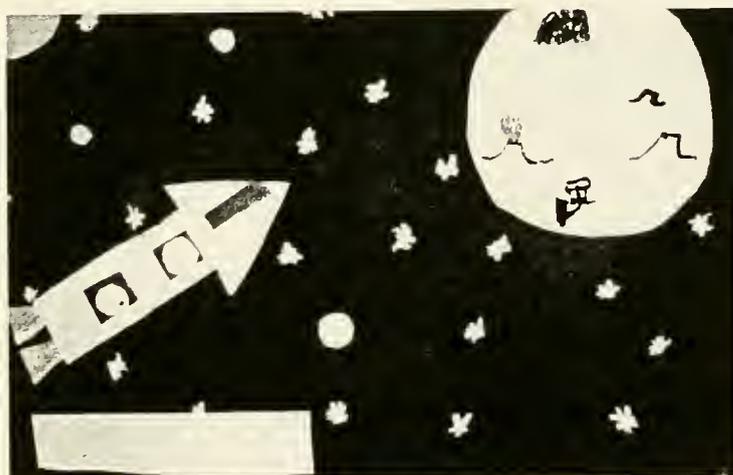


Figure 242





Figure 243



Figure 244



Figure 245



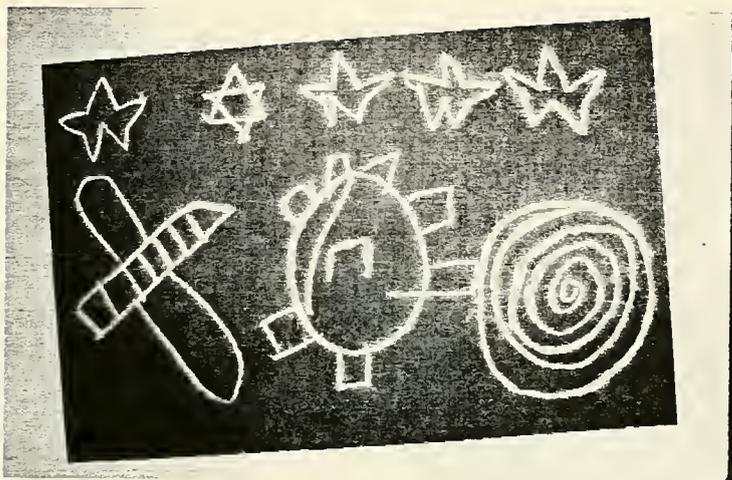


Figure 246

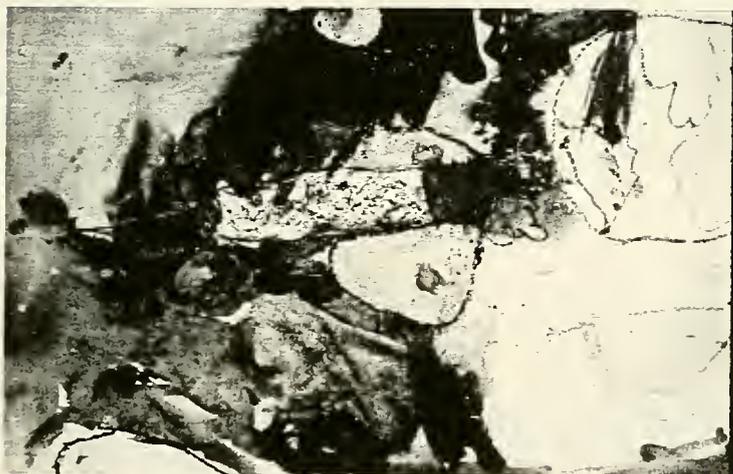


Figure 247



Figure 248



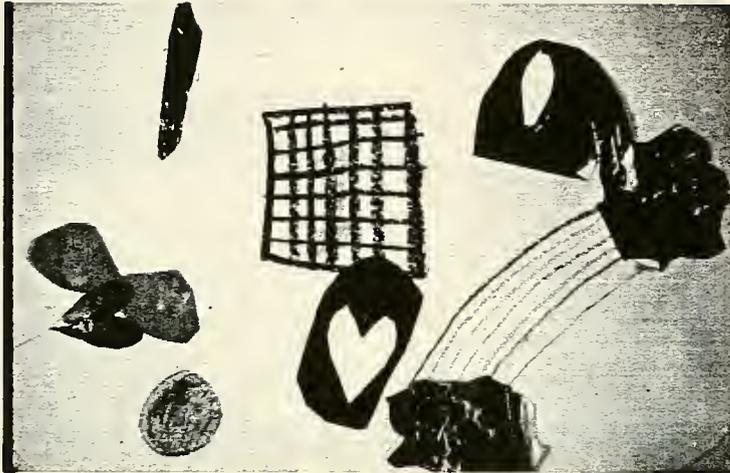


Figure 249



Figure 250

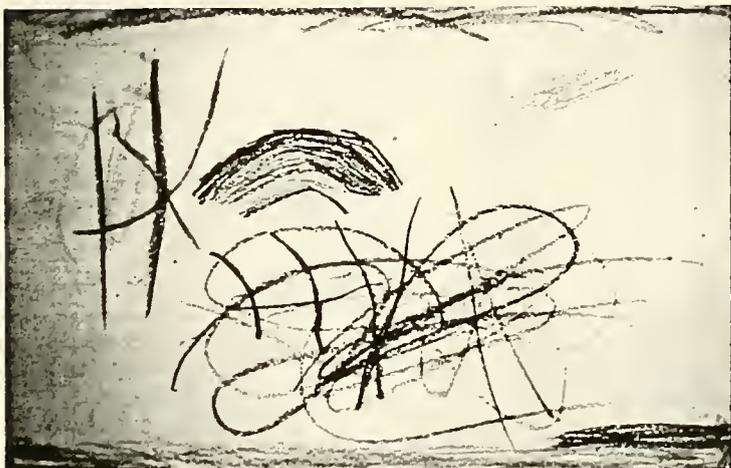


Figure 251



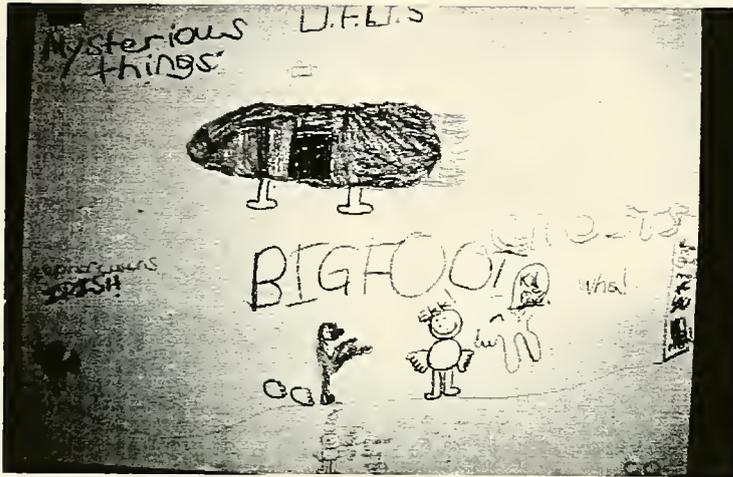


Figure 252



Figure 253



Figure 254



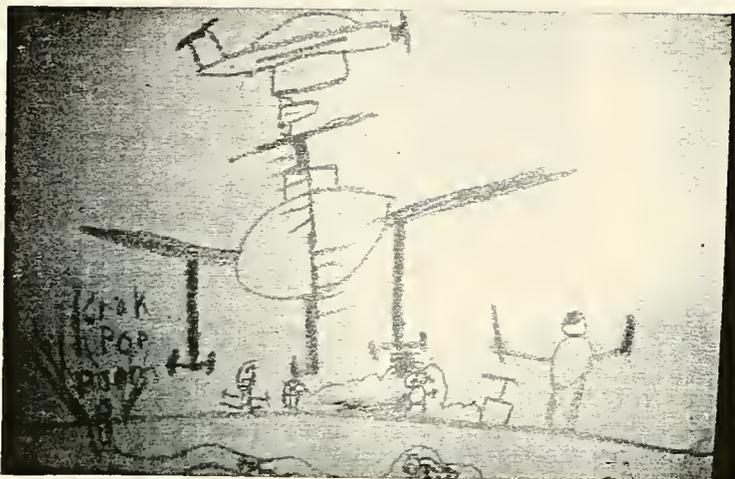


Figure 255

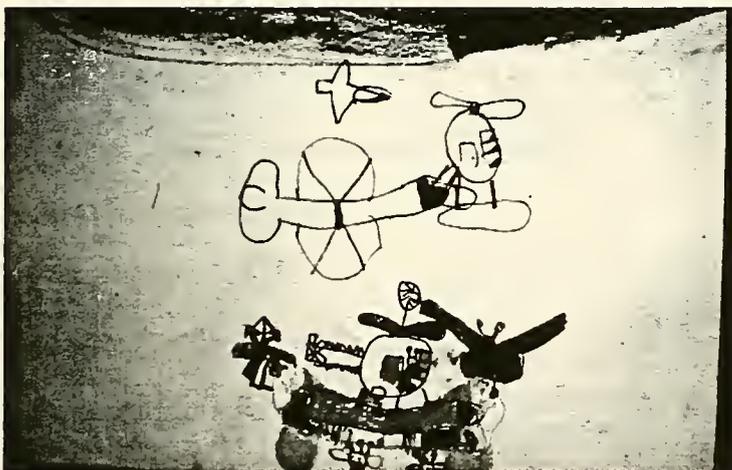


Figure 256



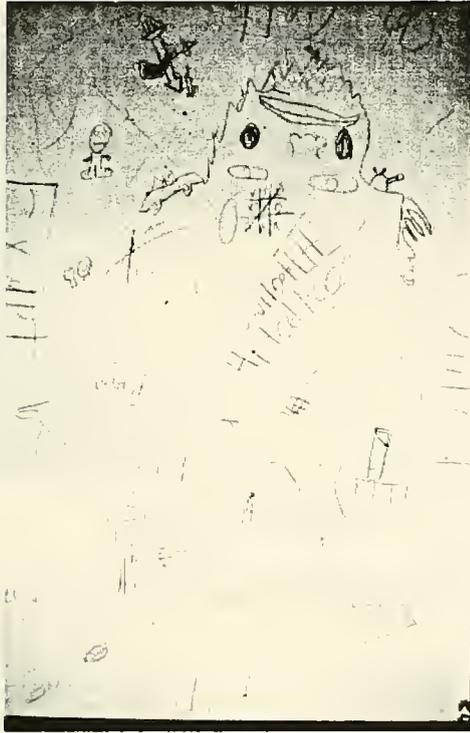


Figure 257



Figure 258



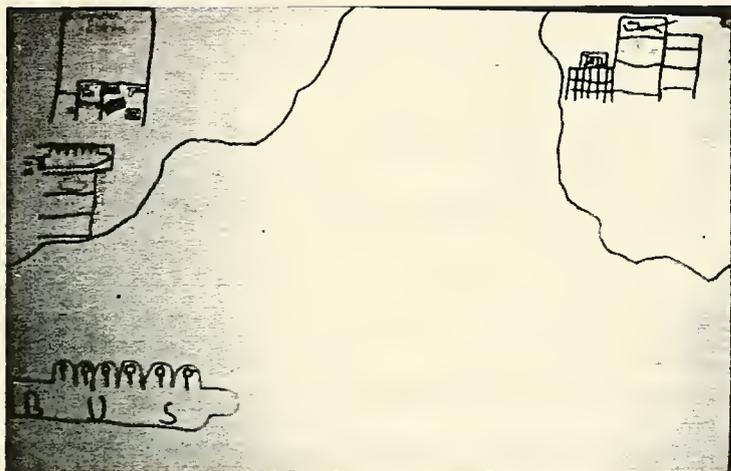


Figure 259

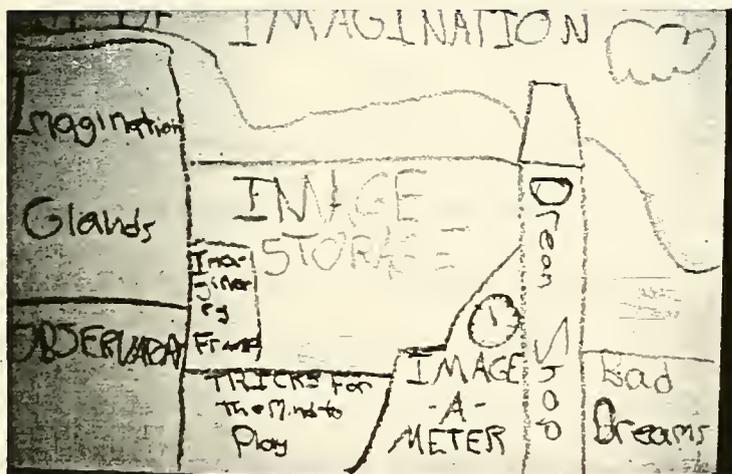


Figure 260

Fig. 248 above shows imagination as an otherworldly reversal. The student who did the drawing says, "It's imagination because pony tails don't go up, and cats don't wear clothes." And, fig. 250 above is of a drawing where imagination appears where there is "reversal" in the world. The student says that imagination is a world where "There is a colors design, a backward rainbow, an orange sky at noon, a reflection of the sun, blue grass, and green water." As in most of the drawings in chapter five, imagination, in this drawing,



emphasizes its designing nature, and its tendency to reverse our way of seeing. The blue sky becomes its complementary opposite, orange; the blue of the water switches with the green of the grass next to it. The sun, rather than being direct with its light, is reflected back.

Jung referred to images such as the ones in these drawings as a *contra naturum*, a going against nature. These images, according to Jung, include the most soul and imagination, and, as images which grab our attention, they make great invitations and openings into imagination (Berry, 1982, p. 62). The images themselves demonstrate a particular way of seeing, one that goes counter to a linear, predictable Cartesianism. By reversing the world, it becomes otherworldly, a world of "others" who are mysterious and somewhat alien, who get our attention one way or another.

To enter imagination we let the world reverse itself in order to display its purposeful and intelligible nature. The cat in people's clothing in the drawing can be seen as imagination saying that from an imaginal way of seeing it is the animal who is acting "like" a person whenever we see an "authentic" person being animated when they are full of imagination. Also, with the image of the ponytail going straight up we could hear imagination saying that, in imagination, our animal natures rise up behind us like the Kundalini energy rising in the body, opening up the power of divine vision. Imagination may also be saying that to imagine when making soul in the vale of the anima mundi is a "hair raising" experience where we



are awakened to the world around us and perceive *it* to be an awakened world.

This is a very different way of seeing than one where we aim at "getting it right" and "figuring it all out" through interpreting the world with abstract theories. Then we are not *in* the world, the place of soul, but *above* it, and need to learn to go "counter" to what our learning has been. Looking at an image upside-down, inside-out and backwards, from the twisted, indirect, and "inferior" angle of "not knowing," allows for the imagistic presentation of imagination to occur.

Hillman's "seeing through" takes place through a downward orientation, not upward in an inflation of spirit. Metaphorically, a descent leads to the Underworld, a world reversed from the upperworld, and is the direction needed to go in to dissolve the "ego" and enter imagination. Hillman (1989) refers to this as a *via negativa* (pp. 219-20). He sees the need to reclaim soul in that which the Cartesian model has most degraded and disregarded, such as death and the lower regions of the ugly, the twisted, the irrational, the deformed, the dark, the feminine, the erotic, the violent, and the perverted.

### Anima Mundi - Home and Cosmos

The otherworldly nature of imagination appears in drawings which place imagination in outerspace, in the cosmos or universe, where



there are rockets, space ships or aliens. There are also some drawings of houses in the cosmos, indicating that imagination's nature relates to a sense of home, imagination being homed in the "world beyond" stuff of the cosmos. These drawings appear to relate to the "imagination of place" and how, whenever we live *in* the world while regarding it as living, places become locations for generating soul in the anima mundi.

Regarding the drawing in fig. 247 (p. 331), a student states, "I'm in the spaceship in outerspace with planets. There is a house in the corner which looks like a planet." In this image, imagination appears as rockets that take us beyond the world we are familiar with into the unknown. In imagination, the ego goes from the world where it "knows everything" to the unknown of outerspace, the place beyond any space it has ever occupied. It is placed and housed in the space beyond as the the great planetary beings, and it is "at home" here.

In this and other drawings depicting imagination as outerspace, where there are heavenly bodies of planets and stars, imagination seems to be saying that it makes its home in the unknown, in the world beyond, in the cosmos that is our home. Also, the home it makes is an entire planet or world to itself. In outerspace, imagination gives shape to the unknown through the planets and their patterns of movement and interaction.

The mythologist Joseph Campbell (1988), in his conversations with Bill Moyers, cites the movie *Star Wars* as an example of the idea



that our myth making imaginations have gone into outerspace because that's the only place left for imagination to enter since everything on the earth is already assumed to be "figured out" by our rational, scientific minds, leaving no room for imaginings. The cosmos are infinite, Blake says, and endless infinity exists in all things, where there is no end to the soul.

In the drawings of imagination as outerspace, imagination can be said to be demonstrating that the way into imagination is through entering outerspace, going beyond the "ordinary," "going *out* of our heads," "out of this world" and into a world at large. In "going out" and connecting the "outer" with the "inner," the overlap place of soul-making in the anima mundi occurs. We "space out" entering imagination, making "far out" connections, and bringing the cosmos near to home as the drawing above suggests. In imagination, we bring the "other" world of outerspace home, placing it in the midst of this world in the anima mundi.

Similarly, Hillman (1989) explains imagination as a *via negativa*, which entails,

An emptying out beyond the sheerly given to the beyond of metaphysical implications. We practice an alchemical metaphysics: 'account for the unknown in terms of the more unknown.' Notice here that this further unknown beyond is a *more*; at the same time that emptying is going on, so is filling. (pp. 219-20)



Fig. 244 (p. 330) is of a "solar system with a star under it," says the student who made it. In this drawing, the planets are each linked in a pattern. Imagination seems to be indicating that in its other world nature of "outerspacing," interrelational planets appear in a cosmic dance above a star.

