

Imagination: Shedding Old Skin

Rosemary WRIGHT*

(Accepted Nov. 10, 1999)

Key words : Image, dromena, shaman, phenomenology

Abstract

A review of the literature on any aspect of the creative process in the United States during this century reveals the short history of this concept as a subject of investigation. Also seen is an evolving discourse attempting to characterize the phenomenon. At mid-century, attention focusses on methods of cultivation as well as the application of one critical precursor to the creative process: the imagination. Possibilities for the uses of imagery in health care emerge by the end of the century, as does the realization that this approach is, in fact, an ancient shamanic practice, recently revisited.

A Vocabulary

Imagination can be defined as the faculty of imagining which is a multi-sensory ability to apprehend experience not immediately present to the senses. This faculty can be practiced into a skill enabling one to form concrete, fanciful and abstract images or conceptualizations of sensations, objects, space and time. The skill can then be practiced to generate arrays of possibilities for the interrelationship of the conceptualizations and to select appropriately from the array generated, according to given practical criteria.



Fig. 1 Uroboros, 11th Century Greek, Alchemical symbol reading "The One is Everything". Codex Marcianus, Venice, 11th Century, After Biedermann, H., *Dictionary of Symbolism* (1989), p. 362.

* Department of Medical Social Work, Faculty of Medical Welfare
Kawasaki University of Medical Welfare
Kurashiki, Okayama, 701-0193, Japan

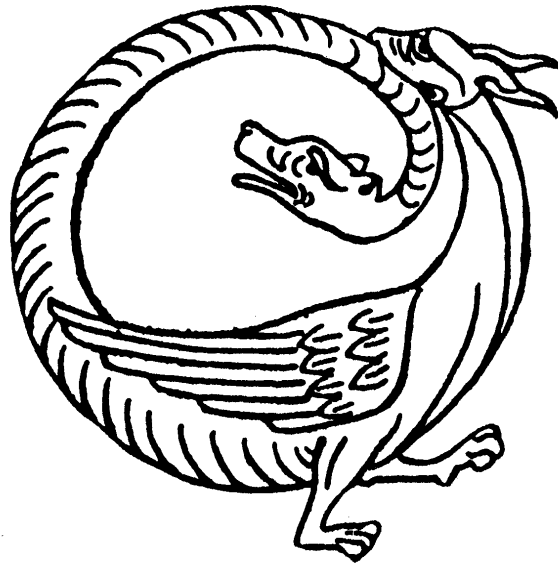


Fig. 2 Uroborous, two-headed dragon, Illustration, 12th Century codex, European. After Biedermann, H., *Dictionary of Symbolism* (1989), p. 362.

Possibly the most important skill to be developed from the faculty of the imagination is the ability to 'frame' a set of variables and therefore to structure and limit the criteria around which to generate possibilities for solution. An even higher level of skill development is the ability to 'reframe'. That is, finding solutions unsatisfactory, one redefines the problem. The ability to frame and reframe questions is regarded as a higher order of skill than the ability to find answers.

The faculty of the imagination can acquire the power to reproduce images stored in the memory at the suggestion of related or associated images as well as immediate sensations and perceptions. It can recombine these and past experiences in the service of new needs or specific goals in problem solving and even go so far as to project fanciful images so detached from the constraints of consensus reality as to tamper with the phenomenology of truth.

Discipline-based modifications of related terminology have evolved and some of it is curiously ambivalent. For example, things 'imaginary' are, on the one hand, decidedly not real. But in mathematics, an 'imaginary' number is not only real, it is complex, having its real part equal to zero. Further, an adult insect is an 'imago', as is an idealization of a loved one. 'Imagists' refers to an elite group of early twentieth century poets in America who promoted a style of poetry characterized by a freedom of subject matter couched in a free verse structured by the patterns and rhythms of common speech. 'Imagineering' is the skill of converting the products of the imagination into practical form in the service of commerce, while the activity of 'imaging' may generate a physical likeness of an object, person or animal. Alternatively, the object of imaging may be a concrete solution as in design as well as an abstract schema recording or representing sensation.[1] 'Imagery' is the inner conceptualization, some say the mental formation and representation, of sensations, illustrations, figures, likenesses, distortions, abstractions, rhetoric, or all of these collectively.

