

## CHAPTER 6

### MOVEMENTS IN IMAGINAL SPACE

The imaginal has the quality for us of being another world about which we know practically nothing. We never go to bed knowing what dream will be shared with us in the night or what image will arise in the afternoon. We are abducted and transported to landscapes and dramas beyond our conscious ability to conjure, or to predict. We move in seeming darkness. Our usual lights of knowing cannot penetrate her. Guidebooks and guides<sup>1</sup> have arisen to help us learn to distinguish the moving shades and shapes that we might encounter; to help us learn means of moving in relation to this alien territory. These do their work of quickening the connection between the individual and the imaginal with metaphor and symbol. The imaginal resists being known except in its own terms. Image requires image. Image evokes image. Systems of understanding arise, themselves symbolic. It is as if one can say what the imaginal *is like*, but cannot utter what it *is*. These systems of imaginal “knowledge” can posit metaphorically where images reside, who created them, how one can meet them, be with them (see Chapter 2). Once such a system has enabled a relation to form between the imaginal and the individual, the images themselves can become the real guides.

Each image discloses its own character — the particular way it shapes and expresses the nature of the imaginal — by being itself. It tells what it is doing by doing it, by acting itself out. Whether it means to tell — that is, whether we can impute an intentionality to it — must be decided according to each

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<sup>1</sup> For instance, *The Tibetan Book of the Dead* and alchemical texts; shamans and medicine men.

phenomenon. We, however, can use the phenomenon for telling of itself. It does not seem likely that we can say all images intend to teach us, but we can say that by dwelling with all images we can learn something of them.

Some images, however, have themselves expressed that they intend to teach or guide the individual to whom they appear. Throughout history one encounters stories of imaginal figures in the form of angels, spiritual gurus, and human or animal companions that announce they have come to lead the individual through imaginal landscapes, to share with them their reality, their values and wisdom.<sup>2</sup> Abu'l Barakat (1165), a Jewish thinker who in late life became Islamic, expressed this idea as follows:

Some souls . . . have learned everything from invisible guides, known only to themselves . . . The ancient Sages . . . taught that for each individual soul, or perhaps for a number of souls with the same nature and affinity, there is a being of the spiritual world, who, throughout their existence, adopts a special solicitude and tenderness toward that soul or group of souls; it is he who initiates them into knowledge, protects, guides, defends, comforts them . . .

Quoted in Corbin, 1970:34

Images which claim to teach of their reality need not all be as comforting as the ones Abu'l Barakat mentions, as many examples of devils and witches might bring to mind.

In our culture one is more than ever dependent from the start on recognizing that the image itself can teach and guide one

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<sup>2</sup> For example: (1) The Angel in the Islamic school of Sheik al-Ishraq's is an interior guide, an invisible master (Corbin, 1970:35). "What the Sufi prays for from the depth of his being is a messenger, a teacher of truth, a companion and spiritual guide who points out the way home" (Corbin, 1966:384); (2) Beatrice in Dante's work; (3) Philemon, Jung's inner guide or guru (Jung, 1961:183); (4) Hermes, the Greek psychopomp who leads souls into the underworld.

into a relation with the imaginal. The relationship demands what it needs if we are sensitive about it and remain true to it. In some forms of psychotherapy, however (as discussed in the last three chapters), the therapist has become a guide to the individual's waking dreams. In these "oneirotherapies" information has been reaccumulated to help the person experience the imaginal through the medium of the waking dream. A learning process is begun which seeks to develop in the individual an attitude of openness toward symbolic experience and a sensitivity towards its difficulties and dangers as perceived by the particular therapist. One is taught how to deal with the images that arise and how to begin to find relationships between the real and imaginary worlds. This learning process can be facilitated by an individual who has himself experienced such an attitude and a sensitivity. One who has learned through the particular medium (painting, dancing, visualizing, writing, etc.) the journeyer wishes to begin with, can help him develop a sensitivity toward how to use the language and technique of that particular form to enter into a relation with the imaginal.

We must acknowledge, however, that what makes the guide so needed in our culture — our ignorance of the imaginal — also makes the notions of guides and guiding particularly dangerous. A way of moving in imaginal space or being with a threatening image are more eagerly accepted and welcomed as *the way*. Once this process begins we can all too easily find ourselves dealing with an unknown as if it were a known. We cease to discover or allow ourselves to be open to invention and suggestion. We fall into the mistaken habit of doing the right thing in the wrong place because we treat a unique image as a stereotyped one. The subtlety of relation that we could discover with each different image is thereby lost, and the imaginal is homogenized with our good intentions and psychological technocracy.

My concerns are that the prejudices and misunderstandings we have that keep us away from the imaginal be clarified; that we have some way to begin a relation to the imaginal; and that we do not take our manner of relating for granted and, in so doing,

unknowingly obscure the imaginal's reality. For just as soon as one tries to be helpful and set down "how" one might go about doing something, a mixture of good and evil is evoked. The evil lies in the fact that every way to do something may tacitly exclude other ways which might reveal other things. So keep in mind that

. . . These are only hints and guesses,  
Hints followed by guesses . . .  
The hint half guessed, the gift half understood . . .

Eliot. 1943:44

We must get in the habit of questioning and re-questioning what each of us is saying about the imagination in order to discover the assumptions which obscure by their mere presence. Once we have begun to relate to our images, we should then try other ways that occur to us, or that may arise spontaneously from our experience with a particular image. For instance, some people may not wish to emphasize the separation of the ego from its usual preoccupations for it is within these that they can most easily find the fantasies and images of their personal myths. Other individuals may not want to relax their body for the state of it at present might be how they can best get in touch with the images affecting them.

Already in the brief history of psychology's attempt to learn of the imaginal, styles of imagining have been set down in ways that do not stir one to question. There are many ways or types of imagining and many possible movements towards and away from the reality of the imaginal. By observing how we resist moving towards and into relation with an image, it is possible to discover ways of being with the image that give it the freedom to teach us. In an imaginal psychology,<sup>3</sup> a psychology preceding from the

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<sup>3</sup> I am not speaking of a psychology of the imaginal but of an imaginal psychology. The former would imply the use of psychology to understand the imaginal. The latter implies that a study of psyche—that is, "psychology"—would develop from the nature and reality of its experience,

imaginal itself, the guide<sup>4</sup> – when one is felt to be necessary – would try to help the journeyer keep returning to the image. Once one can remain with the image (whether it comes from a waking dream, dream, or one’s activities, thoughts, or feelings) the image itself can teach and disclose its nature and its world through its own being. Our listening to it (in the ways that its nature, *not* our theory, call for) develops a sensitivity in us towards the imaginal, so that its movements and echoes in life can be more readily and truly felt and followed.