In addition to what was already mentioned regarding imagination's starring nature in the chapter on sky images, a star, in alchemy, represents the quintessence of imagination's nature. The alchemist Ruland says that "Imagination is the star in man, the celestial or supercelestial body (Jung, 1980, p. 277). Interestingly, planets appear to us in our night sky as stars, revealing their "celestial bodies." In the great beyond of the outer world, the celestial, semi-spiritual nature of the largest beings in the cosmos, the planets, appears. In "outerspacing" and attending to the "other"worldly in the midst of the world we live in, the vast dark interior of a thing lights up with the star of imagination, and planetary gods are seen dancing out patterns. To enter imagination is to go on a cosmic "outing" in the vale of the world.

In this realm of otherworldly outerspace, besides encountering planet entities, there are also the alien beings (for instance, figs. 254, p. 333; 227) which inhabit them and are capable of "entering into different orbits" in their movement from one planet to another. Several drawings of imagination represent its nature to be alien, that which is unknown and mysterious. Whether these alien others appear friendly or not, they can be characterized by their peculiar



natures. For instance, often aliens are depicted with animal characteristics such as insect antennae for having extra-sensory perceptions (fig. 254). Imagination seems to be indicating that its way of entering the world is from the outside, to be done as an alien, as one going into an unknown land.



Figure 227

When we allow ourselves to become "alien" through moving or speaking in ways we or others usually don't, we take on new and alien roles, bringing more imagination into how we can move in the world. When we are "alien," we feel that we are not at home and that we don't belong. We refer to aliens as "visitors" from another planet. In these drawings, imagination indicates that by becoming that which doesn't belong and is far from home, one becomes a "visitor." When we are visitors in "other's" homes, we treat them and their homes with respect, examining and appreciating the decor of their homes. Looking at the walls, the things on display, the books on the bookshelves, we engage in more fantasy about the other. Bachelard (1964) said that the home is a reflection of one's



relationship to the world, and, being such, it is the cosmos one lives in (pp. 38, 51). The unbounded space of the cosmos is right within the walls of our home, and, in making soul in the anima mundi, the unbounded beyond is appreciated within the particular limits of the things which make up our world. As Blake reminds us, the cleansing of the doors of perception reveals the infinity housed in all things.

The persons and animals which appear in the personifying of the world in the anima mundi appear as figures which are alien to the ego. The ego itself, becoming an imaginal ego, is also ego-alien. In living in the world without imagination, we become alienated from it. When the Cartesian separation is taken to its limit, alienation results, and the private self lives separately from what it sees as an objectified world of lifeless things. For such people, even other people become objectified objects for them to psychopathically manipulate.

In the pathological image of alienation, imagination is saying that one needs to become "alien" and to allow the world as one has known it to be taken over by the "aliening" of imagination. This demonstrates that the illness is the cure. The literalized image, when seen metaphorically as a way one needs to be in the world, becomes a means for entering the anima mundi. Our culture is permeated with this pathological image of alienation, yet few read it as an image, seeing it instead as something needing to be fixed and eradicated with drugs or ego-building practices, missing the imagistic message of this way of being in the world. The mystic



poet Kabir referred to this way as the inviting and arriving of the "Guest." The Guest is one who is most alien, most mysterious, most beyond, most expansive, most contractive, most celestial, most infinite, and most eternal, the sun, moon and planetray God of all things who Kabir says is inside (Bly, 1977, pp. 1-59).

### Anima Mundi - Narrative

In several drawings, such as figs. 289-293, students made large colorful words in their pieces. Words in a language are distinctions built upon distinctions. If, as mentioned earlier, one sees language as describing an objective reality, words are envisioned as passive descriptors of *the* world. If, however, they are seen as being alive, then they are seen as generating a world, inhabited and activated by an imagistic angel emissary. Here, imagination is saying that it is particular words, such as "imagination" (fig. 292), "school" (fig. 291) and names of different cities (fig. 257, p. 335) and moods (fig. 290). Imagination names things. And, by naming, the anima mundi is generated.









Figure 292



Figure 293

When imagination names, it distinguishes and, in doing so, generates a reality, an ongoing story drama regarding that which it names. Imagination's naming is a coming forth of a thing's imagistic essence. The words in these drawings are mostly done in large colorful fashion, giving them substance, and, as such, presenting something substantial. These words appear as being something grand. The words themselves are adorned, suggesting imagination occurs when words are adorned, that is, honored, praised, and given



added value. Such words seem to carry "something wonderful," or become invitations for the angel, the guest, the alien other to arrive.

There are some drawings (figs. 294 and 295) where the students who did them told a fairytale-like story regarding the image. These drawings of imagination also indicate an aspect of imagination's languaging nature, where imagination presents its storytelling nature. These stories have an air of "make-belive" in them; they are words which weave a story-image rather than a fixed description, words in which the angel of the word is present. The drawings say that imagination generates stories from images, that imagining is a storying.

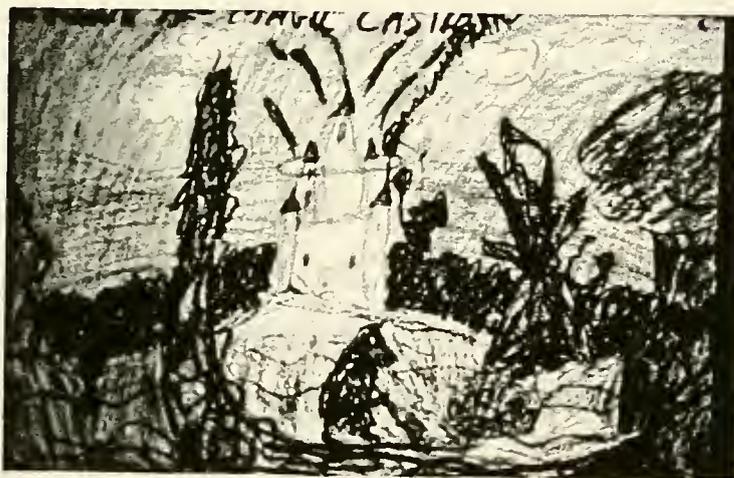
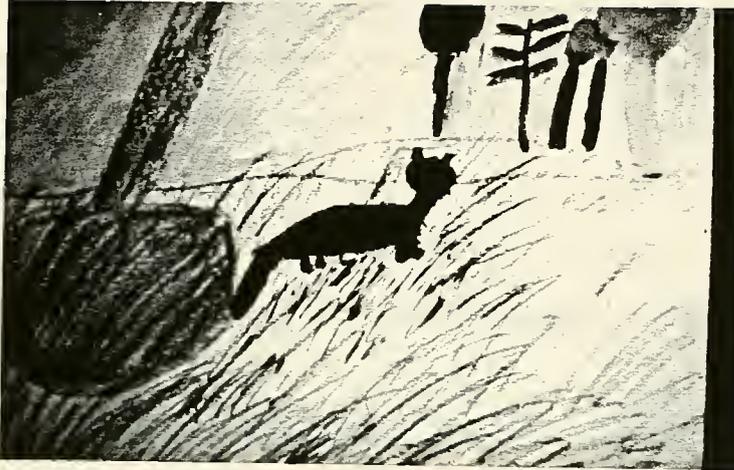


Figure 294





**Figure 295**

Flores (1990) says that the world is a narrative and one can either be unaware that language generates a world, or a listener to the conversation, or a participant in the conversation by being a speaker in the conversation that the world is (p.7). The world as an image is alive in the generative, imaginal essence of words and language.

### Anima Mundi - Education

If we teach students *about* the world, we're not necessarily teaching them how to be *in* it. When priority is given to the teaching and testing of facts about the world, it is assumed that students are being told what is considered true objective information about the world and that anything else is distorted and of less or no value. However, the results of such an approach to education are as Heidegger (1971, pp. 170-1), Hillman (1989, pp. 224-8), and others have assessed that the living phenomena that the world is is killed. Living in a fixed picture of the earth as inferior, soulless,



objectifiable, and controllable, appears to be the contributor to today's global ecological crisis. The biologist Maturana (1988) says that what we end up with in an explanatory path based on the superiority of objective fact is the notion of a universe, and what we miss is that the world is generative and multiple in nature, not fixed and singular. Instead of a universe, Maturana says we have a multiverse (p. 6-11).

For education to commit itself to the idea of a multiverse, it must commit to educating imagination. We have seen, in looking at these drawings imaginally, that imagination is not some thing; it is a particular way of seeing. Therefore, one isn't taught *about* a multiverse, but acquires an imaginal practice for learning to do what Heidegger (1971) calls "dwelling in the world poetically" (pp. 213-29), that is, an orientation for making soul in the anima mundi, where the inherent multiplicity of the things of the world as well as the observers of the world, is appreciated. Heidegger specifies that "Poetry is what first brings man onto the earth, making him belong to it, and thus brings him into dwelling" (p. 218-7). He goes on to say that "In the familiar appearances, the poet calls the alien as that to which the invisible imparts itself in order to remain what it is - unknown" and furthermore, that:

[P]oetic images are imaginings in a distinctive sense: not mere fancies and illusions but imaginings that are visible inclusions of the alien in the sight of the familiar. The poetic saying of images gathers the brightness and sound of the heavenly appearances into one with the darkness and silence of what is alien. (pp. 225-6)



Regarding an imaginal, poetic orientation to things which allows for a making of soul Hillman (1975) states:

My soul is not the result of objective facts that require explanation; rather it reflects subjective experiences that require understanding. To understand anything at all, we must envision it as having an independent subjective interior existence, capable of experience, obliged to a history, motivated by purposes and intentions. We must always think anthropomorphically, even personally. "The secret of the 'person,'" wrote Dilthey, "attracts for its own sake to ever newer and deeper efforts to understand." Even the intentions, purposes, and other subprocesses that enter into experience cannot be reduced to explanations; they too are open only to an anthropomorphic understanding. (pp. 15-6)

These drawings suggest imagination's nature has to do with ways of soul-making in the vale of the world, the anima mundi. These ways involve "poetically dwelling" in the world through personifying it and allowing it to reveal its nature to be animal, alien, multiple, beauty, heart, otherworldly, underworldly, beyond, and narrative. These ways indicate an imaginal practice which involves seeing the world's multiplicity through opening to it in a praising and humble manner. This means seeing the ego-alien faces of things. To see these faces is to participate in a living world through relationships and connections instead of being alienated from a world reduced to static facts. When we see the faces of those living figures which animate the world, the world becomes a place of teachers, and learning becomes something that occurs when one enters in



relationship with others in a respectful, honoring way, receptive to the mystery that they are.

Educators always seem to be looking for ways to bring their curriculum to life. These drawings of imagination indicate that the way to do so is to fill it with imagination through seeing everything in the world as alive, seeing its multiple faces. The facts of the world, when seen poetically with imagination, become alive and are personified and engaged. Regarding the world as a vale of soulmaking, the poet Keats declares:

. . . . I will call the *world* a School instituted for the purpose of teaching little children to read -- I will call the *human heart* the *horn Book* used in that School -- and I will call the *Child able to read, the Soul* made from that school and its *hornbook*. . . . Not merely is the Heart a Hornbook, It is the Mind's Bible, it is the Mind's experience, it is the teat from which the Mind or intelligence sucks its identity. . . . (Abrams, 1968, p. 581).



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## **CHAPTER XI**

### **CONCLUSION**

This research is a beginning for giving value to imagination within an educational setting. It demonstrates the consequences of practicing an "archetypal hermeneutics" by looking at images of imagination with images related to the purposefulness and intelligibility of imagination. It has been a beginning in making vital distinctions regarding imagination and in suggesting ways of viewing education with more imagination for the sake of deepening its purpose and revising its aims.



Contrary to most theories of cognitive development which see imagination as cloudy thinking to be overcome, in this research, imagination is taken seriously, finding value in the "clouding" nature of imagination, regarding imagination as always being purposeful and intelligible. This research suggests that imagination offers a sense of deep significance to and appreciation of living in the world, a significance and appreciation that are missing when the world is viewed merely in terms of objectifiable evidence in support of a theory. With imagination, one's capacity to live in the world is assessed in terms of one's ability to find value in connecting to the deep imagistic essence of the "other."

Hillman (1975) says that "not just any ideas are worthwhile to the soul," and those which are "engender the soul's reflection upon its nature, structure, and purpose" (p.117). The ideas generated from the images in the children's drawings of imagination presented in this research fall into this category. Each of these images displayed ideas regarding imagination's nature, structure and purpose. A key idea which stood out is that imagination occurs through a *reversal* as in Hillman's (1985, 1989) "seeing backwards and down" in his *via negativa*, and that such a reversal takes place through an act of *praising* and honoring the "other" (pp. 219-20).

In the realm of imagination, *value* is found in reversals, reversals from the monoisms of a "dissociated executive ego" (Ross, 1991, p. 55-60), to a deep appreciation for the multiplicity of others with whom the world is created. Imagination involves a reversal of



identifying with a Cartesian *cogito* living in Blake's dark realms of Ulro and Generation to a notion of an observer who is, by nature, not fixed and private, but multiple, and who gets re-invented through engaging with others in Blake's Beulah and Eden.

The idea of *reversal* in relation to imagining appeared in the two and four-fold patterning way of imaginal reflection which, activating imagination, invokes the animal, or enables one to see the radiance of the gold, the multiple reflecting lapis, or the patterning of the peacock's tail, in a *massa confusa* of non-knowing chaos. Here, instead of an education aimed at developing a student's mental capabilities for the sake of adapting to and knowing one true objectifiable reality, a *Negative Capability* is emphasized along with a discovery of the imagistic riches of imagination's underworld with its relationship to the death of the private self, rather than a strengthening of it.

Through imagination's reversing nature, pathological educational situations can be imagistically "read," suggesting what's missing in education. As in homeopathic medicine, the illness becomes the cure, and "like cures like." For instance, teacher's complaints of lack of student motivation and student's complaints of lack of interesting material, could both be seen as an image suggesting that education occurs when the subject material and the students themselves are in a "negative capability." One could conclude that the situation was termed a problem because "negative capability" is not yet a distinct or an imaginal practice for students and



teachers. If they had competence with "negative capability", teachers might approach the material with more respect, appreciation, and wonder, and could present the material in such a way that it is more alive for them and students, more filled with imagination and its metaphoric way of seeing things.

During this research, when drawings are seen as images, assessments of the children's drawings according to developmental theories emphasizing an objectivist orientation to the world are reversed. For instance, in chapter three, instead of seeing drawings of scribbles as valuable only as stepping stones leading towards abstract thinking and increased hand-eye coordination, they are given a deeper value and seen as relating to the quintessential nature of the imagining soul, as the wandering of the knight errant, the way of the snake, the crooked paths of genius. The value given to the images in this research is the value of multiplicity, depth, and sacredness lacking in the rationalistic objectivist tradition.

Through an attitude of *praise* toward the phenomenon being observed, one reaches a deep imagistic understanding and appreciation of whatever is studied . This distinction appears in drawings depicting imagination as beautiful worlds, colors, and designs; as things, people, and actions one loves; and as hearts. These images suggest a value-giving nature of imagination which has a religious/spiritual concern. As Dewey (1916) says, it is imagination that gives value, and any learning without it lacks significance and is merely mechanical (p. 236). In the drawings, images of crystals and



diamonds and gold, images of rainbows, and images of great beauty, power, or action also indicate imagination's *valuing* nature.

The essence of imagination's valuing nature is its *verbing*, its granting the dignity for the other to exist as a living being in its fullest radiance. In the drawings, this appeared in patterns of four-fold symmetry, suggesting Heidegger's (1971) fourfolding, where the other presents itself as a fourfold reflection of gods, man, heaven and earth in a "worlding of the world" (p. 179-80). This research demonstrates that imagination, as a verb, is a way of seeing which activates the other, bringing it to life through imagistic ways of penetrating it with Eros, animating it, modeling it, personifying it and seeing its face in the anima mundi. The verbing nature of imagining brings the world to life in such a way that those things being observed become teachers that generate more imagining, more making of soul.

I found that, just as in alchemy where the goals may also be the means, the images which depict imagination's nature are also means for entering imagination. This activating aspect of imagination displays its intelligence and purpose. In these drawings of imagination, its intelligence can be seen as a movement of energy in a particular and purposeful direction, which gives shape to the interrelational dynamics of imagining.

An education that does not give value to imagination's verbing nature robs the world of its intelligibility. In the Hindu story of *Twenty-*



*Four Gurus*, a radiant, enlightened boy is eagerly asked by other saints who his guru is. The boy replies that he has twenty-four gurus and begins naming them: the spider, the river, the mountain, the ant, and so on, all of whom he learns from through recognizing the deep imagistic essence of each (Arya, 1987, pp. 36-9). Like this story, each of the images in the collected drawings became a teacher when seen with imagination and activated as a verb. In doing this, the particulars of the thing seen are viewed in a metaphorical interrelational dance. The ability to accept the "other" as a teacher, says Flores (1989), is basic to learning to learn.

Another important distinction is made in the drawings related to the *place* of imagination in the world. They suggested it to be an intermediary realm of bridges, doors, and rainbows, connecting to a world "beyond," an alien world within the world as we had already come to know it. Imagination is given place in the poetic nature of things. Learning to see the world from a state of full imagination is learning to dwell in it poetically and to connect to things as teachers when the other is appreciated from its poetic basis.

This research is a learning about imagination *from* imagination and *with* imagination, "seeing through" children's drawings of imagination to their imagistic basis. This involves "seeing through" ideas regarding developmental theories of learning and making art, which view children's drawings primarily in terms of developing abstract reasoning and adapting to social realism. Such



developmental theory is blind to the deep soulmaking nature of imagination and the artistic process, often looking at imagination as a "magical thinking" not related to perceiving the one true reality of insensate objects and their commonly agreed upon scientific predictability.

This research contributes to the field of education by providing distinctions regarding the nature of imagination and its relationship to learning and the artistic process. These distinctions open up possibilities for bringing more imagination into education, making education more valuable to teachers, students and communities. With these distinctions, we can have ideas pertaining to imagination which allow us to look at any event, situation, breakdown, curriculum, or educational philosophy, and engage with it in terms of its imagistic essence. This process of imagining is a soulmaking where the world comes alive with possibility, wonder, value, and an appreciation for the sacred dimension of life. This research has opened doors and provided bridges for education, where it can cross over from a desouled world of facts to an ensouled world comprised of "imagistic vision," from a world of certainty, to one of wonder and poetic understanding.