The decades of the 1980's and 1990's display growing interest in developing techniques for the use of imagery for the enhancement, monitoring and/or control of bodily processes; to ease pain; amplify pleasure; or as preparation for an endeavor, encounter, crisis or hierophany. Of compelling contemporary interest are the possibilities of using imagery in healing. Jean Achterberg, a leading observer of the phenomenon, asserts: "Imagery has always played a key role in medicine." [2] From the point of view of today's students of the creative process, these are not new ideas. But seen from the perspective of the entire history of

Homo Sapiens, they have arrived very recently and, indeed, very suddenly, about 30,000 years ago, the earliest point where evidence of these practices is well established.[3]

Inborn or Acquired?

Two million years ago, *Homo Habilis*, upright and hands free, demonstrated that the hand itself was no longer just a tool but could fashion and hold the tool. An early *Homo Symbolicus*, *Habilis* evinced some capacity for the organization of space, pictorial and vocal symbolization as well as a rudimentary imagination as seen in the ability for reflection and evaluation employed the effort to improve the tool – creative behavior![4]

Through the subsequent millennia, according to the fragmentary evidence, *Homo* persevered in the form of *Erectus*, braced against earth's hostile environment and miraculously survived a punishing mortality rate. What, we might wonder, was the critical factor in that survival? Even though relatively unchanged for eons, some capacity for short term reflection moved these ancients to rudimentary burial rites, awareness apparently able to extend from the immediate now and to consider and try to imagine, that 'something' was present in the now dead body, and is no longer there. The questions that this must have raised were addressed by rites of reverence honoring the existence of that other 'something'. Spiritual shadows in modern *Homo*'s primordial calendar of awareness, today's intense contemporary dialogue exploring the cross-cultural phenomenology of the 'Self and the Other' was born from these distant echoes in the primal memory.

Space, Time and Memory

Speaking to us from the nearer past, around 30,000 years ago, by way of highly embedded 'mythograms'[5], the artists/priests/shamans of the Upper Paleolithic evince dramatic developments in the character of awareness manifest in 'doubly wise' *Sapiens Sapiens*. [6] In a stunning cultural explosion, with nothing yet found in the archeological record to predict it, *Homo* the hunter is now suddenly capable of meta-awareness: the call to ponder whether the action about to be undertaken with the tool is for good



Fig. 3 Uroboros encircling the young Sun God, Ancient Egypt. After the Biedermann, H.m (1989), *Dictionary of Symbolism*, p. 362.

or for evil and to further consider what measures might address the ambiguities and anxieties embedded in this question. Further, *Homo* was now able to conjure up rites and rituals designed to insure that the content of the growing, pre-literate, tribal encyclopedia would survive to nurture, protect and console future generations. *Sapiens* recognized an extended, spiritual responsibility to past and future cultural time and imagined that actions taken in the present might affect both.

Indeed, this sudden and profound awareness impelled our foreparents to found complex, often dangerous, image-filled spaces, the best preserved to date being in caves in Northern Europe. *Homo*'s earliest extant spaces dedicated to spiritual exercise, sometimes used more than five hundred years, attended to the continuing survival needs of the generations: empowerment for the hunt; personal renewal through rites of passage; spiritual rebirth in hierophany and the healing ministrations of the archetypes.[7] Seeing these environments, awesome investments of time and exertion by the standards of any time, one is pressed to remember these were stone age peoples and the critical necessities for their precarious lives were laboriously eked out day by day. How did they justify extravagance of any kind?