#### ON BEGINNING TO LISTEN

To enter into the half-dream state the ego goes through various processes of transformation. Kinds of imagining can be discriminated through observing how the ego is transformed and used in the waking dream. We must remember, therefore, that these kinds of imagining are related not as much to the nature of the imaginal as to the possible variations of the ego, which result in different relationships. As we have seen, the confusion here has served for the experience of daydreams (where the ego is not aware but is in a state of identification), to discredit the imagination, when in truth it should have discredited the kind of ego present. In a daydream there is no attempt to transform the ego. In a waking dream there is.

The ways to go about this transforming are not all similar, nor do they lead to the same end, to the same kind of imagining. In most the ego’s capacity for awareness, to attend and to remember, are first strained from it. What happens to the ego’s worldly concerns and values differs, however, and is reflected in the

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which is understood here to be images.

<sup>4</sup> In this text when I mention “guide” it can be taken not only to stand for a concrete figure in the external world, but also for an imaginal part of oneself who might aid one in implementing the suggestions put forth here.

varying purposes for doing waking dreams as well as the types of relationships formed with the images. Here we have been (see Chapter 2) and will be concerned with what seems to be an opus of transforming the ego from its use as an agent of the usual conscious activity and thought, to an agent of the imagination. It is hoped that in this way types of imagining can evolve that reflect more about the imaginal than about the usual way in which we use the ego.

Some medieval alchemists claimed that to begin their opus every material must be turned to water first. Water itself originates no movement but is itself infinitely movable. It is able to receive and record impressions. Its colorlessness, odorlessness, and shapelessness make it the perfect element against which one can see other things. In order for us to be more receptive to the imaginal we can pretend that a part of us must become more like water. That would first mean that it must learn to cease the movement it itself initiates.<sup>5</sup> We are all the time initiating movement by thinking thoughts, doing activities, being involved in daydreams. We rise and fall, flow, and swirl. All our different motions affect one another, flow into one another. It becomes impossible to tell what motion comes from which movement and thereby what the qualities of any one movement, provoked by any one particular thought, action, or feeling, are. The images that are reflected onto us from what is around us become part of us. When we are so full of our own movements though, the reflected images are bounced and stirred. Their unique shapes, light, color and movement are lost.

Think of a body of water. The nature of the movement and being of all that comes in contact with the water can be known by its effects on the water. The fish, plants, winds, creatures, all make

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<sup>5</sup> In Beethoven's "Moonlight Sonata" the first movement can be listened to as if it were a process of stilling, a gaining of the quality of water. Every climax and build-up of tension is avoided, is dissolved. It is as if this is a necessary background, discipline almost, to be laid for the rest of the movements that register great activity.

their presence known by the currents they create; the colors they seem to shed. The water reflects what is going on within it as well as what is going on around it. When part of us tries to become as water it gains (through its own cessation of initiating movement) the ability to reflect. One does not become stiff in a type of blank stillness. Then everything would be frozen and, just as before the process of stilling, one could not discern the qualities of things because one is not moved by them. The images cannot change — not because they do not want to, but because one imprisons them (or perhaps one's ability to be moved by them) in a kind of unyielding iciness.

You can actually pretend you are a body of water. At first notice how your usual thoughts and preoccupations create waves and ripples — flowing, curling, whirling activity. Gradually try to become still. Your ripples become slower and steadier. Feel yourself in these ripples.

One need not abandon all one's activities and thoughts to be in touch with the imaginal. Images inhabit each thought and occupation. But part of oneself must be prepared to be sensitive and reflective enough to one's movements so that their imaginal qualities can come to be known. The Sufis explained this water-like quality by speaking of the science of imagination as also being the “science of mirrors, of all mirroring surfaces and of the forms that appear in them.” Images appear in the mirror though they are not part of the mirror itself (Corbin, 1970:218).

When we attempt to transform our ego by separating its usual, active, dominating, overwhelming aspect from its capacity to register and to allow movement (to become as water or as a mirror), we may at first be hindered by our critical judgments (attempts to keep the ego in its old mode), a bodily restlessness, and difficulty in the first steps of beginning to unfix the bind, the identification, between usual ego concerns and awareness. Jung aptly described some common experiences which occur when one first sits down to contemplate an image (1968b:93).

The art of letting things happen, action through non-action, letting go of oneself, as taught by Meister Eckhart, became for me the key opening the door to the way. We must be able to let things happen in the psyche. For us, this actually is an art of which few people know anything. Consciousness is forever interfering, helping, correcting, and negating, and never leaving the simple growth of the psychic processes in peace. It would be simple enough, if only simplicity were not the most difficult of all things. To begin with, the task [might consist] in objectively observing a fragment of fantasy in its development. Nothing could be simpler, and yet right here the difficulties begin. No fantasy-fragment seems to appear — or yes, one does — but It Is too stupid — hundreds of good reasons inhibit it. One cannot concentrate on it — it is too boring — what would it amount to — it is “nothing but,” et cetera. The conscious mind raises prolific objections, in fact it often seems bent upon blotting out the spontaneous fantasy-activity in spite of real insight, even of firm determination on the part of the individual to allow the psychic processes to go forward without interference. Often a veritable cramp of consciousness exists.

If one is successful in overcoming the initial difficulties, criticism is still likely to start in afterwards and attempt to interpret the fantasy, to classify, to aestheticize, or to depreciate it. The temptation to do this is almost irresistible.

We continually compare what is happening to our expectations (though we seldom know exactly what it is we do expect). We condemn the images as silly, illogical, nonsensical. We open our eyes and quit. When we are trying to get in touch with an image we must refrain from trying to interpret it or to “figure out” what is going on as it is happening. Our usual ego keeps

throwing up resistances — belittling our attempts, bringing other obligations to mind, feeding all manner of self-doubt. The doubt that says one is making up everything that is happening (and therefore it is all worthless) inhibits many people. Steady observation though will allow one to understand how “all the time we are dependent upon the things that literally fall into our consciousness” (Jung, 1968a: 173). We credit our conscious selves with far too many of them. This habit works against us when attempting waking dreams because we think we are merely creating them with our ego and that therefore they have no unconscious significance. Observe carefully how an image may spontaneously change or reoccur without thought. Such occurrences come from other than the conscious self. Before beginning one could never predict what image will arise or how one already chosen will change. You might become afraid that nothing will come to you and thereby you find yourself busily fabricating. In Chinese (as well as many “primitive” languages) one would not say that “I think a thought” but rather “It thinks me.” This seems quite strange unless one understands that from a certain introspective position one can actually see the thought enter consciousness and then move the individual, as he identifies with it.