## APPENDIX I

### STUDENT RESPONSES

#### Introduction

Below are the students' responses to their artwork in their entirety. Included is a code I used which, starting from the first number to the left, identifies the figure number of the drawing to which it belongs. Next comes the particular grade (K, 1, 1/2, 2, 3, 3/4, 4, and 5) and the initial of the classroom teacher(s), then the first name of the student followed by their response. In reading them through, there are many other jewels which light up that were not mentioned in the text. I find that they often speak for themselves in echoing and deepening the themes of particular chapters.

#### Chaos - scribbles/splatters

1-1P-Jessica-"I don't know what it is."

2-1P-C.G.- "You can imagine anything in this. Imagination can be anything. I just closed my eyes and suddenly this came to me. When I dream, draw, and relax and close my eyes, I use imagination."

3-5M-Whitney- "Imagination is whatever you want it to be. The dots on my paper represent thoughts and dreams from the day you were born until you die. The imagination is a place to store your deepest thoughts and your dream. No matter how young or old your imagination will keep filling up with little dots which represent your thoughts."

4-1P-Denise- "I draw this when I don't have a thought. Its a design. Its imagination."

5- KL-Karen- "It's a design. I just made it."

6-5L-Kim- "All of these dots are all different thoughts and feelings. Colors are for feelings."



7-2B-Jay H.- "All the dots are imagination. I think its a whole other world. They can be thoughts and different planets."

8-2B-Clayton- "This is what I think imagination is like. I think lots of colors come together and make a picture."

9-2B-L.D.G.- "When I took painting lessons, I did splatter paintings, and splatter painting just came to mind."

### Snaking, Circling, Spiraling

10-5B-Alison- "I have no idea what this is. (snakes)"

11-5P-Aboyone- "It's the moon in 2001 surrounded by trash that flew up into the sky. This idea came in my imagination. Mrs. P. said don't scribble - get rid of it. I said it was a Picasso and she yelled at me, but that's what was in my imagination."

12-KL-Marie - "It's spinning around very fast. You cant see it because its everywhere, even on top of your head."

13-KL-Julie- "This is imagination - There's a bow and squiggly hair. Its the back of a girls colored hair."

14-2B-JR- "This is a painting of my imagination and full of colors - blue, green, purple, black, brown, and orange. I was scribbling and messed up and made a blue Egyptian cobra."

15-3/4DL-Josh- "This is imagination. I, as well as other people I know, think crazy things like this. This is what I think when I see school. Try going to school, you'll agree."

16-4C-Lisa - "This is what I see when I'm going into my dream or my imagination. It is weird looking. I am going to the blue dot in the middle, then everything is blue, then I'm in my dream. I had a dream of a doll with long nails that killed my family, our dogs and everything, that's what all the colored scribbles and scratches are like."

17-5P-Katie S.- "My picture is of imagination, but I never saw it , I only use it. It's not one thing. This picture is a symbol for it's wildness."



18-5B-Megan- "This idea just came to me. I can't explain it."

19-5B-Keila- "I don't know!"

20-5WH-Anon.- "The imagination is not realistic. Spirals make me feel like unwinding . The imagination makes patterns and unreal things. The circles inside circles are also unwinding and going somewhere with the imagination."

### Mazes

21-4C-Chache- "I see an energy tube blowing up. The tubes come from nowhere and go to nowhere."

22-4C-John- "This is a dream I have almost everyday. first colored tubes start coming into my mind and then a big red circle comes and I fall asleep. I used to think the tubes were each a dream."

23-5L-Kathrine- "Imagination is a maze of thinking, your idea is an imagination."

24-5B-Billy- "This is a picture of the dream world. I have no idea why I drew this."

25-5WH-Kevin - "Imagination is a maze. The black blob is end and the brown circle is the beginning. I've seen a real brain and its a maze inside with little fibers, then the imagination is a maze because its what's in the brain."

### Chaos Taking Shape

26-KL-Julie- "This is like a rainbow. Its little scribbles. The pink can be a gun or a design. It can be whatever you want it to be."

27-1P-Robert- "I started with a snake and then scribbles and then shapes and stuff. I don't really know what else imagination is."

28-5M-Anon.- "I drew this because I think imagination is a whole bunch of colors."

29-5M-Daniel S.- "Imagination is a swirl of thoughts(represented by colors) When a person wants to think of something he/she calls



for it and it comes out of the swirl. when they are done thinking about it the thought goes back to the swirl. Whenever a person has a new thought a special group of thoughts come together to form this new thought."

30-2B-Adam- "My paper is an abstract and I think its good. The colors are all different thoughts."

31-5WH-L.C.- "The imagination to me is a series of colors and speckled dots."

32-5WH-Kara P.- "The black is where the idea is forming and coming out. I used black because its the darkest and you can see it the most. The rest is all colors. The white is where the ideas are coming into from the imagination."

33-2M-Anon.- "I imagined a big frying pan of food."

### Chaos/ Pattern

34-5M-Scott- "I drew about this because when I use my imagination I picture all these different shapes with light colors and they are very rough. These shapes have little shapes inside of them which signifies that my ideas all come from different ideas and those ideas are inside of other ideas , etc., etc."

35-5M-Xani- "When I try to paint my imagination, I just paint whatever comes to mind. I imagine good things, I imagine bad things. I imagine scary things, unusual things, surprising things, and happy things. The first thing that came to mind was a purple vine with pale green leaves. Then I thought of earth and then saturn. Then I thought of lightning. Circles came to my mind. No matter how weird they are they are part of my imagination."

36-5W-Anon.- "I made my picture/collage of my imagination because I think imaginations are made out of different ideas, shapes and colors all mixed together. I think imaginations are made up of fragments of all different things, and all you have to do to imagine anything is to pick out all the fragments and piece it together with another, like a puzzle. I just wanted to put lots of things in my picture."



37-3/4DL-Evan- "When I get up at night I see different shapes and parts of dreams or when I close my eyes one appears. My picture is of imagination. You can imagine shapes and colors of different sizes. This is a picture of what you could imagine one day."

38-3/4DL-Kate R.- "Imagination is images of the mind and magical things that are always there giving you ideas. You imagine the things you can make. Imagination never fails. It is absurd colors and timeless shapes."

39-3/4DL-Anon.- "This picture sort of came out of my head. I think the imagination is a lot of designs and shapes, but when you are making art only certain thoughts come to your hand at certain times."

40-3M-Asley- "This is the imagination in a storm. It is being whipped. Imagination is rolling around and swishing around all the time."

41-2B-Todd- "My imagination is a design with all sorts of colors. The colors are each things that pop into my imagination."

42-1/2S-Hayden- "A poem in imagination - I think imagination is a design. I think imagination looks something like mine."

43-KL-Rebecca- "It's my idea of imagination."

### Repeating Shapes and Patterns

44-1P-Katie- "This is a design and that's the imagination."

45-1P-Griff- "This is a design that I thought up. Imagination is designs."

46-2B-K.S.- "Imagination is colors."

47-34DL-S.R.- "My imagination is as big as this nation. But there isn't any pollution and no constitution. There isn't a school to learn a single rule. The imagination is creative and so is this drawing of a design."



48-5L-Leah- "Imagination is a thing that floats around in my head. Sometimes it gives me ideas. This picture is designs my imagination thought of."

49-5WH-Anne- "These are spots from when I see things when my imagination runs away with me. And I just decided to draw squares, diamonds, and triangles and got carried away."

### Shape Designs

50-1/2S-Sarah-" My picture is the imagination. All the different colors in different places are all different imaginations. When you use imagination it lights up! And then it goes away. For some it doesn't light up and they don't see it."

51-1/2S-Robert- "I made this because imagination can be anything so I just decided I should put all the things together.

52-1/2S-Lauren- "I got the idea for my design by just adding more and more things to it in no special way. That's what my imagination is like.

53-1/2S-Brett- "I got the idea of my drawing from just scribbling and making something up because the imagination is made up. Inside your head you do make up stuff with your imagination."

54-5P-Carrie- "My picture shows the mind, a dark hole filling with imagination. The white spaces represent spaces in the mind waiting to be filled with creative ideas and thoughts."

55-3/4DL-Bruce- "This is an imagination that goes through your mind when you're dizzy. All the shapes stand for a section of your mind. The blurry part is when your eyes are out of focus."

56-3/4DL-L.H.- "I think the imagination is a lot of colors and shapes. The imagination can make anything. It can make a lion with 2 or 4 eyes."

57-3/4DL-Dave N.- "I drew this because it came to my head. I imagined different shapes that were all different colors and all different sizes."



58-3M-Cathrine Z.- "This is my idea of imagination. I just drew what my hand wanted to draw and put it on paper."

59-3M-Martha- "I think imagination is shapes and colors."

60-3M-F.M.- patterns and designs (no writing)

61-3M-B.J.- "I call it shapes because everything is shapes. It has imagination in it and it has watercolors, craypas, pencils, scraps and chalk. And everything is imagination."

62-3M- Molly- "This is a picture of an imagination getting ready to form a picture on paper."

63-1/2S-Oliver- "Mine is a big creative picture."

### Symmetry

64-34DL-Dadizi P.- "This is my imagination. It is animal glob. I dream of him at night. He's insect like."

65-2B-Brendan- "My imagination is full of weird things like globs. sometimes it mixes with real things and magical fantasy and weird things."

66-2B -Kelsey B.- "A lot of colors splattered all over the place."

67-2B-Adam- "I did a splatter painting for imagination. It looks like a monster with teeth and eyes. First it was a bull's eye and then it changed."

68-2B- Missy- "I made a splatter painting and then I folded it. It can be anything."

69-34DL-Jonathan- "These are my imagination shapes."

70-34DL-Caitin- "I think imagination is full of bright colors and designs. Imagination is full of patterns."

71-34DL-Taryn- "My picture of imagination is very weird and crazy."



72-5b-Ainsley- "This is a picture of the imagination. I don't know what is happening or where I got the idea or why I did what I did. Artist = Unknown."

73-5W-Mellissa- "On the left are all different kinds of art work. You can express your imagination with art work. Also it is a kind of imagination. On the right is a design, sort of like a dream with lots of colors. I think imagination should be colorful."

### Mandalas - Four-fold Symmetry

74-34DL-A.K.- "I think imagination is all different colors and shapes."

75-34DL-Jay- "This is what I think the imagination is. You use this machine to control imagination."

76-3M-L.D.- "The four corners are part of a poem I wrote called imagination. when I wrote it I meant it to mean what I thought imagination is. In the middle it is a design. I think design is a part of imagination. In a way everything is imagination.

Over the river and lake  
Through through the shimmering night  
What a glorious place  
What a wonderful sight.

Its the best place for you  
Its the place you want to be  
In your imagination  
Its the world you see.

In the middle of the night  
You're standing on a hill  
Looking at the water  
Just standing very still."

77-3M-Christine- "When I look at this it makes me feel happy. The corners are suns and the center is a diamond. This is imagination."

78-34DL-A.L.- "My picture is colorful and it has a big X in the middle with a circle at each side. The sides have triangles."



79-4C-Anon.- "I tried to draw a brain because without a brain you would have no imagination. But an imagination is an imagination and you can't really tell what one is. An imagination comes from the brain but everyone has a different idea of what an imagination really is. I put the holes in the brain because it states that not everything is known."

80-5P-Kate- "When you close your eyes it seems as though a celebration is going on without you. When you open them it is all gone. When you close your eyes at different times, the celebration is different. It seems as though its in your mind. Its different things than the world as we know it. Its lots of messy stuff. The circle I drew surrounds and contains the stuff."

81-5P-Wells- "My imagination is a circle of sparkles and the rest is black, then there is a bright light and when I open my eyes I can't see for a few seconds. Its really neat. First I put my fists on my eyes and I see greyish white, then specks which form into a circle, then a flash and Open my eyes and everything is black and then I can see again. Or I see a bright room filled with drawers and in each drawer are pictures and dreams."

82-5P-Laura- "Your imagination is a whole world. A whole world of different beings, creatures, and styles. The picture I drew is a symbol for imagination. I used lots of colors. When I close my eyes they're there. All ideas come from imagination."

83-5B-Scott- "In the upper right corner of the picture the red dot shows the imagination surrounded by the rest of the brain. the lower right corner shows a greatly enlarged view of the imagination. The lower left corner shows an enlarged view of the dot in the center of the imagination. The picture in the upper left corner just came to me and I have no idea what it is. The background blue is blah and it makes the rest of the picture more exciting."

84-5B-F.G.- "This just came to my mind. The yellow is like the brain. From the center there are waves of imagination with distorted images coming out - a house, two bikes, and tiny colored dots and colored spiral which I see when my eyes are closed. I like the colors."



are the only ones who can see all the colors of the sun. The sky gods think the earth has enough colors and want the sun's colors for themselves. This is the imagination."

### Dynamic Imagination

96-5W-Chris- "Imagination is like surfing when you're writing a story. One minute you're surfing smoothly and all of a sudden you wipe out - your imagination has stopped!"

97-5WH-Zoe- "Imagination is colorful and is inside people and outside. The figure is moving. This is a picture of imagination."

98-5L-Jason- "My picture is of a red Porsche, the car I want to get when I grow up. It the imagination because it can take you places and on exciting adventures. I desire it and when I do I dream of the other country where it comes from."

99-KL-Sarah- "This is imagination. It's a flying horse. Horses really can fly."

100-KC-Diego- My mother is flying in the sky and there are rainbows. This happens in imagination."

101-KC-Anon.- "My mother is flying in the sky and there is a plane and a tree."

102-1/2S-Danny- "This person is imagining he can fly and he is going to fly into imagination world."

103-5L-Annemarie- "Imagination is freedom, spirit and joyfulness. The imagination lets you be anything you want to be, go anywhere you want to go, do anything you want to do. The imagination is wonderful."

104-4/5L-Kris- "I don't know I just drew it. This is my imagination."

105-4C-Caroline- "This is a picture of a flying carpet that I step onto then I float away with me on it into my dream. I started the drawing with a square and things off of it then I thought it was a carpet. I like using markers and craypas."



## Models

- 106-4S-Sam- "I think it's my imagination because I don't think it will ever happen to me."
- 107-4S-Madeline- "Imagination is weird ideas."
- 108-4S-Bailey- "Imagination is all the things I love - the questions I have, the sports I like, the ideas I have, all the things I think of, all the things I have to remember, the art and music I do."
- 109-5WH-Zoe- "Imagination is wild and you're in the middle, always changing, becoming more and more colorful."
- 110-5WH-Liz- "The imagination to me is a bunch of weird shapes and colors in the mind. My design is in the shape of a brain. Imagination is in the brain."
- 111-5L-Elizabeth- "Imagination is made of good things: sunshine, flowers, and your greatest dreams."
- 112-5L-Elizabeth- "In my picture, imagination is stored under a hat. The man's head is too small for the hat and his imagination is under it."
- 113-5M-Molly- "This picture is of the lines connecting to the sources of imagination. The sources are everything and anything that you sense or think."
- 114-1/2S-Laureen- "My picture is about me. I'm thinking and imagining my cat tiger didn't die. Tiger is going to cat heaven in my mind. Tiger was my favorite cat. She just turned four when she died."
- 115-5W-Vijay- "Imagination is a computer which links your emotions with logic. It links memory with thoughts and emotions. The imagination creates ideas. I just got a new computer, so this idea came to my mind."
- 116-3/4DL- Will- "My picture is the mind sending the brain to the imagination to imagine something. The imagination isn't anything; its scrambled up stuff."



- 117-1/2S-Dan- "I think this is the imagination because the arms get the imagination stuff. They go down tubes to the brain, and you imagine it. The yellow brain is to see the stuff of imagination. All the stuff is floating around. The imagination gets the stuff and puts it together, and that's how we imagine."
- 118-3/4DL-Jane L.- "This is a man trying to go to sleep but can't because he is thinking too much. He is thinking about the seaside and the mountains and shapes. He will fall asleep and dream about these things, but he must stop thinking and imagining things."
- 119-4S-Sam T.- "Diagram of imagination: The sections of image are combined and develop into an idea."
- 120-5M-Patrick- "My imagination is just blobs of colors that come together and make pictures in my head, The way it makes the pictures is by the indicator, putting the colors in place. Some times the pictures are good, and other times I imagine bad things."
- 121-KC-M.P.- "These are powerful crystals and diamonds which can do magic things. They are held in a diamond holder, and lights that are colored are coming out of them."
- 122-3/4DL-Melvin- "These are imagination crystals in our bodies. These crystals help us dream, imagine, and many other special things. The gold part in the middle controls these imagination crystals to operate and do what we want them to do in our dreams and imaginations."
- 123-2M-K.H.- "These are the imagination robots and the sensors we sense through. We sense something and it goes to the brain and we imagine something. When you get tapped by the wind or something, you sense it and imagine it as something else."
- 124-4S-Maureen- "Something + Something = An idea."
- 125-5B-Heidi- "This is a World of Imagination: When walking through you see flashing lights. Then you come to a world of designs, creative and strange things to be found."



126-5B-Jon- "You go through the door to get to imagination. Imagination is represented by a spiral. The red stripes with orange and yellow are a brightness to wake you up."

127-5B-Gen- " This is the world of Imagination! The door leads you to your thoughts and stories. To enter the door you must be good and truthful, and imaginable. The colors are wild and vivid but also calm and quiet to fit your imagination any day of your life."

128-5W-Danielle- "These are doors to imagination. #25 is a door to Fairytale Land. Door #28 is the color for nightmares (black) and doors #23 to #27 are fairytales."

129-5B-Anon.- "Doorways and Spirals."

130-5W-Andrew M.- "To me imagination is a whirlpool of thoughts and objects coming to your mind in a jumble of visions."

131-4C- Maria- "Imagination is a crazy thing. It comes and it goes. It's an abstract painting alone on the wall. It helps you write stories. In your dreams imagination helps you."

132-4C-Carrie- "I drew a rainbow because I hope there will be more rainbows in the future. I think they are pretty. Imagination is pretty. I like rainbows."

133-5B-Kathy- "What is this you might say? IT is a world beyond a world up in the clouds where the day is always warm when it rains down below it's dry and sunny up here. I haven't told you what this world is called though. It is called Imagination. Where the Sun shines bright and there are always new ideas."

### Dreams

134-1C-Leslie- " This is a place I like to dream about. It looks very peaceful and warming. I'd like to be lying in this field. Rainbows aren't very common and neither are very very tall flowers. Purple clouds are mystical and cloudy."