Quantitative versus Qualitative: A Modern Enmity

Ellen Dissanayake refuses to disconnect art-making from the bio-behavioral disciplines of ethology, anthropology and biology throughout her thickly annotated tome, *Homo Aestheticus* (1995)[8], and her earlier publication, *What is Art For?* (1988). Questioning why the scientific community chides the aesthetes as narcissistic twits offering only solipsistic, socio-political drivel, she, on the other hand, cuffs the artists for their single-minded characterization of the scientific community as without soul, frigid, emotionless knob-twiddlers. A modern, Western phenomenon, Dissanayake attributes this mutual disaffection to Cartesian dualism, "...a now untenable tradition of considering the mind and body, or the soul and the body, to be separate...".[9] Achterberg (1991) reduces the work of Rene Descartes to five postulates: 1) there is certainty and knowability of scientific truth; 2) mathematics is the key to understanding those truths; 3) the process of analytical reasoning will lead to ultimate understanding; 4) the universe is a physical thing, and all that it contains can be analogized to machines; 5) the mind and the body are separate entities. She further opines that another of the unfortunate results of these notions for the healing arts was the separation of caring and curing.[10]

Aesthetics and the Impulse to Control

Dissanayake sincerely urges that *Homo Sapiens* be seen as an inherently aesthetic and artistic creature, pointing out that one of the most obvious and striking features of human society is the universal, prodigious expression of art at all times and among all cultures. Dissanayake insists that this behavior is a biologically evolved element in human nature which is not only normal and necessary, but also critical in selection value. What survival interests could art possibly serve?

Homo's pre-*Sapiens* survival strategy of hunting and gathering in small family bands depended greatly upon being a lucky opportunist and the untimely death of a primary food-provider could wipe-out an entire family. The developing capacity for the awareness of time, space and memory was surely educated by the practical necessity to focus on the seasons of the biome and the movements of the herds. Nevertheless, a lone hunter might carry a few tiny pebbles – pink, red, blue and green – good for nothing practical, and probably kept in hand for some importance attached to their color. Perhaps they were ancient prayer beads, strengthening the hunter, psychologically and spiritually, against failure; believing, possibly, that the blue pebble guaranteed good weather and the red a successful hunt.

Dissanayake (1995)[11] organizes the human impulse to control nature worldwide into a polarity with modern Western cultures primarily intent on intervention and subjugation as a means of control as contrasted with more traditional cultures which see ‘control’ as a function of influencing or harnessing nature in order to bring oneself into alignment, balance and harmony with it. She regards control as intellectual[12] behavior requiring a brain of sufficient complexity to remember the past and imagine the future. Further, the aesthete intent on control must be able to postpone gratification, pause for reflection, generate alternatives for consideration and make choices among them. Whatever the approach, she avers, that which is controlled may ultimately be oneself and one’s existential anxiety.

Not to be seen as a defeat of intention, experience and awareness are inevitably full of ambiguity as one moves from the known to the unknown. The need to control or moderate the anxiety and/or the heightened emotion attendant to life’s constant transition from one state of being to another calls forth *dromena*[13], the impulse to respond to a concern with meaningful behavior as preferable to hysteria, random violence or depression and passivity born of powerlessness. ‘Things’ are done with the intention of acquiring the power to convert present reality into another state[14] – one that is deemed to be meaningful — in whatever way that may be judged, culture to culture. The *dromena*, then, are a bridge, another transition, to the desired experience of transcendence — art.

Creativity and Power

It was only about five hundred years ago that Europeans, enjoying relative security from extinction, began to regard the potential power of thought, especially creative thinking, as possibly more potent than the power of brute force, charging the Renaissance with its unique vitality. Shortly thereafter, Shakespeare observed that creativity, the divine spark, is what makes *Homo* the paragon of animals. Further, Einstein concluded that “...imagination is more important than knowledge...” and Jules Verne opined that whatever one person is able to conceive, others will achieve.[15] Despite these galvanizing insights from a few unique individuals, widespread grasp of the importance of this distinctive human capacity had all but disappeared, or rather, was greatly disassociated from collective social awareness with the advent of industrialization and the dazzling contributions to *Homo*’s sense of existential power and well-being arriving from the quantitative disciplines.