Many people complain they do not really understand what it means to imagine and that they fear they never really have done it. We are imagining in a way all of the time. What we must develop is our awareness of this. A young woman complained about her complete lack of ability to fantasize, as she understood it. As she left the house she went to open a screen door. Her hand fell through space and she apologized for her wrong action. “Oh, I thought there was a screen door there.” It was snowy outside and there had never, at any rate, been a screen door there. Her friend asked curiously what she had felt when she went to open the door. She did not know at first and did not understand what the friend meant. Then she confessed to herself that for a moment she had felt how she had in the summertime. It was as if she was swinging open her cabin door in a place she had once lived in the country.

In that one moment a whole image was contained in a fleeting feeling (or vice versa). It took a mistaken action, an action true in the imaginal realm but not in the material, to jolt her into awareness of the fantasy.

There is a story (Ka' annahu huwa, XXVII:44) told by Ibn 'Arabi, a Spaniard who became an Arab theologian and mystic (1165-1240), about King Solomon inviting the queen to enter the palace floored with crystal. She mistook the glass floor for a pool of water and picked up her robe to avoid getting it wet. Solomon immediately used this example to try to make her understand that "every object, perceived at every instant, is a 'new creation' and that the apparent continually consists in a manifestation of likes and resemblances" (Corbin, 1970:239). These resemblances produce feelings of constancy and continuity that trick our awareness into a state of sleep. Objects are always in a sense "new creations" because there is something working on them, making them more than just material statements that never change.

One of Jung's patients complained that he was worried because he could not understand "active imagination." At the railway station one day he decided to look at a poster and pretend that he was in it. He found himself walking through the country and down a path to a chapel. When he entered the chapel he saw something with pointed ears behind the altar. He thought, "Well, that's all nonsense" and instantly the whole fantasy was gone. He was confused whether what he had done was really active imagination, so he entered the picture as before. Everything was the same, up to and including the pointed ears. Then he was able to trust that in fact his imagination was intent on making this scene and that he could learn further how to enter it (Jung, 1968a: 190). If he had stopped after his first fantasy he would have gone on thinking that he could not get in touch with an image, except for those he fabricated. He would not have found that the image has a real and autonomous life.

The self-critical and judgmental thoughts that say this attempt at imagining is silly, or that we are not doing it right, or that even if we were nothing would come of it, themselves have

images within them that we could become sensitive to. But much of the time critical judgments spring up to keep us from using the ego differently. These are objections that the usual ego uses in an attempt to maintain its sovereignty. They keep us from “becoming water” by making us move in our usual ways. As we keep ourselves from the imaginal we fall into a hundred daydreams about what we are doing that steal our awareness from realizing the movement of images. Let your thoughts occur but try to separate yourself from them so that, for instance, instead of feeling the whole thing is impossible, you see that there is a

feeling and a fantasy that the whole thing is impossible. In this way a part of you does not enter the daydream but can remain still enough itself so that this thought that “all is impossible” can produce certain ripples. It is possible for one to enter into relation with them and to observe them if one is not identified with, or is not the same as, them.

The body *may* at first assist you more if it is thoroughly relaxed. This is not always so. Later especially the state of the body itself can be seen to hold many images which relaxation would obscure. Some images can be used to relax yourself. Try to find one that works well for you.<sup>6</sup> Here are a few suggestions:

- 1) Lie down on a floor or bed. Feel your body touching the surface at all points — your head, shoulders, buttocks, thighs, heels, etc. Feel the heaviness of your body pulling you into the bed. The bed is supporting you. The heavier you feel and the more you can allow the bed to support you, the more your body will feel as if it is sinking further into the bed. You can pretend it is a cloud or a bed of leaves, or let it remain open to see whatever image may appear.
- 2) Pretend you are lying on a beach in the summertime and the sun is shining all over you. It is hot and relaxing. As in the last one, let your body sink into the sand.

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<sup>6</sup> A modified form of the autogenic relaxation method developed by Schultz and Luthe (1969) is given in the first appendix.

- 3) Imagine that your body is full of sand and that there is a little hole out of which the sand slowly pours, easing the tension in your body as it slowly trickles out (Christopher Beck).
- 4) Pick an image that reminds you of tranquility — a cloud floating or a still lake — and become it. This is especially useful because it enables us to distance ourselves from having to be centered around our “I-ness.”

Of course in all of these the image can be dropped after relaxation has been obtained. In some cases though one may find that they influence subsequent imagery. In that instance you should decide whether that is all right or not.

To aid in the initial separation of your awareness, it is sometimes helpful to have an element which easily combines with the awareness (thus drawing it away from its usual identifications) but which can itself easily be discarded after the awareness has been extracted. For example, this element can be a simple geometric form, the breath, an external object, an image, the sound of waves, or of the wind in the trees. It is not important what the element is when the object is to separate out awareness. With time one can easily make the transition from the ego in a state of identification to an ego which is in a state of awareness. When your awareness is focused on the breath, for instance, recognize what tries to take you away from your concentration but return to the object again. Eventually one can follow what tries to take one away, without being taken away; i.e., without losing the autonomy of awareness, without losing that quality of water, of reflectiveness.<sup>7</sup>

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<sup>7</sup> If relaxation and the separation of awareness do not appeal to you as “entry vehicles” for the voluntary seeing of visions and images, keep in mind one used by a group of Australian aborigines (Naranjo, 1971:107). Go to a lonely abyss or cave. Rub one small stone over a large one in the direction of the sun. Continue for three days. After the third day (as it is reported) a spirit you can talk to will emerge from the rock!

## IMAGININGS

One may begin by observing any image(s), in any form,<sup>8</sup> that appears.<sup>9</sup> For some people it might be easier to start out with an initial image. Some theorists have suggested initial images which they believe to be part of the imagination's many landscapes and themes. By placing oneself in these situations (walking in a meadow, climbing a mountain, entering a cave, descending or ascending through space, talking to a wise man, exploring underwater, etc.), one is reputedly facilitated in one's entrance into the imaginal. There is also often the hope to explore certain areas of personality through specific themes. In this instance, one is already using the image with an idea of what it means and to what ends it may serve. If you consciously choose an initial image, it is important that it is a vital one for your imagination — and not just to your conscious personality. Theoretically one can start with anything and through the process of imagining have its imaginal background restored. In the beginning, however, the closer the image is to what we know is spontaneously occurring in the imagination, the easier it seems to be able to get in touch with the imaginal. One also decreases the likelihood that one is going to the imaginal with a conscious concern that one merely wants solved, in which case the imagination is not respected in and of itself —

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<sup>8</sup> Here I often use the example of the visual image —but only as an example. The imaginal often makes itself available to us through our senses, but not always. See the appendix for some suggestions of how to get in touch with the imaginal through painting, music, movement.