135-5M-Becky- "I drew DREAM island. I drew horses and things for horses because I love them. I also drew WISH and THINK island because I like to be alone and think and sometimes I wish I had



an island like that. I drew the yellow brick road because that was the first thing that came into my mind. I wish I had a dream island."

136-5M Julie- "The picture I drew is what I often imagine about. I imagine a beautiful valley. There are lots of horses. I care for them and they protect me. There is a rainbow you can lie on and watch the sky. Everything is very peaceful. There are beautiful flowers which stay alive all year. The weather is always the same, warm, but breezy. There is a pond for the horses to drink from and path to walk on. There are hills you lie on. The horses can talk and understand what I say. When I'm in my land I don't have a care in the world. There is a passage out of the land but I can't ever imagine leaving."

137-5L-Jeanne- "I made three pictures, one of a good dream, the good part of imagination.. One of a bad dream the bad part of imagination. One the land of all dreams, a farm land."

138-KC-Chris- "I always wanted to play in a big place. This is a castle with ghosts."

139-KC-Eliz.- "This is me and my 1 yr. old sister whose wearing my mother's glasses. I play with her and dolls after school and watch her. She's nice and cute."

140-KC-Diane- "I'm thinking of a candy store. When I sleep I use imagination in dreams."

141-KC-Barrit- "It looks like my sister Katie's Rocket toy but her's has a button on it. My imagination has lots of colors. It changes colors and then these little bumps come out of it. "

142-1B-Katie- "These are hearts. This is imagination."

143-1/2S-Jeremy- "I want to go canoing. Tonight I'll be fishing in my mind. My picture shows me and Dad in a boat in my head."

144-1/2S-Eva- "I think Imagination is like when I'm in front of a glittery thing and I'm in a different world, or when I play that I'm grown up."



- 145-1/2S-Melissia- "I drew numbers because I like them. I pretended they were floating around in black."
- 146-2M-J.B.- "I drew this because I like skateboarding and I like the killing."
- 147-2M-Julie- "This is a huge world of candy. It has huge gummy bears, worms, and fish. Also, licorice, life-savers, and much, much more."
- 148-3M-Michael- "I take Karate and thought about this."
- 149-3m-Anon.- "I love skateboarding and it's fun."
- 150-3M-Adam C.- "My picture of imagination is two eyes with me in them. When I imagine things I see myself doing what I'm imagining."
- 151-3/4DL-Asha- "My picture is. . . hearts with designs."
- 152-3/4DL-Anne B.- "Imagination ids something from the mind. Imagination is creativity. It gets your brain to rest and puts your imagination to work. Your hands start working, and don't stop until your creativity has run out."
- 153-3/4DL-C.O.C.- "My dreams are to be a paratrooper or a baseball player. I would like to be on the Boston Red Sox."
- 154-3/4DL-Will P.-  
    "Dreams  
    My dreams are high.  
    My dreams are good.  
    To design helicopters and fly high.  
    To be a baseball player like a lot of other kids would.  
    I'd like to be a lawyer and get people sued.  
    Whatever your dreams are they're dude!"
- 155-4S-Emily- "My flowers show one dying and one in its place even higher. One flower is an idea. One dies and a new one comes. The garden girl is part of your heart - she helps imagination grow. My idea is of a sun and a moon in a world of images."



156-4S-Nikki- "I think imagination is a strange thing. It's anything you like or dislike, love or hate. It can be anything. IT can be things you dream of."

157-5P-Anon.- "Imagination is surfing."

158-5P-Tommy H.- "I drew this because when I grow up I want to learn to surf. I imagine this when I go to sleep. I've body-surfed once."

159-5P-Aaron C.- "I drew this picture because it reminds me of me. I like to play basketball and pretend I'm in the NBA."

160-5P-Charles A.- "This is about my dream. I closed my eyes and dreamed this. I can't bat - I need to learn. I wish I had a pitching machine."

161-5W-Gregory B.- "The music is there because of how I feel, I really love music. Football is my favorite sport. Whenever I think of what I want to be, I always think of myself as a baseball player. Drums are my favorite instrument to play."

162-5W-Brendan H.- "This is a picture of someone shooting a basketball around the world and it going in. I like basketball, and I imagine how to make shots when I play. First I have the idea of how to do it, then I do it."

### Personifying

163-5W- Kim Flynn- "This is what I think of imagination: I drew what I drew because that's what I think it will look like in the years ahead, which is the future. I think that all teachers are going to be robots and all students are going to have computerized desks."

164-KC-Vanessa- "The sun has a face, the cloud has a face, the gate has a head, the egg has feet and a face."

165-1/2S-Anna K.- "My picture is my imagination in me. It carries many things with me ! People have many different feelings, I know you have many different feelings too. Your dreams come from your imagination."



166-2M-J.D.- "Today the kitchen came alive. It was a big parade. The ovens and refrigerators marched and played. O' boy, what an exciting day."

167-2M-A.A.- "The first one is a comb with mop hair and tooth brushes for ears, eyes as dentures and soap as shoes." " the second one is a car on the road and the cloud shrinks it and it gets smaller and smaller."

168-2M-G.L.- "I drew this picture because it was the first thing that came into my mind."

169-2M-Jennifer H.- "Once upon a time there were two friends named Hite and House. All the time when Kite wants to fly they fly. When House wants to sit around they sit around."

170-2B-Jordan G.- "This is a Boat shooting a Boey"

171-3M-Sandy B.- "I think the imagination is a part of the brain that makes you think of images. The image I thought of was the man on the moon."

172- 4S-Mark - "I drew a house with faces."

173-4S-Melissia H.- "Imagination  
Mine is a moon,  
And it loves the dark.  
Goes out at night,  
It is not very strange,  
Not weird,  
Awsome  
Treats people nicely  
I drew him because I wanted to  
Only one of a kind  
Nice and neat."

174--5W- Kerry- "I think Roses can talk to me. They can play ball. They would not die. They only had two teeth on the top and on the bottom. They could live to be a million. They only talk to me. They like to hug me. They will talk problems over with me. They will walk with me. They will read a story to me. I will read to them before they go to bed. They will read to me before I go to bed."



175-5W- Kathy- "I Think imagination is a flower that never wilts or dies. It is a carnation that lives in my imagination apartment building in room number six on the fifth floor. He always goes to the 99 or the Mariot to get something to eat or drink. His hobbies are fishing and reading. Sometimes he watches MTV and is a couch potato. He usually watches the news. He is very talkative at parties or with friends. He dresses like a human person at special occasions or to talk about special people or discussions that are personal or private. He likes to talk about the stock market or military talk. Sometimes when he has spare time he plays with me at about 3:35 in the afternoon after his nap at noon. Sometimes in the summer he takes me swimming with the other carnations at Morse's pond for my birthday. Where my parents took me for my second birthday present on the very same day at the very same hour ! He goes with me when I go to the Wok, because if I didn't take him, I would have to stay home because he lives inside of me and every time I go somewhere he goes with me."

### Invisible Guests

176-KL-Jay- "It's a monster who cooks and a green Ghost."

177-KC- Jackie- 'This is a Ghost."

178- KC- J.B. "This is a space ship and a marshmallow man shooting at him. I got the idea from ghost busters."

179-KC- Alyson- "Ms. Smith read us a book about little people, I used water color to make it weird. These are me. They are sitting on each others heads. This wasn't in the book I imagined it. "

180-2B-Danny L.- "My Imagination was silly. He looks like a short man, I don't like him."

181-KC-Quinon- "I always wanted to be a ghost buster, this is marshmallow man with me and other ghost busters."

182-2B-Meghan R.- 'My imagination is unreal like this woman with purple hair and blue eyes and a blue mouth and peach on her face."



- 183-2B-Katie- "When I was little I used to think a witch came into my room every night. The witch was O.K. and not always scary. Ghosts Goblins, and Dracula are scary stuff in imagination."
- 184-3M-A.- "This is a fairy."
- 185-3M-Bobbie- "I think Imagination is adventure."
- 186-3M-Laurie- "My imagination imagines that some day I will look like a fairy. I will grant this little girl's wish. She wishes her mother will get her a bicycle. I will grant her wish. A little boy is getting punched by his big brother. He wishes his bother would sop hitting him and like him. I will grant his wish."
- 187-3M-McK.- "This is imagination land. Everybody is putting imagination particles in baskets and stacking them on clouds. I think Imagination is something you have inside of you, and these little cubes help your imagination grow."
- 188-3/4DL-Alex S.- "I think Imagination is a big head that gives imagination to people who don't have any."
- 189-3/4DL-Adam H.- "This is a weird Imagination about Party Hardy, a person at a party who doesn't know that it's really a funeral, so he's partying while everyone else is crying."
- 190-3/4DL-Lucie L.- "This is my Imagination, a ghost in a tornado losing it's hair."
- 191-3/4DL- Lili H.- "The man is inside me giving me feelings and thoughts and dreams and fears. In the corner is me, I'm day dreaming. When this man has me day dreaming his eyes and my eyes go in swirls."
- 192-3/4DL-Robert S.- "My imagination shows four different monsters that I think some people imagine."
- 193-4S-John- "The Imagination is made of these balls that make you imagination things. When you imagine things, these things help you. Imagination what you want to."



194-5P-A.W.- "Imagination is something you do. you think about things, weird, nice and you dream."

195-4S-Kim- "Here's what I imagined: Kate was supposed to be doing a self-portrait titled "the computer nut". Then a message appeared on the screen, kate typed "Who are you ?" It answered,"I am BB-9. Kate asked to see a picture of BB-9 and she saw it."

196-5P-R.M. "Imagination is stuff that doesn't exist, or it may exist in the future."

197-5P-Ian M.- "The devil on the left is for all the bad images, thoughts , and nightmares. The good guy on the right is for all the good thoughts I have."

198-5W- Angela H.- "This is a picture of what I think the Imagination is. It ids a form that lies in the head. The mouth is what tells you the ideas. (The black part.) It has rainbow feelers."

### Anima Mundi/Animals

199-KL-Mike- "The dragon say's imagination is the rainbow."

200-1/2S-Rodger- "This is a dragon coming out of a boy's dream. He's leaving the dream traveling out of it into the imagination world."

201-4S-Brendon- "This is a dragon who likes to adventure to weird places. Dragon's are magical."

202-5M-Robert- "My imagination is supposed to look lie a swirl of rainbow colors forming an image on the wheel going around in a circle signifying that there is no beginning and no end to your imagination. The wheel's turning generates the images.

203-5M-Lindsay- "This is a dragon in a magical egg. He lives in your mind and gives you the sources of imagination."

204-5M-Jill- "My imagination is a castle guarded by a dragon and a wicked mermaid. If you get inside you will be given many treasures including one of the king's beautiful daughters to



marry. The other picture is a room filled with many colored comets and a row of many doors. If you go through them you will be given one wish. "

205-5M-Bradly- "This is a lonely picture. Your imagination is how you feel inside. I was lonely and I drew a sad picture, but I felt happy."

206-KL-Vini- "It's a bear behind the door behind the rainbow. It's raining. I imagined it. "

207-KC-Andy- "This is a monster rock singer jumping rope. I thought it up. "

208-1P-Amanda- "My imagination is of something made up. It's a monster with lots of colors. I don't like it much."

209-1P-Shaun- "These are my imaginary friends, dragon-like and snake like people. Animals and people that can be one's friends."

210-5P-Erin- "My imaginary animal lives in the woods. It's very happy there."

211-1P-Roxane- "I imagined a dinosaur with clothes on and a flowered hat. It's imagination because dinosaurs don't exist any more,"

212-1P-Jonathan- " It's an imaginary monster".

213-1P-Sam- "This is a picture of a weird thing. You use animal imagination when you have dreams."

214-1P- Chris- "He's a monster and a bird eating a fish."

215-2M-M.Y.- "This is the first thing that came into my imagination, They are weird animals in water."

216-2B Laurie- "I think Imagination is a big beautiful butterfly."

217-3M-L.A.- "Imagination is things you think, things you make, things you say and things you do. My drawing started out to be a butterfly but then turned into a design."



218-3/4DL-Heather- " This is a rabbit and her children. They live in Marzicandlowix and the speak amonkadishax."

219-4S-Kristan- "This is a scribble over a fish. Can you find the fish? It makes me feel like I'm in a different world fo fish."

220-4C-Jennifer- "Red sun, purple clouds, three strange animals, green rain and red lightening made of blood is my imagination."

221-5WH-Sofia- "It's wild, crazy, zany, bizarre, weird, you're own view. Your imagination is you. It's an upside down world. Bugs chase me in my dreams, I drive cars in them, I often see spinning houses, the light bulb is on in my mind."

222-5WH-John- "My imagination is full of vampires, werewolves, checkerboards, rabbits, cows, fishing poles, knives and couch weirdos."

223-5WH-Anon.- "Imagination is cool. I've seen lots of moose pictures, Bullwinkle is an inspiration. They just hang around and do nothing."

224-5W-Jessica- "Imaginations being is that of the ominous. In it travel through the mountains, in the desert, in a bus, separating into branches, many colors seem to form, draping over the obvious, hiding the ordinary world, a red snake slithers by, colors mix in spirals, and developing your own world, if you just day the word, you are there within imagination."

### Anima Mundi/Home-Cosmos

225-KL-Theresa- "The tissue paper is little windows. There are fans with two colors. It's a little building."

226-4S-Jenni- "Anything your mind thinks of is your imagination."

227-3M- Eric- "I think Imagination grows on a special vine. Every year the vine grows stronger. So your Imagination grows Wider."

228-KL-Colin- "It's from my imagination, the house looks like a face. It looks like it's hovering off the ground."



229-1P-Caitlin- " Mine is the biggest rose in the world. It has three babies and they're all three years old. "

230-1P-Clarice- "This is a picture of all these colorful raindrops and some grass."

231-1P-Katie N.- "I think the Imagination is a bird in it's nest. I like it. The first thing I thought about was a tree and then I added on."

232-2M-S.B.- "Imagination is a jungle by a lake. Theres a big leaf for a porch. The river gives off different colors of water. The river protects the house and the drinking water comes up by itself. It's a spring and new leaves are opening for the first time. There's a diving board."

233-2B-Isil- "I did this picture because it was in my head. It's a house with a door. It's my dream"

234-2/3/L-Damien-

"This is Imagination jumbled all together.  
In the middle is a heart,  
on the bottom is a feather.  
There are dogs, birds pins, and faces.  
There are stars, peace signs, yin yangs, and places.  
Look at that design and the person with long hair,  
Look at that handkerchief and the bright red chair.  
Pieces of newspaper, people and official,  
glitter, pencil shavings, thread and initials.  
I put this stuff together for an art assignment,  
Just about everything is out of alinement."

235-5M-Michale K.- "My thing is just imagination, straight out of my head, it's got a lot of things."

236-5M-Shaun C.- "I like dog drawing, It brings out how you feel, and I felt great so I drew dogs. I like the sun, birds and green grass. I hate the storm but that's part of Imagination too."

237-5B-Caroline- "Sugar and spice and every thing nice, that's what Imagination is all about."



### **Anima Mundi/ Out of this World**

238-5W-Alex York- "I think the imagination is a world of it's own. A world inside of the mind. I also think it's divided into three different planets; past, present and future."

239-5P-Brian- "I made rings for the Olympics and space ships for the space age. That's what I was thinking of at the time."

240-5P-Tom Nelson- "This is what my imagination is like: I think that in the future astronauts will go far from this earth. This picture is outerspace with astronauts in a rocket. It's a place to explore, they're going to go farther into outer space. "

241-5P-David- "My imagination looks like a black hole with tons of information and images in it. I saw this when I closed my eyes. It's slowly turning. The dots are ideas and the rays are a sort of energy."

242-3/4DL-Mike P.- "My picture is of when the brain sends the mind to the planet Imagination."

243-3/4DL-Andy- "Blasting off to a distant land through the Imagination world passing through the stars."

244-3M-Jacob- "My picture is of Imagination because the planets aren't really in order, Here's the earth, Saturn, Mars, Jupiter, Pluto Mercury and on the bottom is a star,"

245-KC-Jonathan- "I drew outer space, it's filled with trash and missiles and stars."

246-KC-O.- "There is a black hole, a plane, scary stuff, a moon and stars. I always wanted to be an astronaut."

247-KL- Darleen- "I'm in the space ship in outer space with planets. There is a house in the corner of outer space."

### **Anima Mundi/ Upsidedown world**

248-KC-Siri- "It's my cat BooBoo and my friend Vanessa. It's imagination because cat's can't wear clothes and ponytails can't go up."



249-1/2-Kendra- "This is my imagination. I got the idea in my imagination itself. I'm showing what my imagination looks like in my brain. I have a little in my picture because I have a little in my brain. There's a heart and a planet."

250-KL-Alyson- "In Jan. I was at my grandmother's and I wanted to take a walk. I took a walk in my Imagination through flowers even though it was winter."

251-KL-Ben- "There is a color design, a backwards rainbow, an orange sky at noon, a reflection of the sun, blue grass and green water. Everything is reversed."

### Anima Mundi/Aliens

252-3M-C.O. - "I believe in U.F.O.'s, ghosts, big foot. Some people don't, they think it's imagination. That's why I did it."

253-2M-O.D.- "The color monster wants to eat the men. He is under the green blaze and the red tornados and the man is standing under a volcano and the black man has a cigar that's going to blow and those are cars. This is what I dreamed of last night. The monster is a robot and needs the cars to run."

254-1P-Susan- "This is from a dream, this is what I imagined; the creature is from Mars, it was exploring in a space ship and crashed into Earth. It is on the way back to Mars now."

255-1P-Shawn- "These are monsters popping out. The bombs are going to crash into dynamite and destroy all the aliens that came from underground. I thought of it as I went along."

256-KC-Matthew- "These are aliens from outer space. The jet and helicopter are there to get them up into outer space."

### Anima Mundi/Otherworldly

257-3/4DL-Derele- "Imagination plus love is the ultimate power. There is no way to put it on paper or describe it. Everything you do and say has to do with Imagination."



258-4C-Gina- "This picture is about a house on an orange juice sea. If you take a drink of it it will taste like orange juice. It's on an Island with three palm trees. There's a blue sun so it won't be too hot and a child smiling so it will give happiness to people in the house."