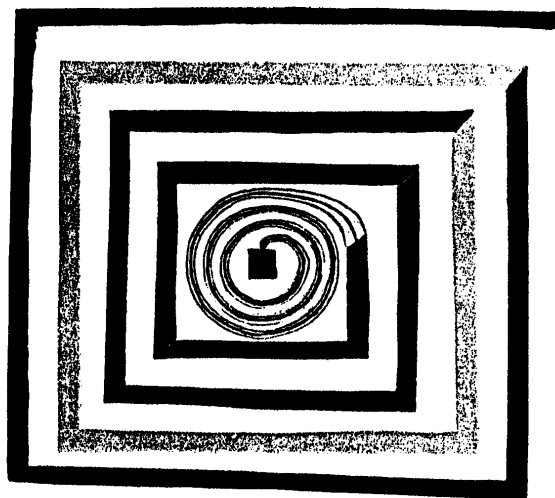


Fig. 4 Mandala by one of Jung’s patients. After C.G. Jung (1969), *Archetypes of the Collective Unconscious*, as seen in p. Purce, J., *The Mystic Spiral*, p. 101.

Whither the Muse?

Only two articles on the subject of the imagination appear in the literature of late 1800s.[16] And at the turn of the century, the literature remains sparse as, by now, the imagination was popularly regarded as mysterious, holy ground; at the same time intimate and remote; not directly observable by the senses and so, inappropriate for disciplined investigation by the sciences. A person either 'had it' or they didn't.[17]

The decades before the 1940's have been called 'pre-historic' in terms of understanding the creative process or its components as there were few deliberate approaches to the subject. From the 1920's through the 1940's one sees some increase in the literature on this subject but it's oblique. Articles identify little of the character of creativity and approach mostly by way of biography, hoping to discern the secrets of success by detailing the lives of men like George Washington, Irving Berlin, Alexander Graham Bell and Mark Twain. Into the decade of the 1940's, one begins to see studies of successful businesses such as General Electric. Groups of selected individuals were observed to discover commonalities characteristic of creativity. There were also attempts to relate IQ and the character of 'genius' to the phenomenon of inventiveness, hoping to supply possibilities for application in science and industry.

What began in the 1930's as a body of self-help books aimed at the jobless during the depression was the beginning of what was to evolve into today's 'pop psychology' literature. In the 1940's, such titles as *Psychology Applied to Life and Work* (1941), *Know Your Real Abilities* (1948) and *How to Think Up* (1942) appear.[18] There were also questionable studies of imagination based on biological, sex and age related factors.[19] Studies focussed on the nature of creative activity, assuming that people who 'had it' could be identified and put to use. The idea of 'nurture', which suggests that creativity is teachable and, therefore, learnable, was not entertained.

Called the 'hope and hunch' stage, the 1950's display an upsurge in the literature with descriptions of association theory, insight, originality, reasoning, and the conditions favorable for the generation of ideas and the avoidance of inhibition. The role of luck and the happy accident in pursuit of the great "aha!" was emphasized. The literature of this decade continues to reflect the interests of science and industry; more 'pop' literature is available; and additional bodies of literature appear aimed at the fields of education, research and management. 'Brainstorming' and 'creative problem-solving' were period buzzwords.