<sup>9</sup> Some people visualize better with their eyes open and fixed on a spot in space. It has been suggested that this is often useful when frightening imagery is occurring and also in cases when the individual is highly introverted. Experiment for yourself but remember that the image need not be visual at all.

but merely as a possible adjunct to the usual ego.<sup>10</sup> Thus taking an image or a scene from a dream is an excellent way to begin.

If, for instance, a bird appears or we have chosen it from a dream, realize how important that bird is. Of all the possibilities it is a bird that is flying in our waking dream, or dream. We may know something about birds but we as yet know nothing about this particular bird. Our way of getting to know the bird must be derived from the bird itself and we must always remember not to assume things about it (him? her?) from other experiences with birds. It is not a “real” bird and it is not just any bird. We will not find *this particular bird*, in those dictionaries of symbols. We do not know that he or she is a spirit or a dark or holy aspect, or a messenger, the holy ghost. That labelling is not our concern. It kills the bird that is in front of us right now. If we carry all of our interpretative notions with us as we imagine, the bird seems to cease being itself for us. We can no longer see it as it is.

Experience how you feel with him. Watch him carefully; trying to note his qualities and movements. When trying to learn about him you can think of the bird as a teacher. Approach it with curiosity and patience, as if it were the most important thing right now. You do not have to worry about getting it to do something. The bird invents itself and is not dependent on our conscious egos. We must give it our time and space, though, if we wish to learn from it. Allow it to move and change as it desires. You may have

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<sup>10</sup> “There are even people who are willing to look at themselves, but only in order to be stronger than the other person or to master a situation; they still retain an ego-power purpose, and they even use the techniques of Jungian psychology—active imagination, for instance—but with their eyes fixed on power, on overcoming the difficulty, on being the big stag who **did** it.” “Looking at oneself only in order to exercise power over others (becoming an analyst); looking within not for its own sake—not just because one has the need to be more conscious. Thus power sneaks into everything again and again, and turns that which has been a living spiritual manifestation into a trick, a technical trick in the possession of the ego” (von Franz, 1970:X, 17).

the wish to ask it questions, as that is our usual method of finding out about things. Sometimes images do talk, but not always. The important thing is to realize though that it already is what it can convey. The image is a complete statement in and of itself. Ibn‘ Arabi explained, “they do not answer in articulate speech, because then their discourse would be other than their essence, than their person; no, their apparition, their coming (*wurúd*) is identical to their discourse; it is this discourse itself and the discourse is their visible presence” (quoted in Corbin, 1970:327). In some circles there is a large emphasis placed on conversing verbally with each image. Perhaps this comes not as much from an insensitivity toward the image, as from a feeling that by conversing one is able to accept more responsibility for the relationship to the image.<sup>11</sup> It is also perhaps a precaution against the deterioration of the waking dream into a daydream. Not to converse verbally, however, need not mean a lessening of our conscious presence in the fantasy.

If we expect the image to communicate and move in a certain way we are apt to dismiss it or miss it before long. Each image has a particular nature and we must assume that what it is doing is the way it must do. If we assume that an image should always talk (and stand still when we are talking to it), if we assume that once an image has announced a quality that it must maintain that quality and not take on another, then we are not allowing the image to teach us of its imaginal ways and reality. We can persist in seeing an image as clumsy, as stepping on its own feet, of contradicting itself, of not emphasizing the right thing, of exaggerating the meaningless, or being dumb and not at all sufficient for what it communicates. But it is more than likely that we have incorrectly assumed what it is trying to communicate — not to speak of whether it aims to communicate at all! Since we really know nothing about its reality we must sit simply with the fact that what it communicates is what it is; that it is sufficient for its own

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<sup>11</sup> As we shall examine later, it also results from an over identification of consciousness with one particular image, one particular “I.”

nature. By refraining from saying that it is a message but that it does not do it in the best way, we can notice just what it does do and from these observations understand the nature of the imaginal as it presents itself to us. We will notice that each image is multidimensional. It has form, color, texture, emotionality (Berry, 1974:96), ways of moving. The qualities belong to the image as it presents itself. They set up the imaginal environment in which our awareness is travelling.

Some people find it helpful in the beginning to relate the waking dream as it occurs to another person, real or imaginary, because doing so keeps alive both the experiential and the self-reflective levels of the waking dream. One should try as carefully as possible to describe and note the imaginal environment as it appears. Some people will find it easier to do this with color, sound, movement or drawings rather than with words. With time one will be able to remember how each image changed, what it was like and how one participated with it. If you are working with another person it is helpful at times to ask questions like “what color is that,” “in what sort of substance is he moving and how,” in order for him or her to become more aware of the details of each image. This is invaluable for the effect of placing oneself in imaginal space. Attention to the details of each image develops an imaginal perception, a sensitivity to the images’s nature.

Sometimes no image will seem to arise. Further relaxation, patience, the suggestion of a dream image, or of an ascent or descent may be helpful. Take plenty of time and observe your worries about not having any imagery, but try not to identify with these concerns (“Why don’t I have an imagination?” “I must be full of resistances,” etc.). Feelings of insecurity and inadequacy are accustomed to undermining you. Notice them for the fears and fantasies they are; try to let them pass in the beginning, unless you can recognize the images they are coming in without immediately identifying with them (and thereby gaining no awareness of them). Often one does not recognize an image when it does occur. In the previous case, we can find that our feelings about ourselves are not simple results of fact, of who we are “in reality.” The

appearance of a thought like “I have no imagination” is parented by a whole imaginal script of what we are missing and what that means, how it happened and how it all must make us seem to others.

More simply, however, someone may report, “Oh, I was thinking of a red barn, but it isn’t an image.” “I felt like I wanted to swim, but that isn’t anything.” “I just saw . . . but . . .” It is not important that you *see* the barn. Recognise that the image of barn appeared in thought-form. One should know beforehand that different people have different media with which they are most comfortable in terms of experiencing imagination. Some people, for instance, are more at home with images that come through the body than with visual imagery. It is sad that often people with different proclivities do not recognize them but rather persist only in the recognition of what they have difficulty doing. The freer the person is to express his experiences when relaxed, the more likely it is that the guide can encourage the person to experience waking dreams in the medium that he or she would feel best in at the moment. This changes through time and with different images. One should be careful not to get in a rut . . . afraid to use other media<sup>12</sup> about which one may know little. Imagination may not appear as what we think of as images but can at times be recognized as a quality to experience.