259-3/4DL-Todd N.- "This is Imagination city where all dreams are made, good and bad. It goes on forever end ever."

260-3/4DL-John- "In the city of Imagination people called "figment" live. Figments get around by monorail. Figments bring dreams and fake images to your mind. Figments give you lies and Imaginary friends. In Imagination city there are tricks your mind can play."

261-3M-Deb- "I drew a girl who was going to draw a green tiger with red stripes."

262-2M-Shaun- "This is a color land, you will have a good time. There's a fire man with a red sword jumping off an airplane that can turn into a gun and shoot."

263-2M-Matthew- "This is a wacky world. It's crazy. It has winged rocks, a Mr. "know it all". He has a shark mouth car. There is also a jungle and underground tunnels. He is the coolest man in the world. He owns the whole world. There's a secret door to get in and a secret yellow submarine."

264-3M-Alec- "There's a purple slide with a green walk path to the slide. There's purple grass. lightening. It's imagination world."

265-KL-Ryan- "It's a watch with flowers for ticking things and a background rainbow in it."

266-KL-Katie- "There's a reindeer in a spider web and purple dots and two rainbows."

267-KC-Chip- "The army and Navy are fighting the Russians."

268-1P-Dan- "This is a cool punk, I got him in my mind. I like punks."

269-1P-A.- "This is a punk."



270-2M-P.M.- "My favorite guy is called the cool dude of Alaska. I also like Twang Wang bird, There is a sun falling down and a jet that goes faster than a bullet."

271-2B-J.V.- "My imagination is a big war with an explosion that is colored."

272-2B-J.Y.- "A big explosion in the air. Airplanes searching in the sky."

273-2B-Anon.- "This is a big war."

274-2B-Daniel- "My Imagination is of a huge explosion in the earth. It can be other things too, but I don't know what."

275-4C-Matino- "I think there are four kinds of imagination. One which has real things that turn into monsters, or a total fantasy, or a terrible thing that looks real like a plane crash, and a fantasy with people being tortured by monsters."

276-4C-Lavvar- "I am dreaming of a punk on the streets on the corner next to a trash can."

277-4C-Anon.- "I drew this because monsters are part of your imagination."

278-4C-Uber- "I dream of being a rough boy with a bloody nose, pierced ear and dark glasses."

279-4C-Mike- "I am dreaming of myself being the world boxing champion."

280-4C- "I don't know why I dreamt this creature, it's weird with pinch claws."

### Anima Mundi/Death/Violence/Underworld

281-KL-Greg- "The Titanic's on fire. The waves are different from normal one's so it's Imagination. "

282-1/2S-Adam- "My Imagination is about a shark that is not having a good time because the diver is stabbing him."



283-2M-Jeremy- "I drew this of Imagination because I like dinosaurs, their violence and killing."

284-2M-S.T.C.M.- "You go on the pole and get sucked down into a black hole where sharks eat you. There's a spike ball, you hit the flat side and it spins and theres an orange boot, you squeeze the sides and it messes the others up when you're racing them."

285-2M-J.G.- "This Indian is hitting a worm with his ax. The orange spots around him are signs of grief. I like Indians."

286-2M-L.M.- "This is a place where spiders an snakes hunt. It is called the place of doom and there are poisonous webs. The spiders are poisonous too. The idea just came to me, I never thought it before."

287-4S-Charles- "An invisible man killed me. Here's my yellow wounded heart next to a tombstone."

288-5L-Joel- "I have a very negative view of life, so my imagination only has a few good thoughts, going clockwise from the top right, I have a coffin, teeth with dripping blood, a creature and Barbados. My imagination is not nice at all, but I can't help it, I'm depressed."

### Anima Mundi/Narrative/Language/Sound

289-2M-Katie- "I made a letter and number pond. It has letters, #'s, tadpoles, and lily pads. It is a lake that people swim in."

290-3/4DL-Ruby- "What I just drew was a picture of what I think my imagination looks like. I think imaginations are and look like whatever you want them to be. I can't of anything else to write because I don't think imagination ia a certain thing but that it keeps on changing as you do. The one thing I know about imagination is that without one, there would be some pretty boring people out there!"

291-5W-Anita- "This is a Chinese word for school. I wrote this because I like school, and I only like one school in Wellesley, the Fiske School. And I love it very much too. This just came to my mind so I did it."



292-5W-Courtney S.- "Here you see all the words with ideas flowing to all of wisdom waiting to be told. All the shapes and words have many meanings all stored up inside and waiting to be used up by you. Each letter has words in it."

293-5W-Michael- "It's the imagination because it's different shapes, colors, and letters. It's all the stuff in your mind."

294-5P-Jason- "This is a story of the Magic Castle. It is a story that's being drawn as it's imagined. There's a battle between two kings and their soldiers. One king is from another planet. The trees help the human king and soldiers to win. The evil king's head is cut off and his soldiers broke the rules and lost." The story has no end yet. Not until I imagine one."

295-5B-Shane- "This is a story of 'The Fox with the Black Face.' There was a fox with a nice face. The fox saw a house. It was going to be painted black. The man who was painting the house took a break. He didn't put the lid on the paint can. The fox went to the can and put his head in the can. When he took his head out, he got a black face. So for the rest of his life he had a black face."

296-5W-Dana- "It's the sounds in the imagination that creates sound and music."



## APPENDIX II

### ADDITIONAL DRAWINGS

The drawings below were not specifically mentioned in the dissertation; however, they each relate to one or more chapter themes. These drawings appear in numerical order and are identified by the numbers they were assigned throughout the research. Each figure number corresponds to the identical number assigned individual student responses in Appendix I.



Figure 8

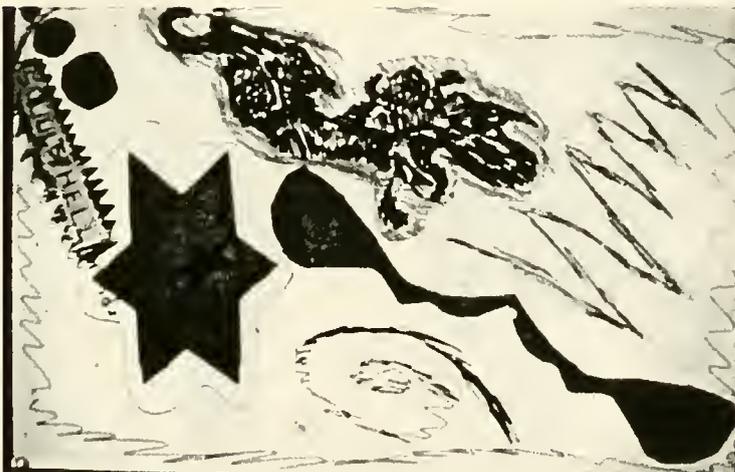


Figure 15



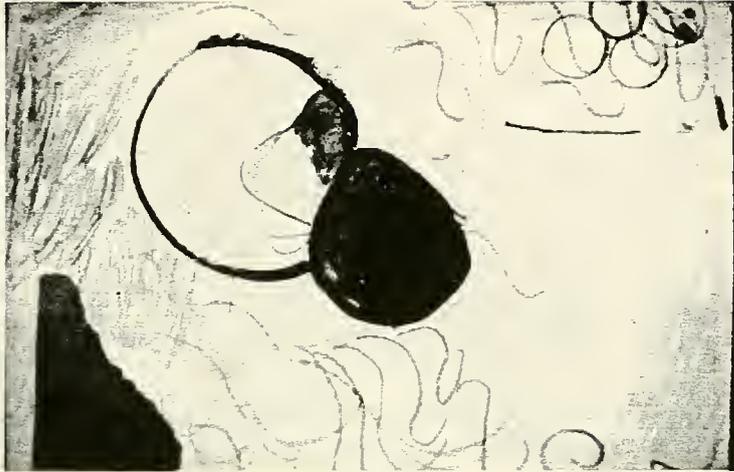


Figure 19



Figure 26



Figure 27



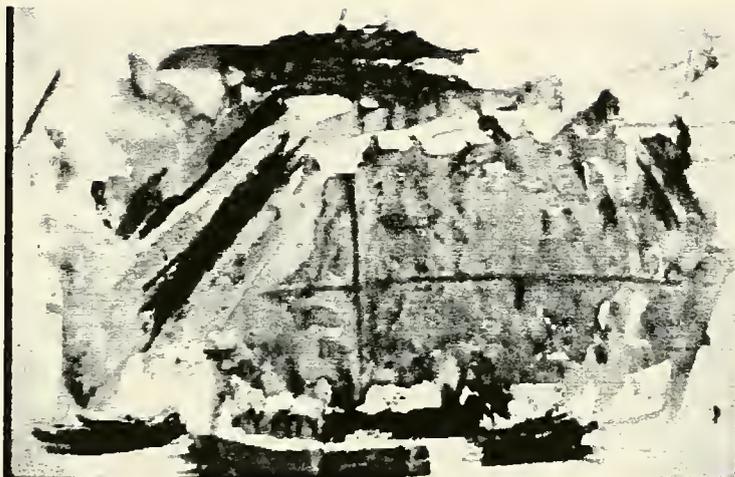


Figure 28



Figure 31



Figure 34



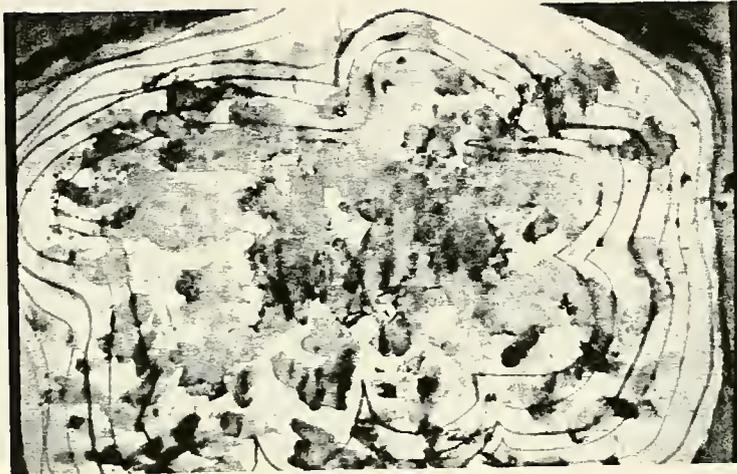


Figure 41



Figure 43

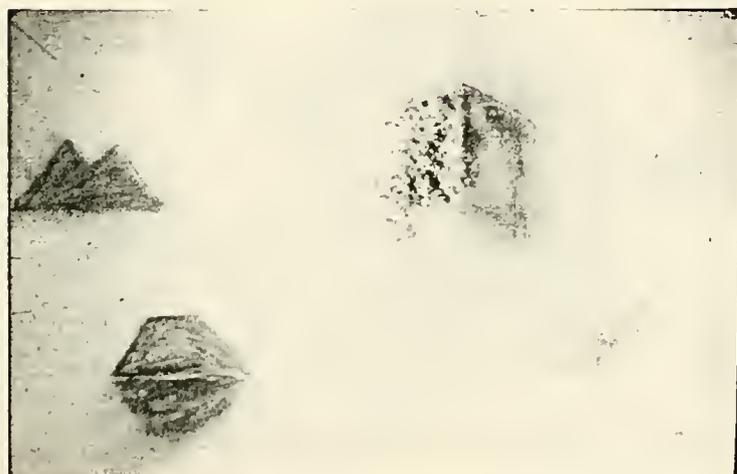


Figure 55



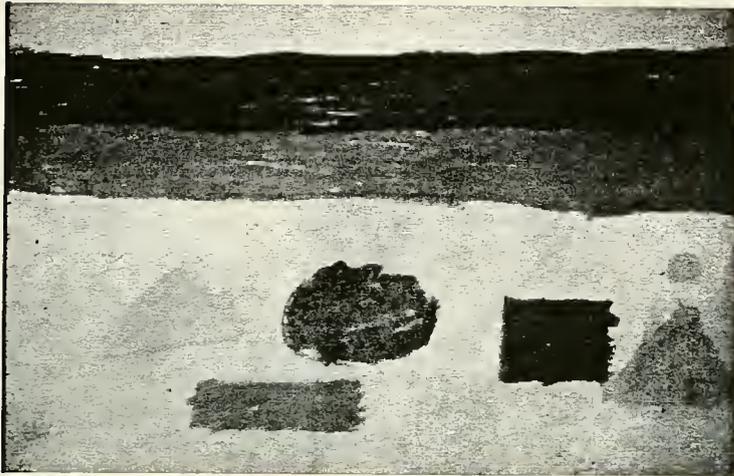


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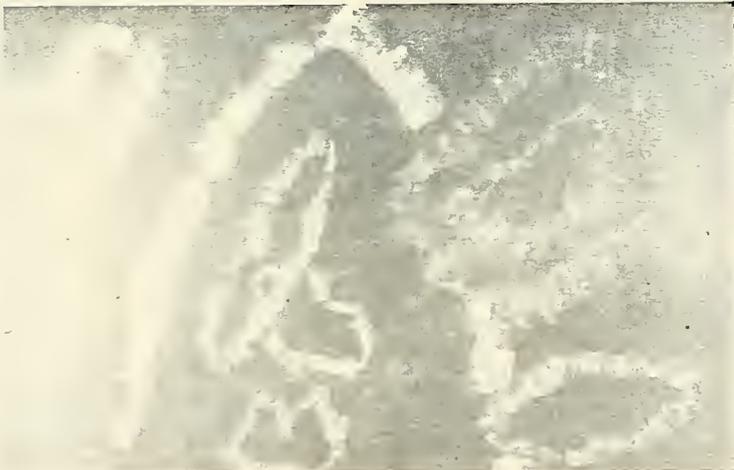


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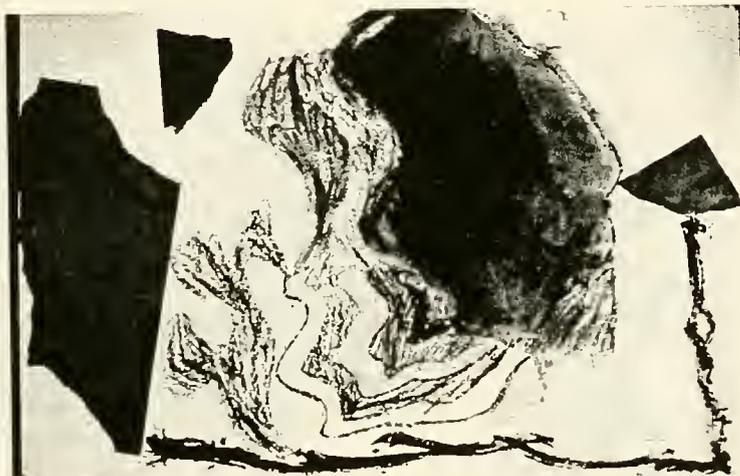


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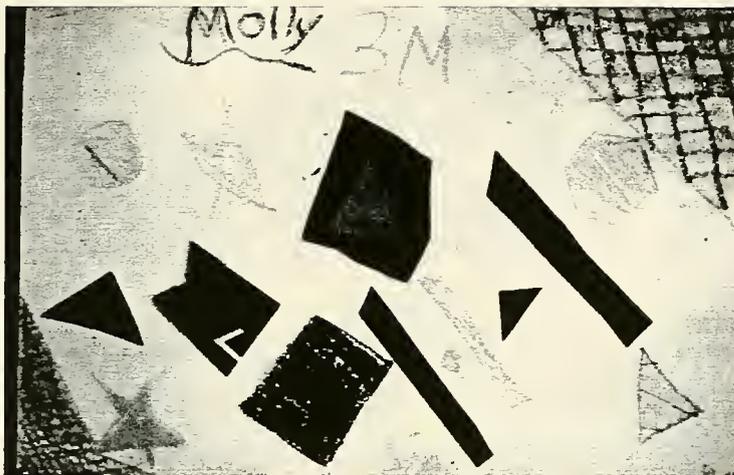


Figure 62



Figure 63

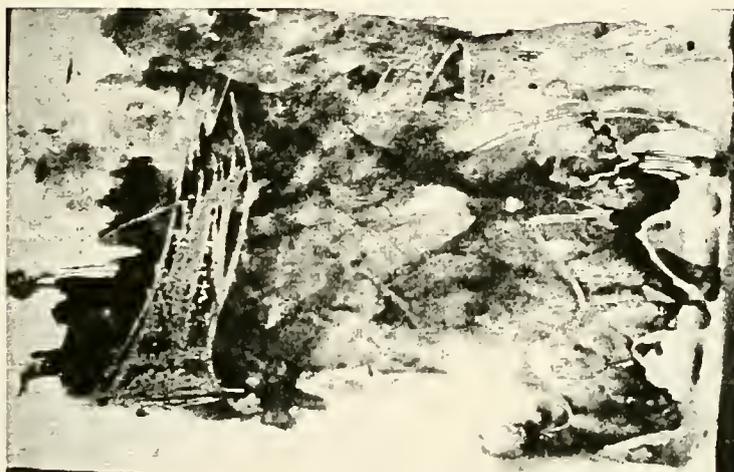


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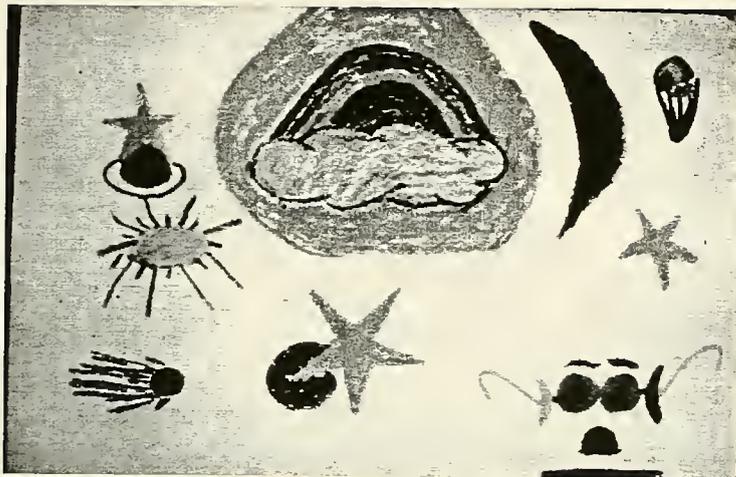