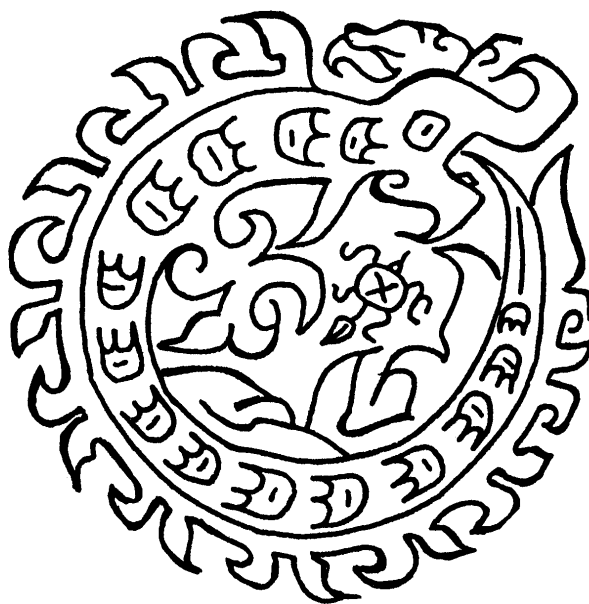


Fig. 5 Uroboros, Chou Dynasty, ca. 1200 B.C., Etching on bronze vessel. After Biedermann, H., *Dictionary of Symbolism* (1989), p. 362.

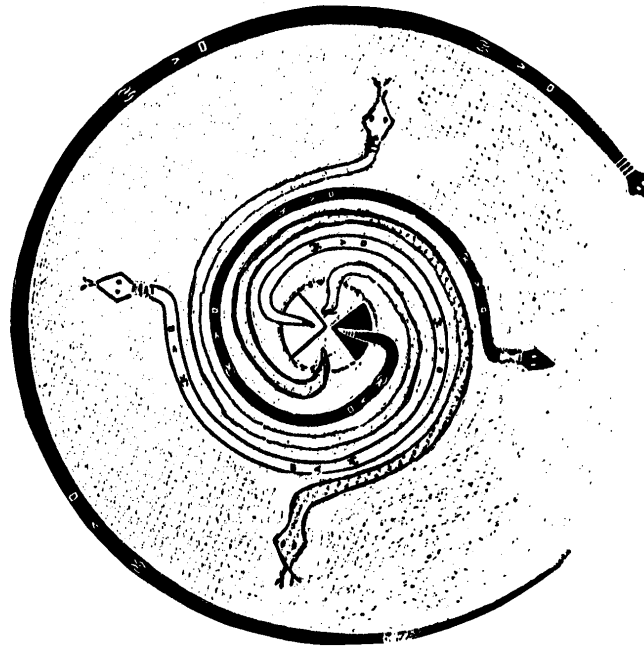


Fig. 6 Navajo sand-painting from the Way of the Shooting Chant. After Purce, J., *The Mystic Spiral* (1974), p. 41.

Many publications attempted to describe and analyze the mind, the nature of thinking and thoughts, the character, structure, cultivation, impediments to as well as the techniques conducive to the generation of creative thinking.

The 1960's might be seen as the 'research, replication and report' stage. If the work of Alex Osborn and Robert Platt Crawford of the late 1940's can be seen as 'first generation', then the 'second generation' might be the work of George Eckstein and Robert Adler, early proponents of space visualization at The Creative Problem-Solving Institutes of the 1960's and 1970's which stressed spontaneous imagery processes. At the same time, Lewis Walkup of the Battelle Memorial Institute was also an early advocate and developer of imagery processes in problem-solving.

The 1970's becomes the decade for the stage of 'widespread application' and the 1980's, the decade of 'mainstream application' of imagery processes developed thus far. The world of advertising design exploded with the spread of television into virtually every household. Required reading for students of design, Rudolf Arnheim[20] organized all visual images into three categories: signs, symbols and pictures[21] and declared that images force the world into two opposite directions: on the one hand, they hover above the world of practical objects and on the other, they exist below the disembodied forces animating those objects, mediating between the two.[22] The visual information content of design elements and the desire to use them powerfully led to the exploitation of the psychology of imagery for commercial purposes.