Another frequent occurrence in the beginning of waking dreams is too much imagery. You may have pictures from past memories, from commercials, cartoons, people, objects, colors, all flash before your eyes. Listen and watch for a while to see which images recur. It is often the first ones that appeared. Return to the recurring image and try to exclude other ones for a while until it becomes established in your consciousness and you in its reality. In the *Odyssey* (Fourth Book, verses 330 ff), Menelaus is trying to come to some terms with the sea god Proteus. Proteus keeps changing himself – from a lion to a snake, a dragon, a large

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<sup>12</sup> See Appendix 2 for a selected bibliography concerning different media for waking dreams.

boar, running water, a high tree. Menelaus keeps holding onto Proteus until he is tired, at which point he resumes his normal shape (Hannah, 1953:57). One should develop the ability to hang onto the image. When imagery changes, however, we must be careful. The discontinuousness of images is due partly to the ephemeral nature of the image and partly to our shifting attention (Casey, 1974). When the image changes, it could be a matter of our lack of involvement with the image, or with our incapacity to concentrate steadily enough. It could also, however, be our lack of understanding of the ways of the imaginal. The figure that is always nice and kind to us faces us this evening with some form of torture and we open our eyes. Surely we must be doing something wrong, we hope. This isn't the fellow he is supposed to be. In this case there is probably not a problem with our meditation, as much as with our refusal to accept that each image has many aspects and faces.

If you know that it is difficult for you to steady your concentration on a single image, try at times to do so with a simple image or form. Concentration can be trained in this way. This skill is invaluable during waking dreams when resistances throw us a barrage of images in order to wash our awareness and concentration away. Once you are established in the image's reality, changes may occur but they more frequently have to do with the image and not with resistances. As long as you still feel connected to the imaginal scene it is probably all right.

The relationship between the Little Prince and the fox in Antoine de Saint-Exupéry's (1962:79-84) story gives an account of how one might go about forming a relation to an imaginal figure or image. The fox asks the Little Prince to "tame"<sup>13</sup> him and explains that this means to establish ties, which then make the

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<sup>13</sup> In the original French version de St.-Exupéry made up a word which in the English version is inadequately translated as "to tame." He no doubt was trying to introduce a concept different from that of taming.

other unique in all the world. Once they have “tamed” each other different things in the world will remind them of each other. One will see the image in other things. “One only understands the things one tames,” the fox teaches. In order to tame one must be “very patient.”

First you will sit down at a little distance from me — like that — in the grass. I shall look at you out of the corner of my eye, and you will say nothing. Words are the source of misunderstandings. But you will sit a little closer to me every day.

The next day the fox advises that the Little Prince should observe certain rites (rites make “one day different from another, one hour from other hours”), one of which is to come at the same time everyday.

The fox leaves the Little Prince with his secret that “it is only with the heart that one can see rightly; what is essential is invisible to the eye.” “It is the time you have wasted for your rose [the most important image in the Little Prince’s life as de Saint-Exupery saw it] that makes your rose so important.” Once one has established ties with the image one is responsible for it forever. Later the fox declares:

What moves me so deeply about this little prince who is sleeping here is his loyalty to a flower—the image of a rose that shines through his whole being like the flame of a lamp, even when he is asleep.

How one is involved in the imaginal scene constitutes different kinds of imaginings. One can observe something similar to this within nightly dreams also. The dream ego is not always even apparently similar to the dreamer. Within the dream one may feel oneself and yet be in a different body. One may be a woman and not a man, a dog not a person, a child not an adult. One may be two people at once. Sometimes one is in the scene but is invisible. One can see oneself moving in the dream but feels

oneself not to be the “I” moving but the “I” watching. One can be other images as well as oneself. The dream ego may react more or less like we do usually or it may vary greatly to a point where we can hardly recognize ourselves upon waking. In waking dreams these differences are important to recognize because we are in some ways in control of how (and as who) we let the dream ego move. If we think the only way we can move in imaginal space is as we are in daily life, our ignorance and conscious preference limit our movement severely. We leave little room for the imaginal to create us within the waking dream.

Some different kinds of imagining<sup>14</sup> are the following:

- 1) You are watching the images but are not yourself among the images. You, as you know yourself, are the one watching.
- 2) You see yourself watching the images from within the imaginal scene. For example, you see yourself looking down from a tree.
- 3) You see yourself interacting with images within the landscape of the imagination.
- 4) You are within the scene watching the images (you yourself are in the tree).
- 5) You are interacting with images within the landscape of the imagination as yourself.
- 6) You are interacting with other images in an imaginal body not your own. You are still willing your actions.
- 7) You are interacting within the imaginal landscape but not as you usually would. Your actions are not initiated from your conscious ego. *You* are moved, as well as the rest of the images.

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<sup>14</sup> The words “imager” and “imagining” are misleading. They often leave one with the feeling that the “imager” is the one who creates images. It is our viewpoint here that the “imager” is not responsible for the images that arise, but for how he allows himself to be involved with them. These different ways of involvement constitute different kinds of “imagining.”

- 8) You are interacting within the imaginal landscape not as yourself but as a peripheral image to the scene. For example, you are a tree and being the tree are in touch with the other images around the tree. Here also you do not think what the tree is going to do. You are whatever the tree does.
- 9) You are an image. You are not in your imaginary ego or body. You feel and move and are the ground or the bird. You are not your normal ego in the bird's body. You are the bird.
- 10) You are watching the images from within the imaginal scene but the you that is watching them is a different kind of ego with different ways of perceiving and movement than we would notice at first.

In the first example the ego is completely separate from the imaginal scene. In the second and third though there exist two egos. One is still separate from the imaginal. The imaginer is not in either ego within the imaginal scene himself. These three kinds of imagining might be called "spectatorial imagining." The imaginal is watched by the usual ego which remains outside.

In the fourth and fifth kinds of imagining there is a major qualitative change. The imaginer is *in* the imaginal scene. The ego enters an imaginal body and can move itself in imaginary space. One can learn how to enter the imaginary body. Often times one begins by seeing oneself in a scene, being a spectator (the first type of imagining). The task can be envisioned as putting yourself within the body of the you observed in the scene. Try to look out of the eyes of the you within the scene. Turn your imaginary head so that you can look around. Smell the place that you are in. Feel the dampness or the sunlight. Touch the things that are around you by moving your imaginary arms.

Feel the clothes on you and the muscles in your body as you move. Notice your shoulders, your neck, your legs, etc. How do they feel? How long are they? Are there any differences between your real and your imaginary body? Notice them. There is no reason they should be the same. Later you may want to draw a picture to represent these differences. If you have a lot of trouble

getting into your imaginary body try the following exercise with closed eyes (Fretigny and Virel, 1968). Stretch out your imaginary hand and pretend that you see it before you as you would in reality. Raise your imaginary head and imagine that you see the front of your body, your clothing, and shoes. Describe the landscape you see in front of you in your waking dream and then turn your imaginary body around and describe the one in back of you.