Figure 91



Figure 95

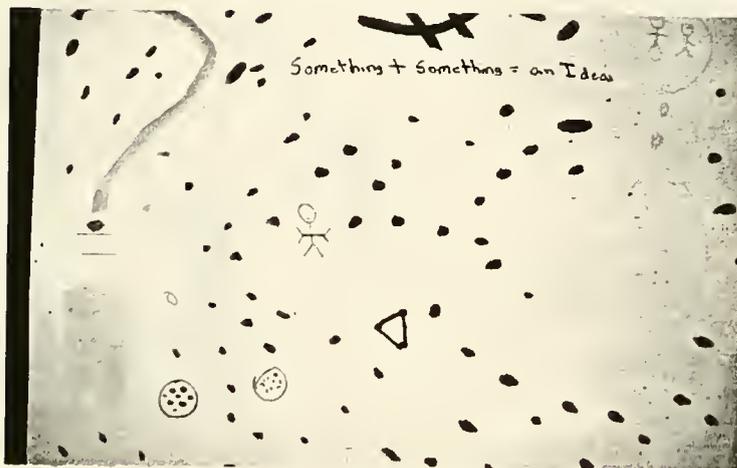


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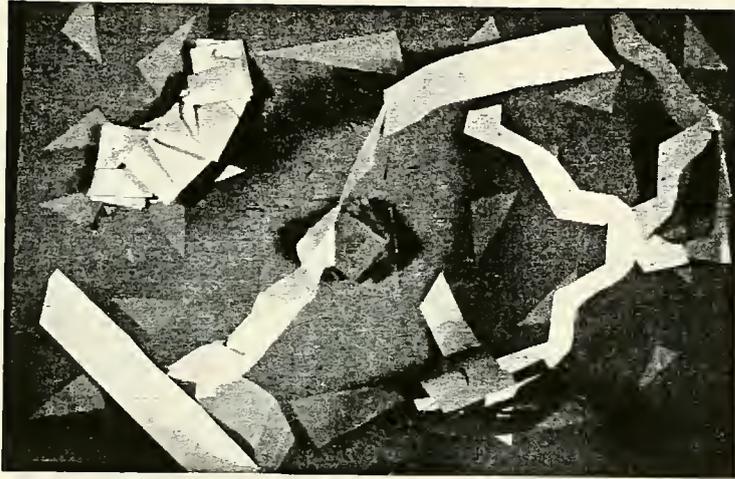


Figure 129



Figure 138



Figure 139





Figure 140

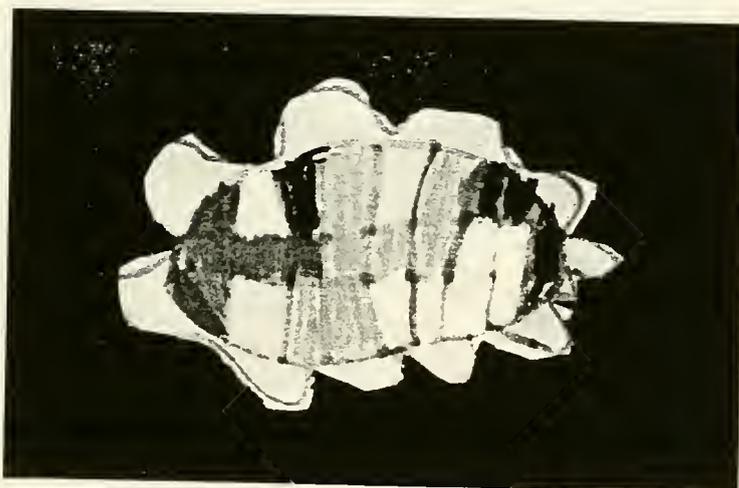


Figure 141



Figure 142





Figure 143

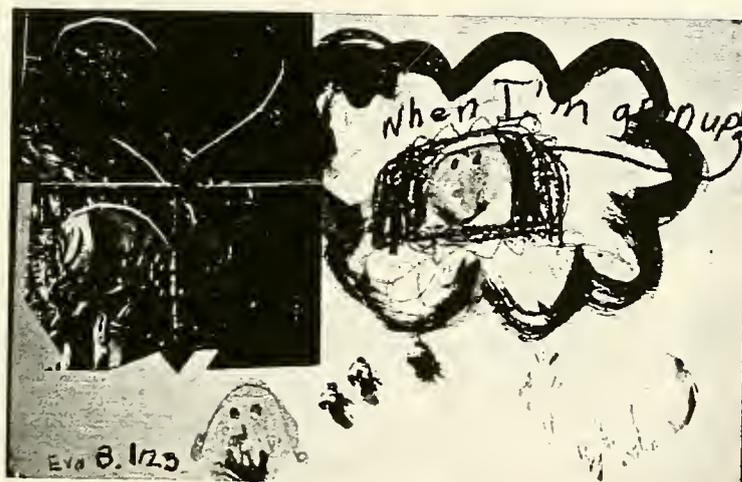


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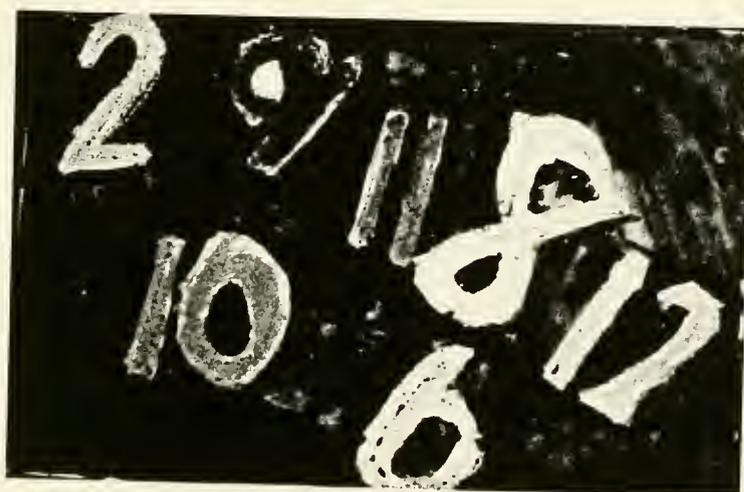


Figure 145





Figure 146

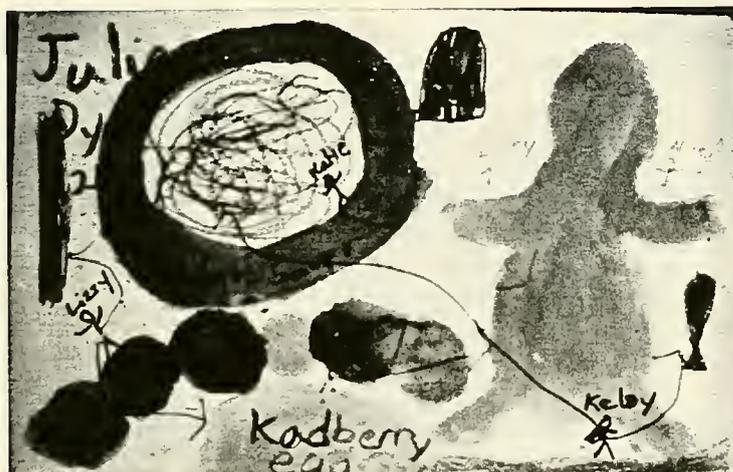


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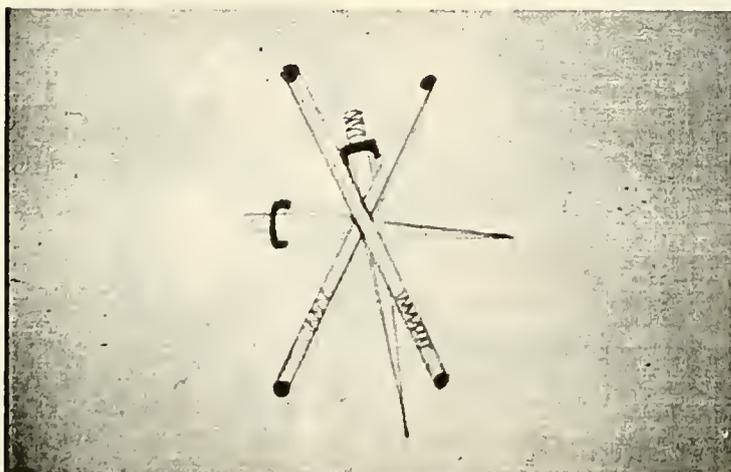


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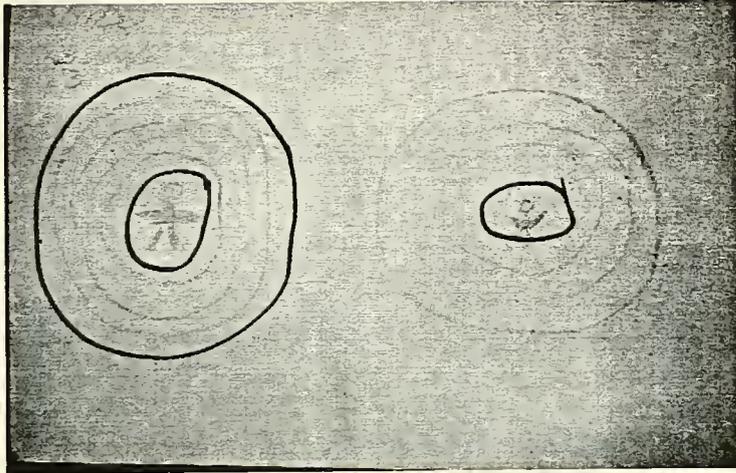


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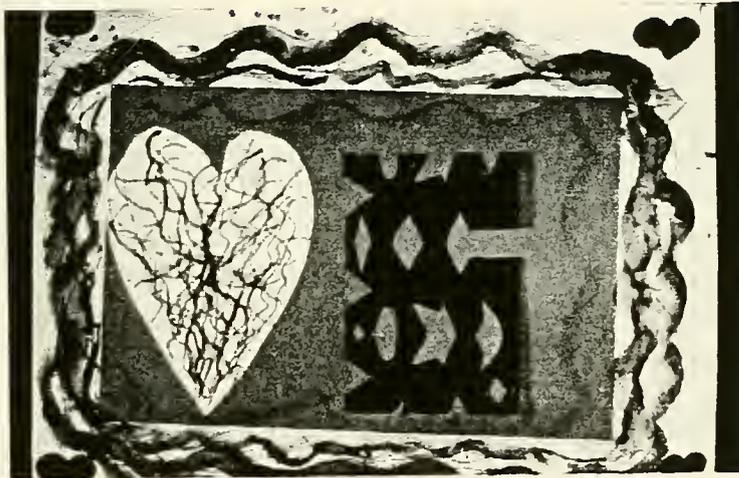


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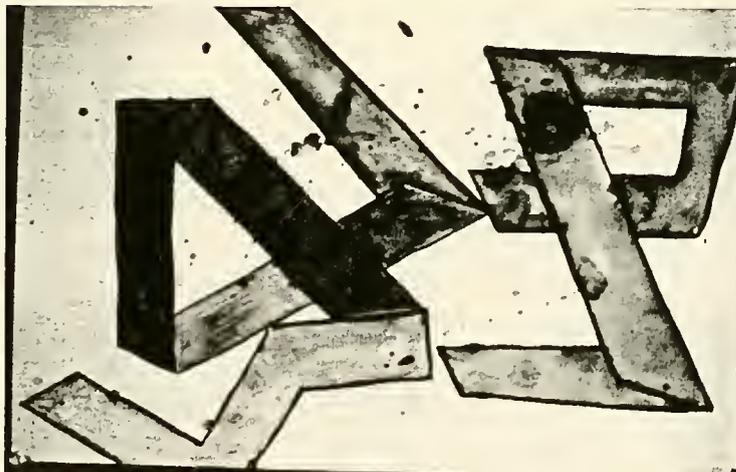


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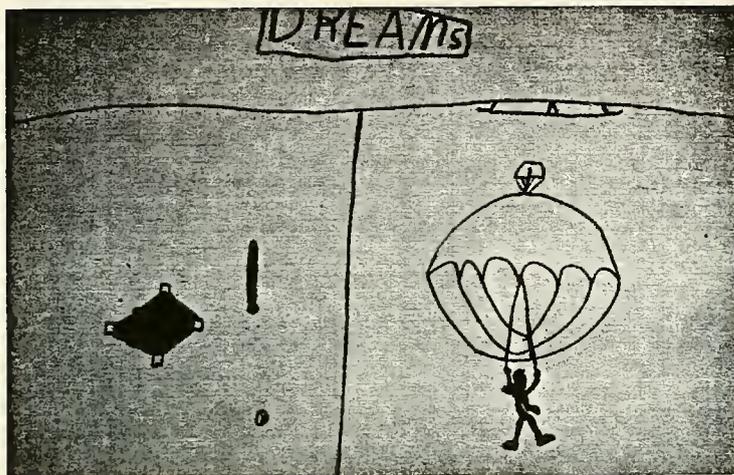


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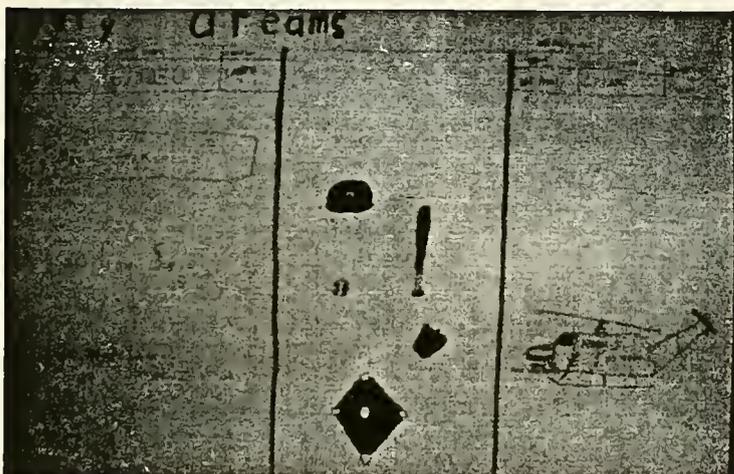


Figure 154



Figure 155



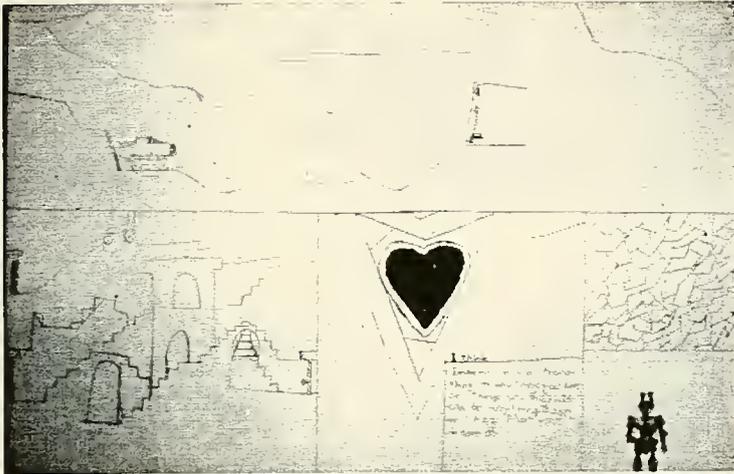


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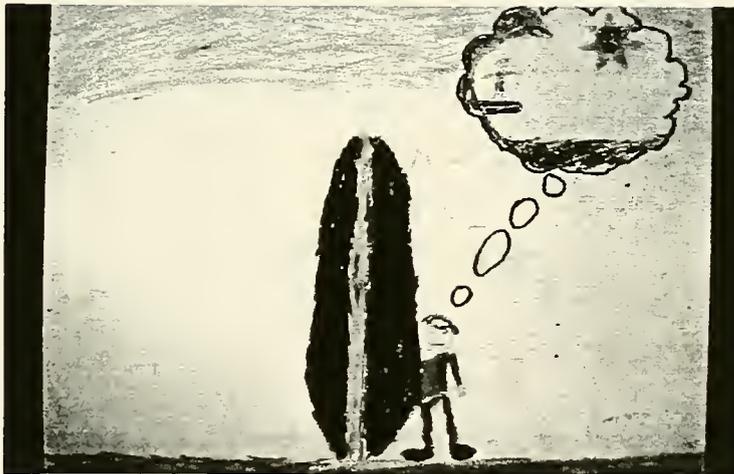


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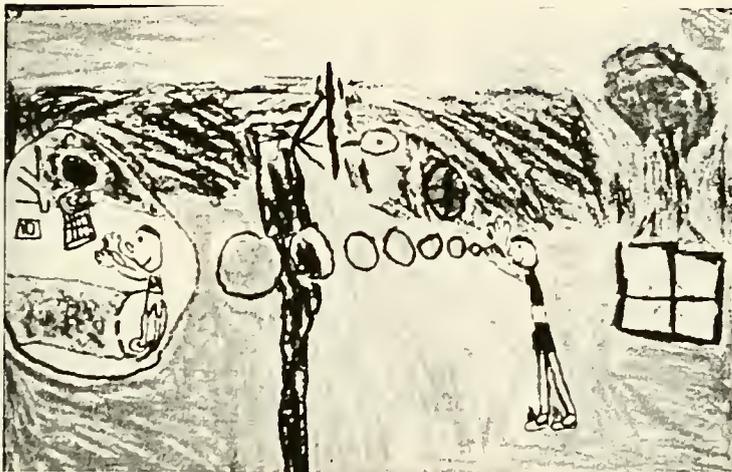


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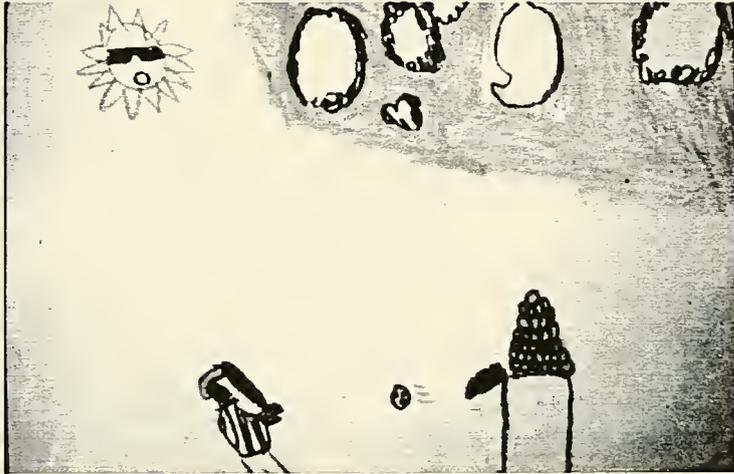