Inserting yourself in your imaginary body enables you to become directly involved with the images, qualities and affects of the imaginal environment. One's experience is fundamentally different than when one sees images as if they were a filmstrip or flashing slides in front of them regardless of whether or not the individual is one of the characters that he observes). A picture of an avalanche may not be very scary but being near one moves us. We then become involved in the imaginal scape. To see an ocean being explored is different than doing it ourself.

A woman whom Jung was analyzing reported the following active imagination: "I am by the edge of the sea and I see a lion coming, but it turns into a boat." He replied: "That is not true. If you are by the edge of the sea and you see a lion coming you feel afraid, you tremble, you wonder what to do. There is no question of it turning immediately into a boat."

Humbert, 1971:104

Imagining in the style of the fourth and fifth categories can quickly turn into the first until one has learned how to move within the imaginal body. Continual reassertion may be necessary in the beginning – i.e., stopping and trying step by step to feel and move within the you that you began to observe.

The depth of participation in the imaginal often can be assessed by several factors. A primary indication is affect. Does the imaginary environment effect the participant? When a swordfish swims right towards one, does one become anxious (recognizable

by an increase in muscle tension, quickened breath and pulse, coldness)? Also, is one able to maintain vivid images? Can he hold onto a theme or image for a period of time? Is one moving around in an imaginary body? Can one approach the elements of the scene? Has awareness of the reality surroundings been lessened or is one still easily interrupted by street noises and the like. The guide can ask and suggest things like the following: “Try to get nearer to the (image),” “Try to let yourself feel the emotions that the small body evokes in you,” “What exactly does the man look like?” Until the subject does it naturally the guide can continue to help the journeyer become grounded in the imaginal scene through asking him to describe unmentioned features of the environment, his feelings, and his imaginary body. In the sixth form of imagining one may assume the imaginary body of another image but one is still identified with the usual ego. One moves or speaks because one thinks and wills oneself to do so.

It is possible to understand different types of imagining as belonging to different archetypal modes. The fifth reminds one of the hero who leaves his home and travels to the underworld and the heavens as himself. The ego that travels to the imaginal is the same as the ego in the “real” world, with the same characteristics and ways of going about things. It is wilfully controlled, desiring to overcome obstacles and to triumph in order to remain in rule. This kind of heroic ego enters the imaginal but often for its own gain and in order to return to its usual kingdom richer and wiser than ever.

It may digress, meet obstacles, even descend to the underworld, but its course of upward progress places a negative sign upon digressions and descents.

The immersion is to be endured for the sake of a later advantage on the path of linear development.

Hillman, 1972a:284

In the seventh form of imagining one is inserted in the imaginal scene but not as the imaginer knows himself to be. The imaginal ego is different from the heroic ego. This difference may take many forms, as the seventh, eighth and ninth types of

imagining suggest. Most of these variations have yet to be set down. The imaginal body may look different from our “real” body. The sex, the age, the characteristics — even the species — may be different. More importantly though this kind of imaginal ego does not move only when you, your heroic ego, tells it to. You move but not only (or even) at your own request. You find yourself wandering and doing things, watching, etc. but it is not a result of your thinking, “Now I am going to approach the tree and ask it a question.” These imaginal egos are a great source of insight. By moving in them we see the imagination from different standpoints than we ever have before — for now we are part of it. We are not only moving within the imaginal, we are being moved by it. We are not limited by the ways of our heroic ego which are often quite clumsy and insensitive when it is not in its own realm. One may sometimes find that personified images just do not want to talk to us when we are going around in our “heroic” egos. Everything we say or do just annoys them as if they were having to put up with the kitchen help eating at their table. Their response, if we are sensitive enough, trains us in a sense to give up our habits and to begin to move in an ego that is more attuned to the imaginal. Remember the warning of Artemidorus. One may never ask a god one question too many. One must not bumble into the imaginal, failing to feel its qualities and customs.

To see how this is essentially different from the more heroically active imagining of number five, imagine the situation of being in a waking dream and a scary creature comes up to you. You decide that it would be best to kill it. In some psychotherapeutic uses of fantasy this is in fact urged (when the therapist thinks that the patient is capable of succeeding). It is believed that it strengthens the ego if you can conquer the creature, as the hero would. So you set out to plan your strategy and perpetrate the deed. In the seventh type of imagining, however, the creature comes towards you and your usual consciousness does not reflect on what you are doing. You feel an extreme emotion of fear and simultaneously you find you begin to stab him. Now this is not the heroic ego overcoming anything. It is

an action of an imaginal ego and therefore belongs to the imagination and not to the strengthening of the conscious personality.

It may be easier to understand this type of imagining in forms other than the visual. When one does free-form dance, for instance, one is active and yet can be moved by the image. The image comes into one, so to speak, and expresses itself using the dancer. When the dancer is aware they discover because the image invents using them. One does not move simply as one is accustomed to. Nor does the dancer move simply because his ego gives commands. When one allows oneself to be moved, other ways of moving, inherent in different images, present themselves and become embodied in the evolving dance they are creating by their presence.

In the seventh type of imagining where the ego is an imaginal one the archetypal mode of Dionysus can be seen. Dionysus has a home in the sea, in water, as well as one on land.

The libido descends for refuge when driven by the excessive demands of Lycurgus, the blind tyranny of the ruling will which that mythic kind in the *Iliad* exemplifies. Dionysus is a god of moisture, and the descent is for the sake of moistening. Depression into these depths is experienced not as defeat (since Dionysus is not a hero), but as downwardness, darkening, and becoming water.

Hillman, 1972a:284

One comes to a place where one is no longer out of one's element when one is with an image. Though one is not synonymous totally with the imaginal one has a home there as well as elsewhere. One does not continue as an Englishman in Africa but, rather, is changed by the imaginal. Going into the imaginal then becomes not a matter of preserving oneself in a foreign land but rather of a returning home.

Psychotherapeutically the aims of the ego psychologist would never be met with the seventh or eighth types of imagining;

nor would the aims of a psychology based on imagination be satisfied with the fifth. The fifth relates everything to the heroic ego. The imagination is considered important only in so far as it touches this ego. We see from our usual set of eyes. Just as a person is different with you than he is with me or his brother, or a tree, or a brook, so too is the imagination revealed differently depending on who, which kind of ego, it is with.

Imagine, for instance, that you are watching an opera, say *The Magic Flute*. You identify with Papageno or the hero or heroine and move through the scenes with one of them. But what of the handmaidens or the priests of knowledge? What is their day like? We experience them in terms of their relation to the character we have identified with, but where do they go when they are not in our view? What are they thinking and eating and dreaming? Who do they spend long night meals with?

If you are in a drama it is completely different depending on whose part you have become, who is moving you. Bernard Shaw said that once he created the characters of his plays, they took over and made their own lives. In so doing these images created Shaw as surely as they did the actors who later played them. The Sufi Sheik al-Ishrâq was “able to create marvellous ones because he was endowed with the interior vision of the figures with which he symbolized (Corbin, 1973:32). He could become his figures and see as they did.

This leads us to the eighth and ninth types of imagining, where we are present in the imaginal scene but not as a personified form. We are ourselves (not just in our imaginary bodies) an image other than a humanly embodied image. This may at first sound quite strange. But allow yourself to think back to childhood. You become your doll and cry and speak and move as the doll. You are on the floor moving the car with your hand but in actuality you are the car. You are making its sounds and as you raise it in the air with great speed you feel that swoosh of wind. Then you pull up in front of the gas pump and you are the gas pump. People pretending they were something else could easily scare us when we were children. We would beg them to stop being

a gorilla or a burglar because to us they surely became that through their pretendings. Remember a version of a song and dance done by little girls, “I’m a little teapot short and stout; tip me over and pour me out”? One dances like a teapot but when it comes time to “pour,” the teapot-child tumbles on the floor because she has become tea water being poured. In these examples one can see not only that it is an ability we have to become an image other than a person, but that once this has happened we follow not the rules of logic and linear space and time but rules of the imaginal. *There* it is not inconsistent for a cloud to turn into a blanket. In these kinds of imagining, as in the seventh, we, whatever image we are, are moved by the imaginal not by the heroic ego.

Through examining literature one can discover the different types of imagining discussed here (and probably many more). When Virginia Woolf in *Flush* dreams herself into Elizabeth Browning’s cocker spaniel and sees all in the scenes from that perspective, she is imagining differently than the writer who houses himself within the stage manager’s body (he who sees and comments on all the action but who stays in the wings). When Joyce in *Ulysses* keeps trying to enter each character’s inner soliloquies and perceptions, he is imagining differently from the author who enters the main character of his drama and sees everything from those eyes. Does the poet observe things from the outside or the outside from within a thing — an image? Does the poet become tree and wind? Or does he recount their action upon himself? Or upon his lover?

The tenth kind of imagining is bound to appear inescapably abstract unless it is confused with the first or the seventh. Unlike the first there is no split between the imaginer and the images, and yet one is not involved with them in a dramatic way. This ego is involved and yet in ways that are so foreign to us that we would easily mistake it for detachment. One can perhaps compare it to a dream where we surely are and yet do not appear in one form in the drama. We could not even rightly call ourselves spectators. We are more surely, at least from the experience of it, part of all the

elements of the image simultaneously.

Hopefully it is now more evident that different kinds of movement in imaginal space depend at least partly on different kinds of egos. Some may argue, perhaps correctly, that these egos not only appear to be essentially different but indeed have no kinship to each other. I think they can, however, be understood as resulting from various processes of transforming awareness. In this way we can understand the heroic ego we are accustomed to as one of the possible transformations, not as the *prima materia*. This seems a bit foreign because we are accustomed to taking our usual mode of ego-consciousness for granted as *the* mode. The imaginal is peripheral and foreign when we are in this frame of reference. Here however the first step has been defined as a separation of awareness from the heroic style and its many identifications. That awareness is then the *prima materia*. What happens is in reference to that. In this way of approaching the subject the imaginal egos are not transformations of the “I” that goes to the grocery store, daydreams and strives for the bigger and better, but are more clearly styles of awareness that are related to the imaginal — and, as we shall hope to see, are created by the imagination itself.



WRATHFUL IMAGES  
(THE RAPING OF THE HEROIC EGO)

If the sword of your anger puts me to death,  
 My soul will find comfort in it.  
 If you impose the cup of poison upon me,  
 My spirit will drink the cup.  
 When on the day of resurrection  
     I rise from the dust of my tomb,  
 The perfume of your love  
 Will still impregnate the garment of my soul.  
 For even though you have refused me your love,  
 You have given me a *vision of You*  
 Which has been the confidant of my hidden secrets.

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Sa'di, Persian poet and mystic  
(quoted in Corbin, 1970:283)

We have not yet done with describing how the heroic ego resists the processes of transformation which could create a more imaginal awareness. Its resistances are not at all easy for us to see because most of the time it is their eyes we are seeing through. When a strong heroic ego is the aim of psychology, resistances are seen (when seen) not only as purposive in terms of preserving the nature of the ego, but also often as positive. We shall not doubt their purposiveness in maintaining the personality as we know it but we shall inquire into the valuation of this by attempting to understand what the imaginal's point of view is.

Just as the nature of consciousness becomes transformed by the activity of the heroic ego, so too does it change during involvement in imaginal activity – the activity of images. We have mistaken and failed to recognize what opus(es) of transformation the imaginal could create because we have PERSEVERED in looking at her images from the standpoint of the heroic ego. From this viewpoint one resists her because the heroic ego in charge does

not choose to suffer, to allow itself to be diminished — as it would be if the imaginal was allowed to do her work. She would, through her images, change the allegiance of some of our awareness, drawing energy away from the heroic ego. So the heroic ego has resisted, preferring to see the image (if at all) as something that has to do with its world. We translate the image into advice concerning our activities and thoughts and forget the metaphorical nature of the image. We forget that the image draws one elsewhere, by its nature.

When we think back to our dreams, fantasies, and thoughts, what are the images that discourage and frighten us most — making us want to draw away from their world? It is usually images of maggots and decay, of death and self-annihilation, of sexual torture and perversion, of madness, hysteria, possession by devils and despicable people. We fear letting go to these images for they seem to want to devour us — to make us crazy, to drive us to death, or into unspeakable actions and thoughts. We fear the depression we feel as we contemplate them. Images of closed wards and phenothiazines, of uncontainable rage, unmoving lives of speechlessness containing the visions of lunacy.

We resist. If we are doing active imagination we try to develop our relationship to the kindlier figures or give into the shadier sorts, only to finally have done with their disturbance of our lives. We will approach these fellows if we must but not in and for themselves but for our “growth” — which will hopefully take us away from them. Once we are cured we won’t have to worry about going crazy.

We sit down to do a waking dream and a figure approaches us and stabs us. We open up our eyes, stand up and wonder why we can’t get in touch with what is really happening ... or hope to God that that was somehow a mistake. Our nightmares may serve to be more convincing. They are not mistakes. They seem more like intricate plays of the imagination allowed to continue through the beneficence of sleep. Yet if we cannot say they are mistaken we approach them as if we were mistaken. We “must be doing something wrong in our conscious life to have a dream like that.”

As long as there is a mistake we can do something to rectify it. “We feel impelled to correct, straighten, repair” (Hillman, 1973:124). If there is some mistake there is some hope of fixing the situation and thereby getting rid of the image, or exchanging it for a better one (to reflect how well we are dealing with our life; how well the heroic ego is doing after all).