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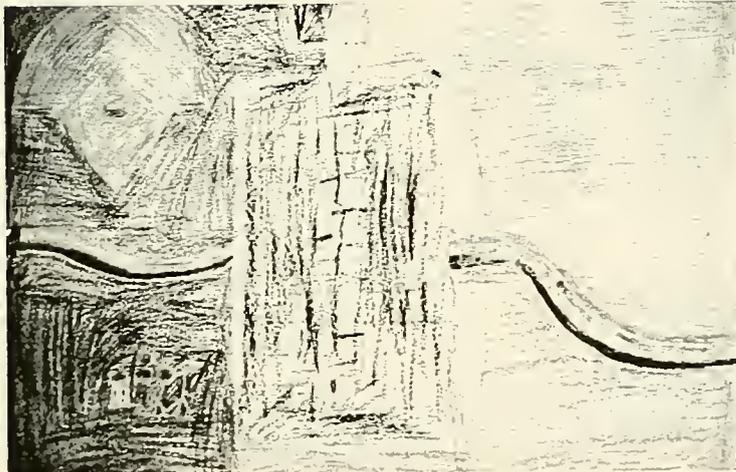


Figure 161



Figure 163





Figure 164



Figure 176

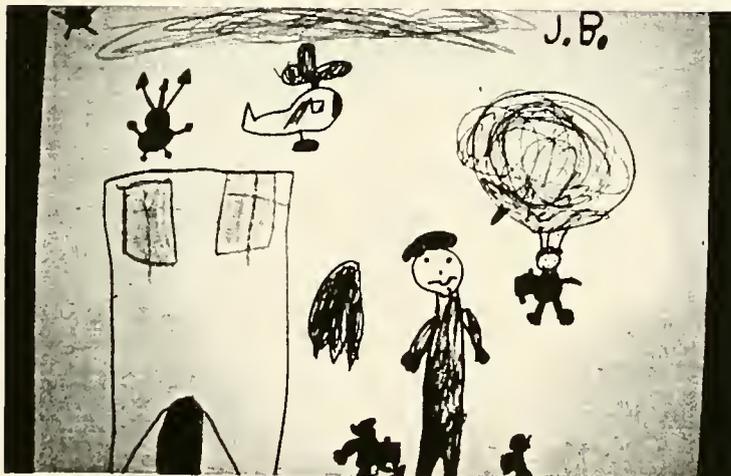


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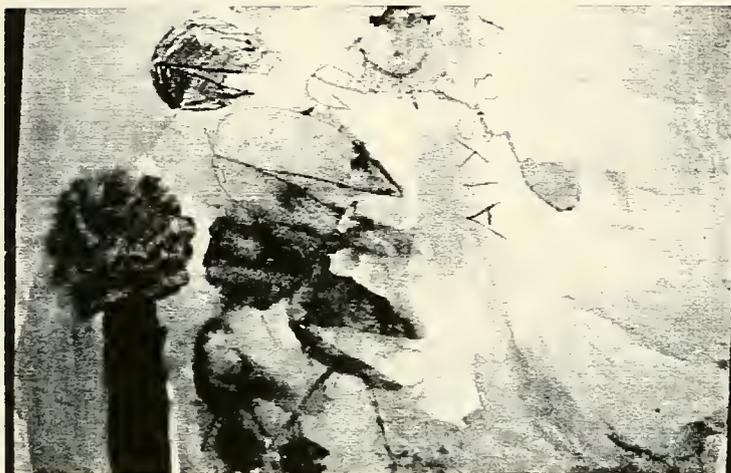


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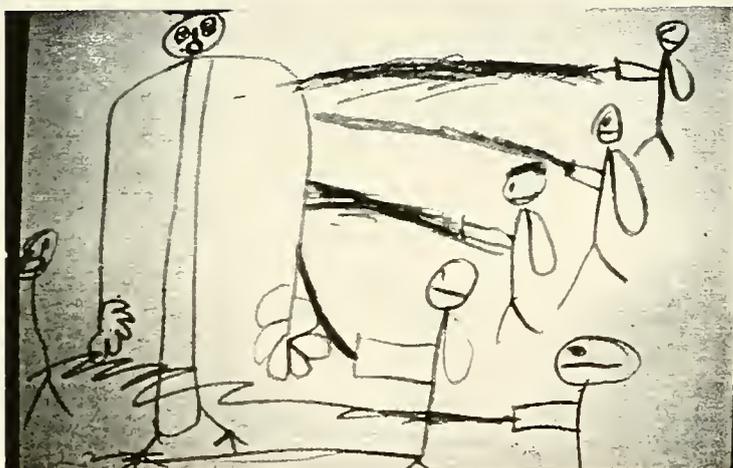


Figure 181



Figure 182





Figure 185

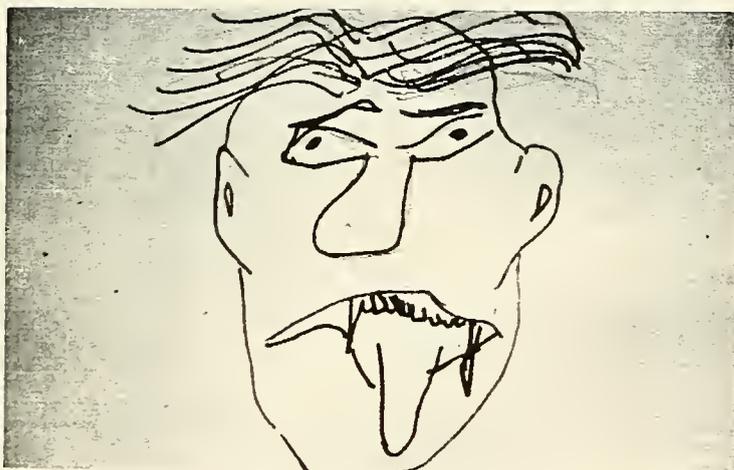


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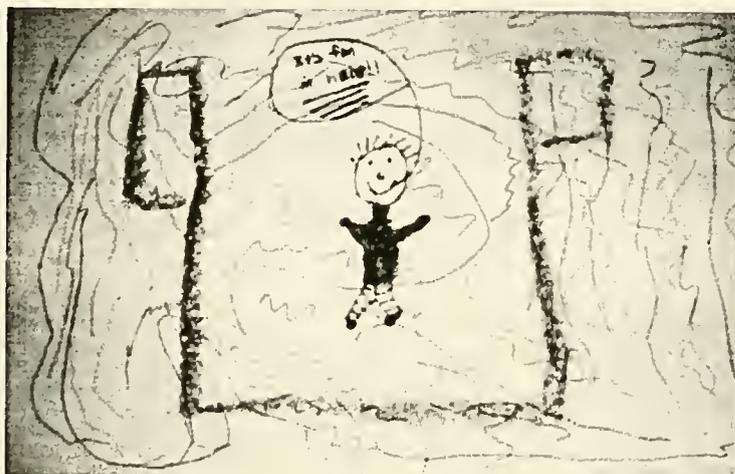


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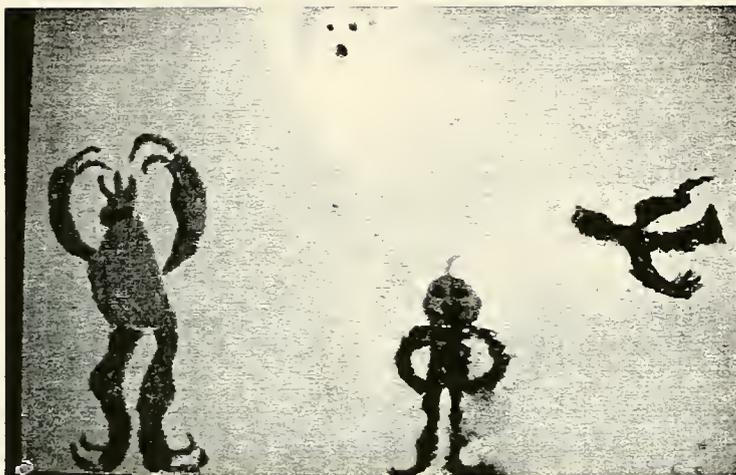


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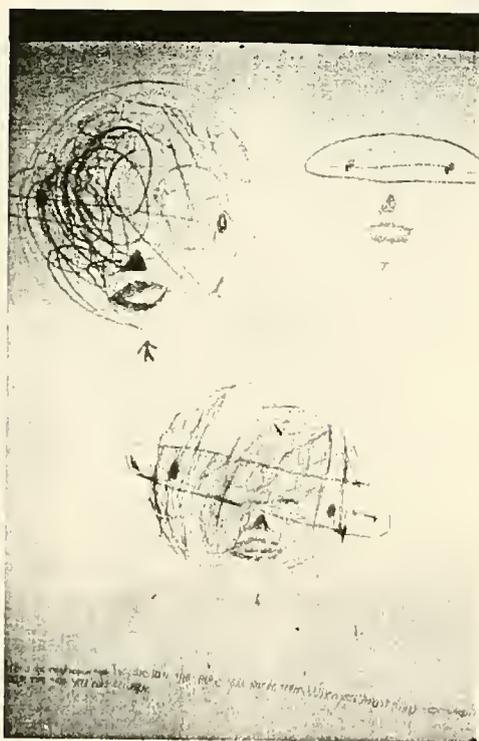


Figure 193





Figure 194



Figure 195





Figure 196

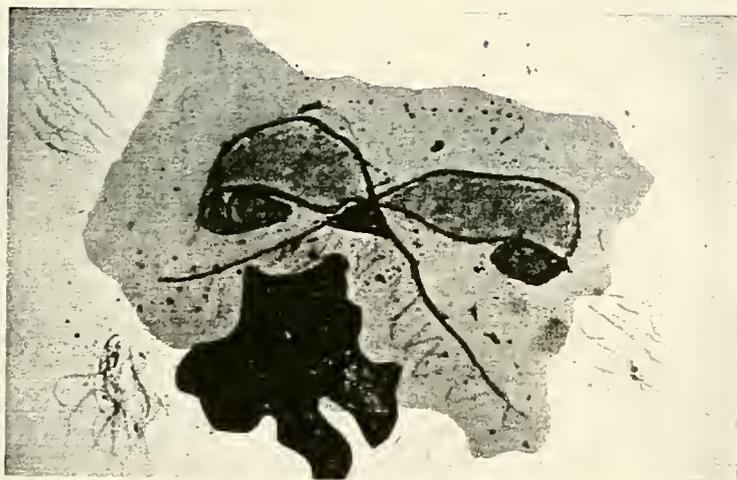


Figure 198



Figure 199



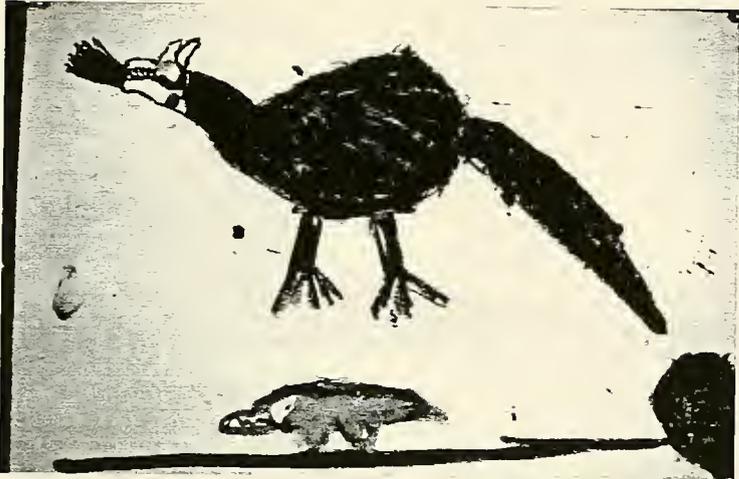


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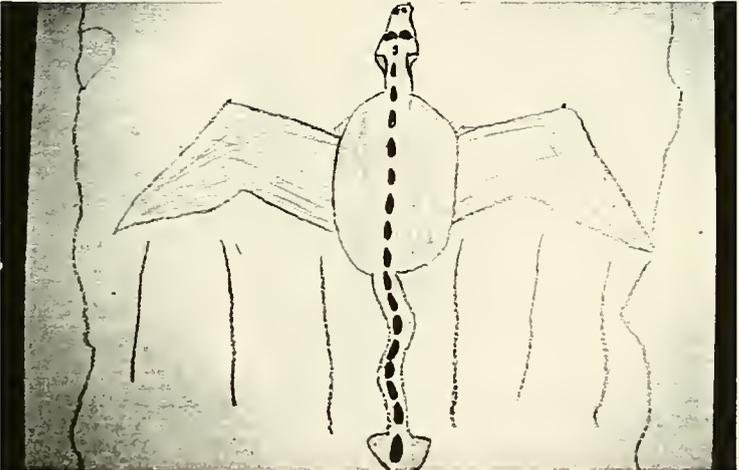


Figure 201



Figure 205





Figure 206



Figure 207

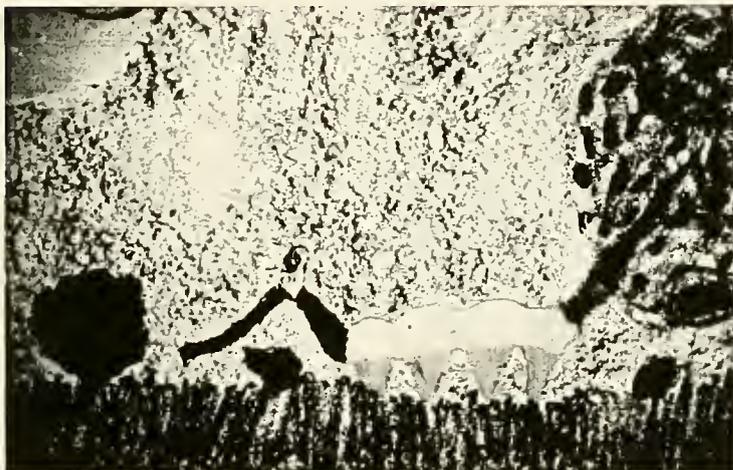


Figure 208





Figure 209



Figure 210



Figure 211



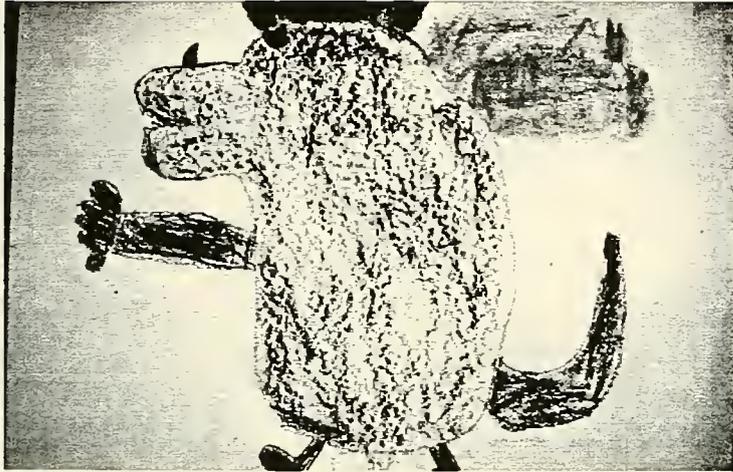


Figure 212



Figure 213



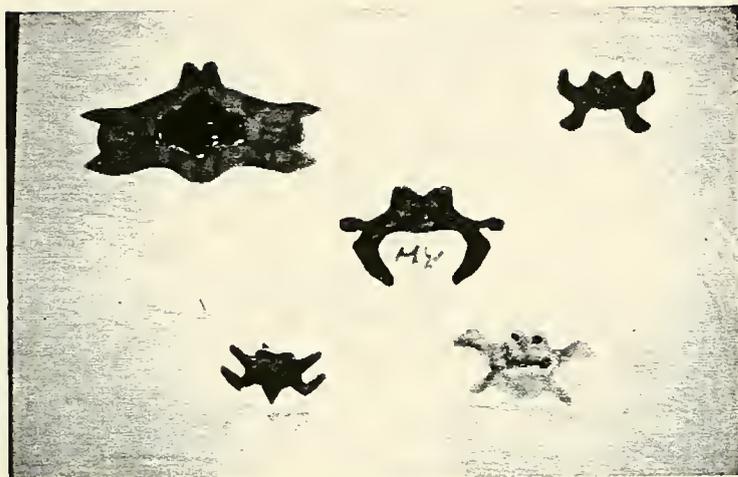


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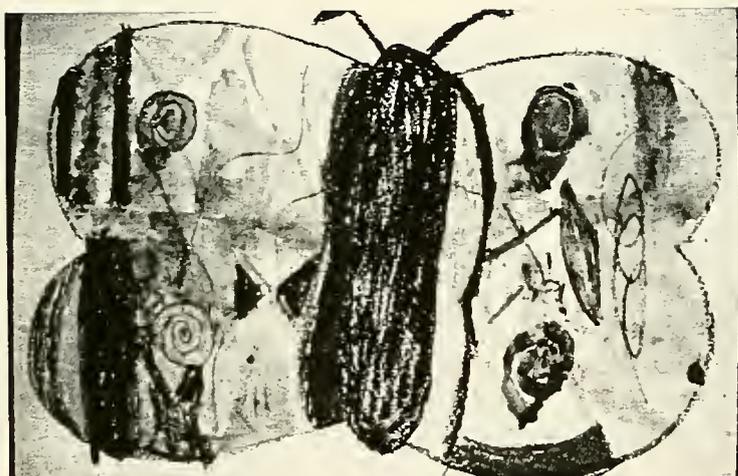