Here our resistance is subtler than the opening of eyes on a bloody occasion. We deal with the image and think we are giving it its dues. The image asks for our attention and we assume that it is asking us to change our life and so we turn from the image and take a different job, play tennis an extra two hours a week, get more related, take up watercoloring on the beach, let our anger out at more dinner tables.

Now it may be true that the image is asking us for our attention and that it wants us to change our life, but when we turn from the image and change our life in the world in terms simply of activity, the image becomes incredibly frustrated because that is not her only world. She lives within all activities but doing more (or less) of them does not in itself make us any more aware of her life within them. She did not raise her voice to have us turn further from her. Nor does it seem as if she would work so hard at night to create us a drama of madness to so deeply affect us in order for us to retreat to a psychotherapy that tries to deaden her presence for us. In our thinking so we have raised supreme resistance — for we have convinced ourselves that we are doing the opposite of what we are. We change our life and feel we have complied with the unconscious. But is it not likely that she tries to change our relation to her? That this is what she cares about? She is telling us of her own world in a way that could make us reflect on it, acknowledge its reality. She gives us an image of insanity and we react with fright. The image threatens us because of our wish to maintain a certain kind of “I”<sup>15</sup> and because we confuse the

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<sup>15</sup> In *The Tibetan Book of the Dead* the initiate is taught to recognize various kinds of images and ego reactions to them. Physical symptoms such as nausea and trembling were not attributed to the wrathful deities of the Second Bardo Visions but rather to the ego’s attempt to regain control.

image with the literal, with the “matter” that is part of it. We reduce it to that. We leave our relation to the specific image when we turn to obsession about how not to go crazy. We confuse “something sick with something wrong” (Hillman, 1973:124). In the material daily world this is so. But it need not be so in the imagination — indeed, it does not seem to be so when we allow ourselves further access to these visions.

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We forget that the image occurs in dream speech, and that even the affliction we feel as a necessary part of that speech is too fantasy: the affliction refers to movement, a pathos, taking place in the psyche and its images which is not wrong because it is not literal and medical.

To stand for the imaginal we must

refuse the assumption that something is wrong. Not for a moment may we entertain the notion that these images of sickness should not be there or that they are diagnostic or prognostic of literal or natural danger.

Hillman, 1973:124, 125

If we can refuse this assumption when we look at the image, her loud voice no longer sets us running to the doctor or the movies but captures our attention. It is as if she wants us to turn our awareness towards her and so she strikes us where we will be stunned in a direction that faces us towards her. Her images frighten us because they remind us of the mortality of our stance in the world. We are no longer certain. The heroic ego becomes relativized as the imaginal becomes more apparent. The ego’s whole castle built of cards falls with the breath of certain images. The imagination scoops them up and away from the hero and continues to build her own structures and designs.

What process do these horrifying, wrathful aspects start if we dwell with them? We, our “heroic” egos, become less sure. The heroic ego is put at the mercy of the imaginal. It is being

murdered, driven insane — or if it is not the object of these images it is none the less touched by them. The hero is made humble which makes him no longer a hero. At this point the awareness is loosened from his grasp. At the same instance the images grab our attention. They arrest us in our activities and usual thoughts. They stick by us during the day, demanding us. They say “no” to our usual paths, forcing us off into lanes we have never before wandered into. To what purpose? What happens? It seems that the imaginal itself, when we lend it our awareness, works a process of transformation. On the one hand, it draws the attention, the awareness, towards the imaginal, and on the other it weakens the heroic will, the notions of supremacy and of that “only” reality that our daily ego has. In doing this it gradually creates a more imaginal ego; an ego that is able to be moved by the imaginal and to answer to her. They turn us, in part, into water.

There is apt to be a fury of criticism if it is not made clear once again that, in this talk of “turning to water,” we have not been speaking of the actual dissolution of the ego. To talk derogatorily about the ego threatens at every breath. One fears being abducted forever by the ghost of the unconscious. Here, however, we have not been speaking of weakening or murdering the ego. We have been considering possible transformations and styles of ego and, in so doing, our usual type of ego has been made relative. In all kinds of imagining, described here as waking dreams, one is aware, conscious, able to remember what has gone on. One is not tossed helplessly in a sea of daydreams and hallucinations. While engaging in the latter types of imagining described here (types seven through ten) one does create for oneself a home (as Dionysus had) in the imaginal. This home, the various imaginal egos, is created from the very material of the imaginal — images. With its creation the non-material side of metaphor becomes more apparent, more inhabited, more clearly a part of our wanderings. We are not only living with the image but are aware that we are doing so. One is not just involved in fantasy (daydream) and identified with it, but is aware of the fantasy as fantasy, of the image as image. Otherwise we would be as

identified with the image, as absorbed by it, as we ever were with our heroic intentions and perceptions. The self-reflection that frees us from complete identification with the material reference<sup>16</sup> of the image can transport us into the multidimensional layers and scapes of the imaginal. Once we lose our self-reflection, however, we immediately become lost from the imaginal and grab back onto the literal ground of the image. Our consciousness falls back asleep. At that point the image may be taken as real – but not real within its own imaginal sense and ground.

Our hysterical rationalism is forever attempting to pull the unknown onto its land. There, the subtle is made to seem concrete, the metaphorical literal. This is so not because they are, but because the transposition from their own realm, their own way of knowing, destroys their nature. The way of rationalism pulls the image into matter and action, into the realm of events, history, decisions, theories, prognoses. The rationalist translates into his terms what he can of the image. The rest, the symbolic side of metaphor, is lost and not grieved for. The way of imagination, as Paracelsus described it, is to “transmute gross matter into subtle, immaterial bodies.” The makings of the rationalist’s world are taken not at face value, but metaphorically. The imagination translates also, but the directionality of its movements reverse those of the literalist, the materialist. The image and the fact lead to different ends though they share a common ground.

As psychologists we have dealt with images in a rationalistic way. We have too frequently denied them their own directionality. How would we deal with the image in an *imaginal* way? What would that mean? First of all, we would have to watch carefully as we relate to an image for the points at which we try to bring it up on land, where we translate it to the concrete surfaces of our living. Each time we found ourselves once again on familiar ground –

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<sup>16</sup> For example, one could confuse the image of being chased with the concrete experience of that or the advice of a dream figure as something which should be actually carried out.

thinking we finally know what the image is all about — we would have to surrender and swim back to it, realizing we had left its depth far behind (as we unknowingly had used our own means of translation upon it). To remain dwelling with it, to perseveringly return to it — these we would have to promise. For only then would we give it an occasion to teach us its currents and ways of moving, its ways of transforming and of relating.