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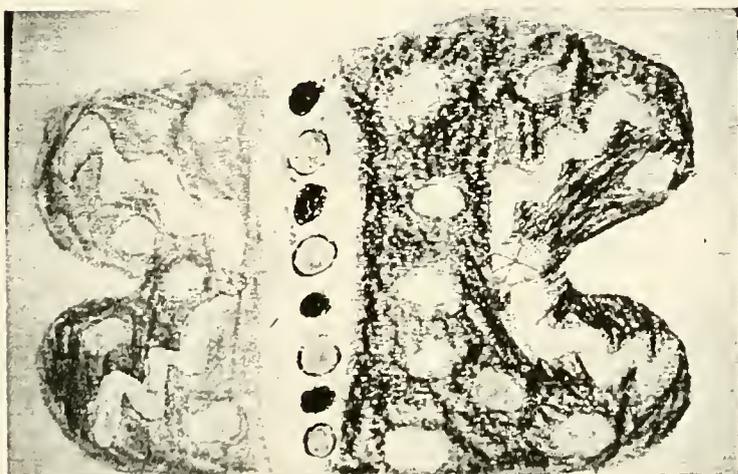


Figure 217





Figure 218



Figure 219



Figure 220





Figure 222

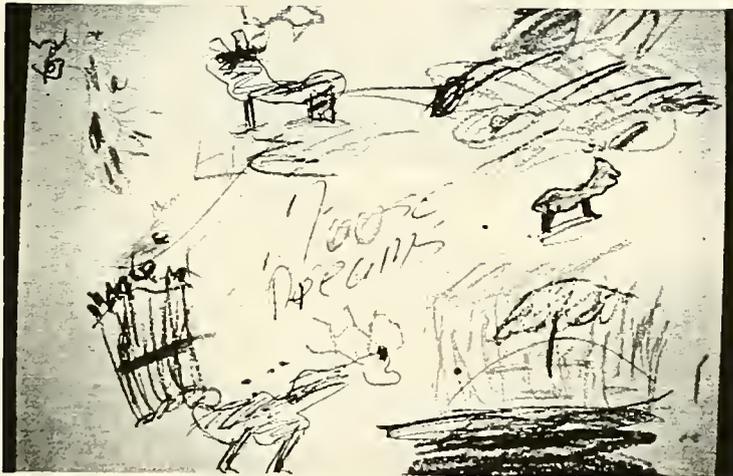


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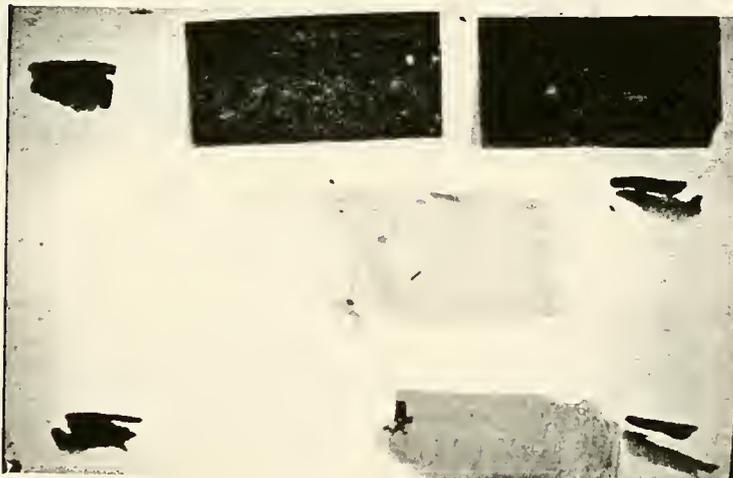


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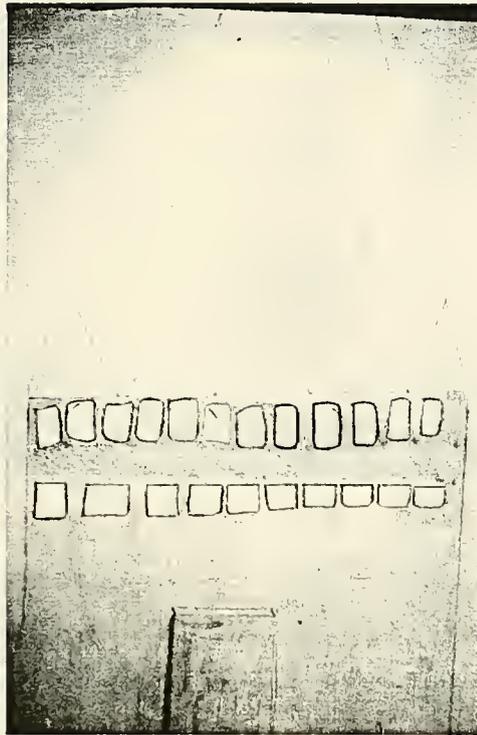
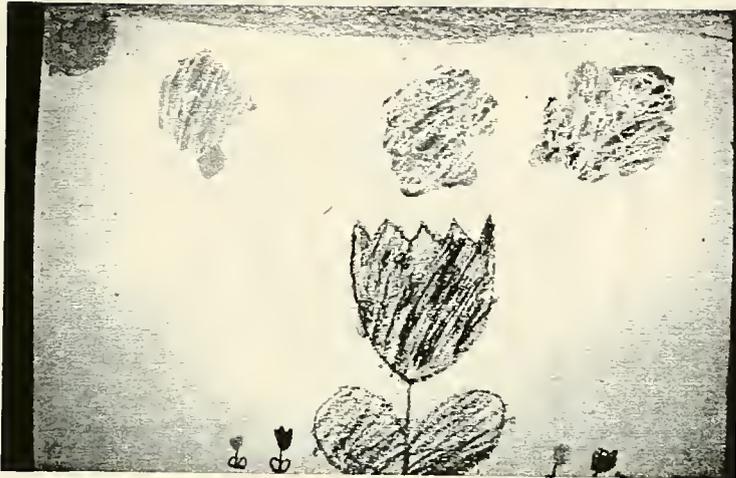


Figure 226



Figure 228





**Figure 229**



**Figure 230**



**Figure 231**



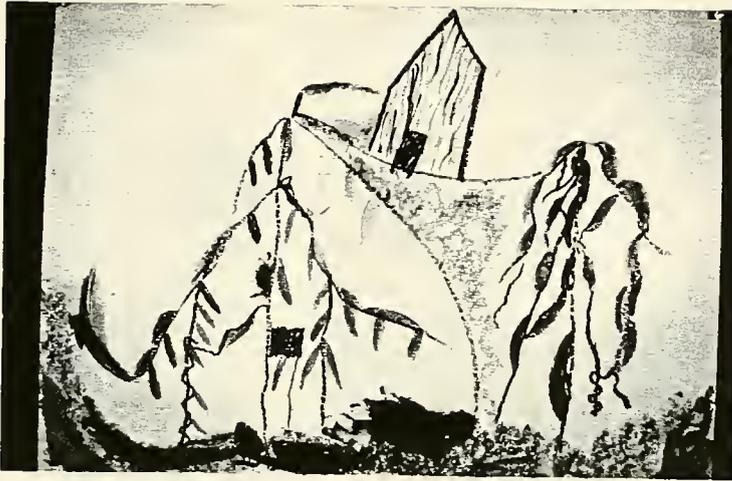


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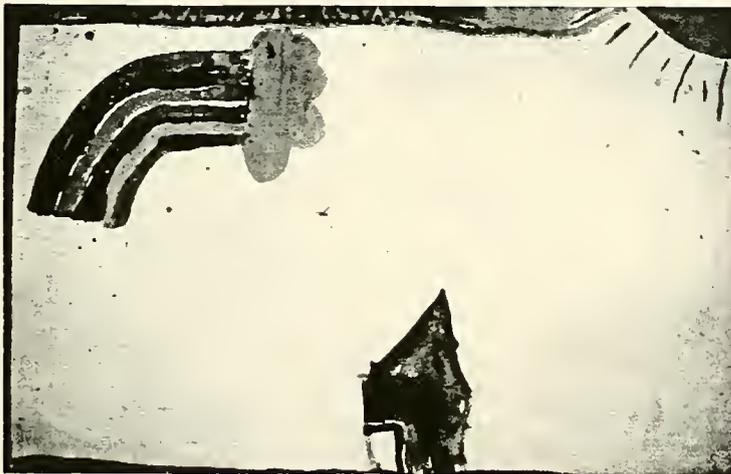


Figure 233



Figure 236





Figure 237



Figure 261



Figure 262





Figure 263



Figure 264

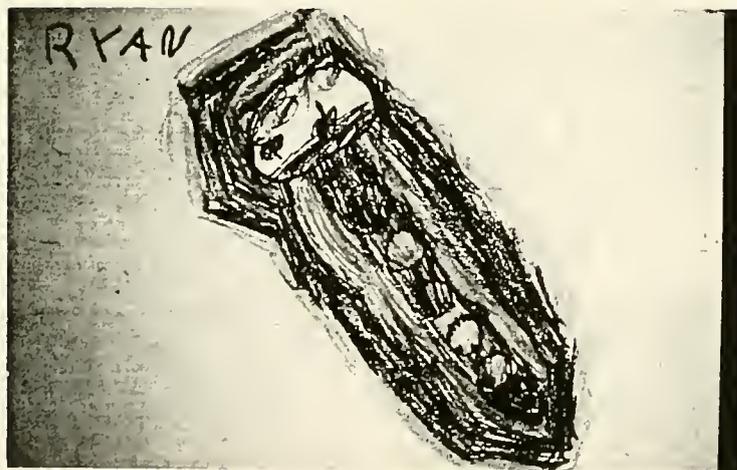


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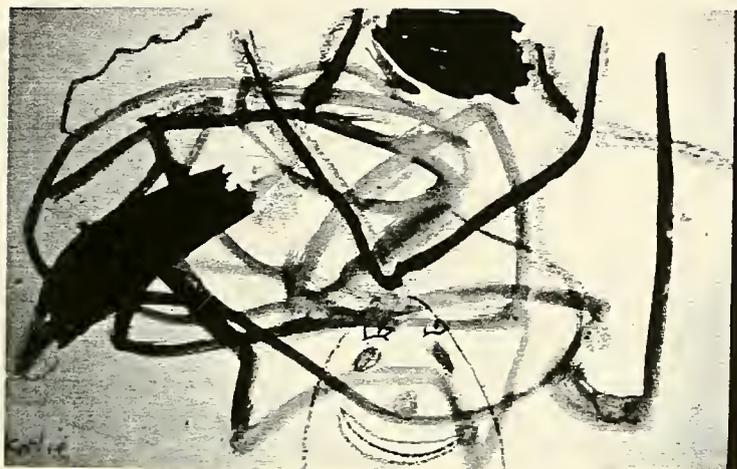


Figure 266



Figure 267



Figure 274



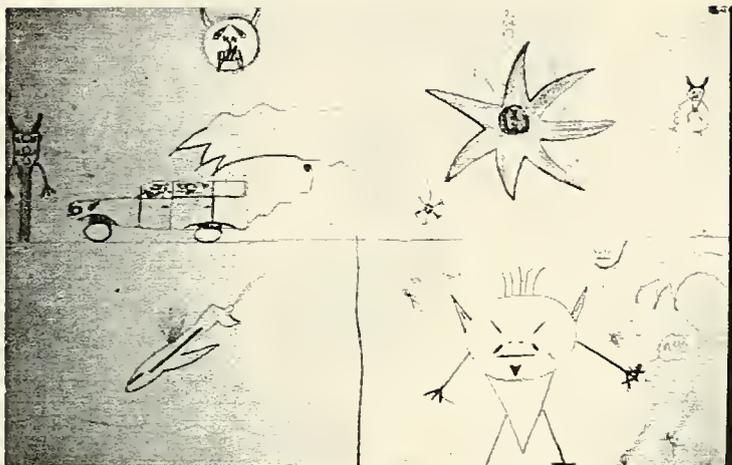


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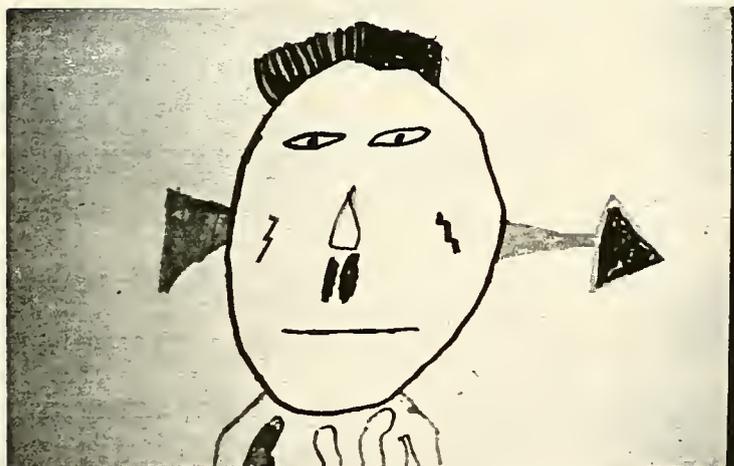


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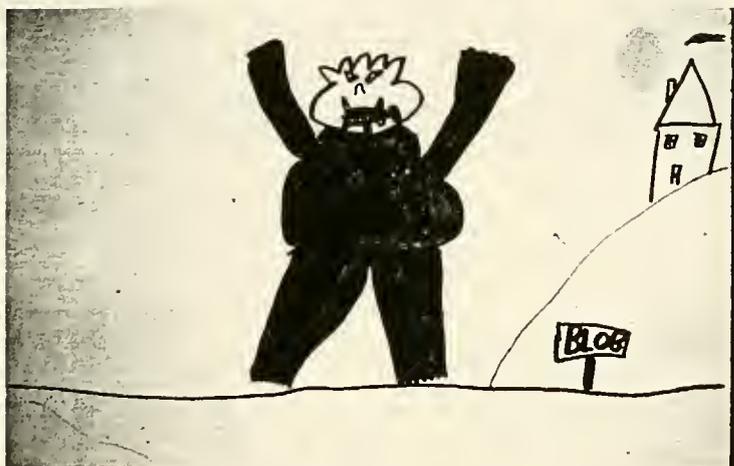


Figure 277





Figure 278



Figure 281



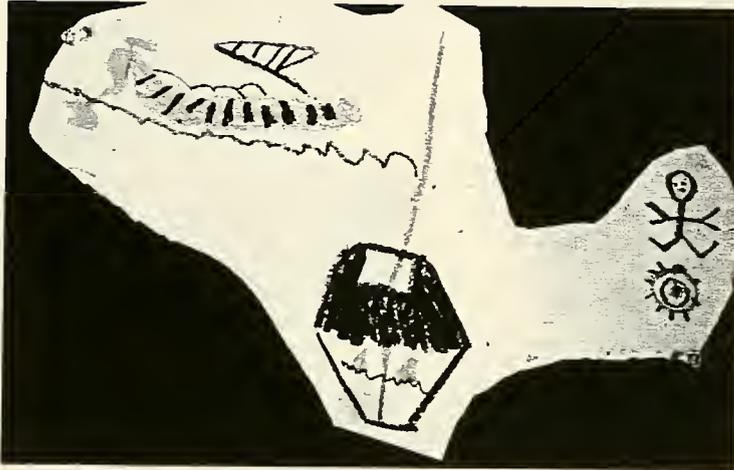


Figure 284



Figure 285

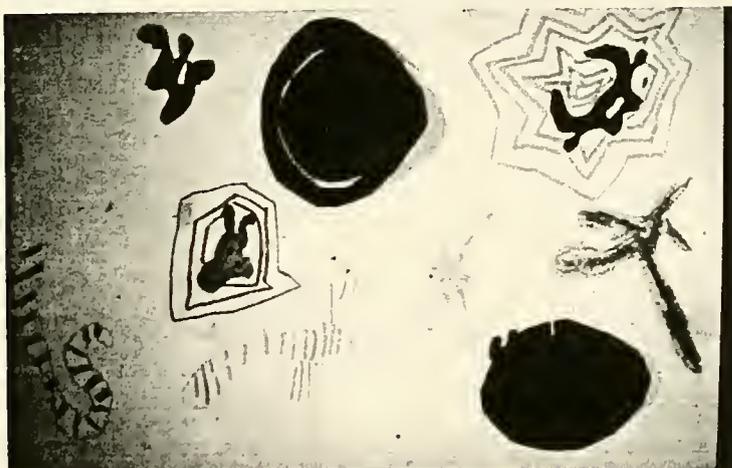


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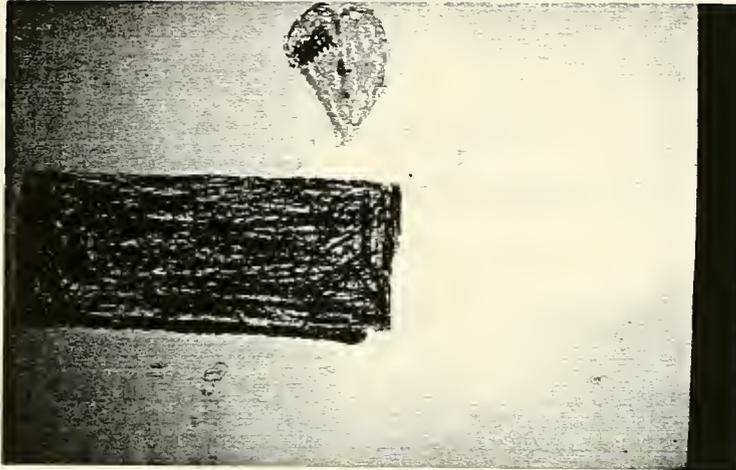


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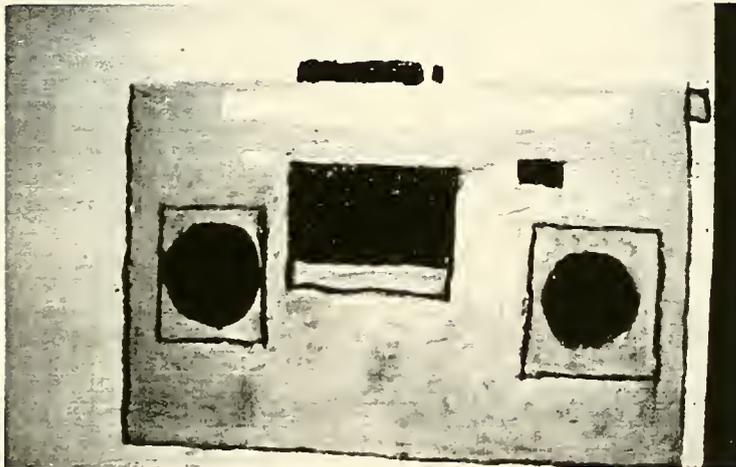


Figure 296



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