Even so, a definitive cultural fact, in the opinion of the writer, is central to a subsequent, phenomenal expansion of avenues of investigation into the character and possible application of the creative process. The American culture, while paying lip service to it's multicultural heritage, practiced attitudes toward creativity which had been rigidly framed by the world view of the Northern European, male tradition espousing the fundamental separation of the 'self' from the 'other' and the autonomy of the individual. An important factor in the expansion of cultural awareness is the fact that beginning in the late 1950's and through the 1980's, great numbers of women and minorities had access to higher education. The assertion of the world views of women in the 1970's and of American minorities in the 1980's, furthered by a frustration with our own short cultural history, stimulated a global review of our cultural antecedents and a questioning of the assumptions underpinning accepted approaches to art, psychology, and healing

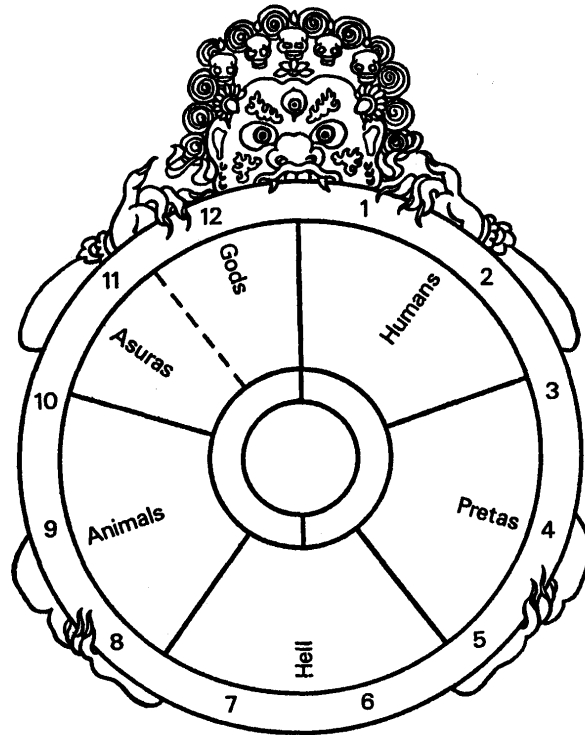


Fig. 7 Diagram of the "Wheel of Life" as seen in *The Tantric Mysticism of Tibet* by John Blofeld, Causeway Books: N.Y., 1974, p. 120.

as well as alternative models of the creative process. The earlier, foundational work of C.G. Jung was rediscovered and extended along with other interdisciplinary visionaries such as Mircea Eliade with his early pan-cultural treatise on the visions of the shaman; Eric Neumann's summary of the origins and history of consciousness; and Joseph Campbell's world tour of the archetypes, variously costumed and imbedded in world mythology.

The 1980's and 1990's brings numbers of interdisciplinary researchers publishing investigations into various kinds of imagery processes. Focussing now on the idea of imagery and health, the literature reveals work being done on the uses of imagery in biofeedback for relaxation, stress and pain relief; as a diagnostic tool for identifying disease process; for use in terminal care, the grief process, trauma, childbirth and rehabilitation; in the treatment of insomnia, anxiety, phobias, drug abuse, speech disorders and behavior modification; the effects of imagery on perception, brain function, hormones, the immune response, blood chemistry and the placebo phenomenon.[23] Dr. Andrew Weil, M.D., in a 1995 review and commentary on available modalities employing the mind/body connection, underscores the use of guided imagery and visualization therapy, asserting that "...that no disease process is beyond the reach of these therapies..."[24]

What is imagery?

Jeanne Achterberg (1985), offers that:

...imagery is the thought process that invokes and uses the senses: vision, audition, smell, taste, the senses of movement, position and touch. It is the communication mechanism between perception, emotion and bodily change. A major cause of both health and sickness, the image is the world's oldest and greatest healing resource...Imagery, or the stuff of the imagination, affects the body intimately on both...mundane and profound levels.[25]

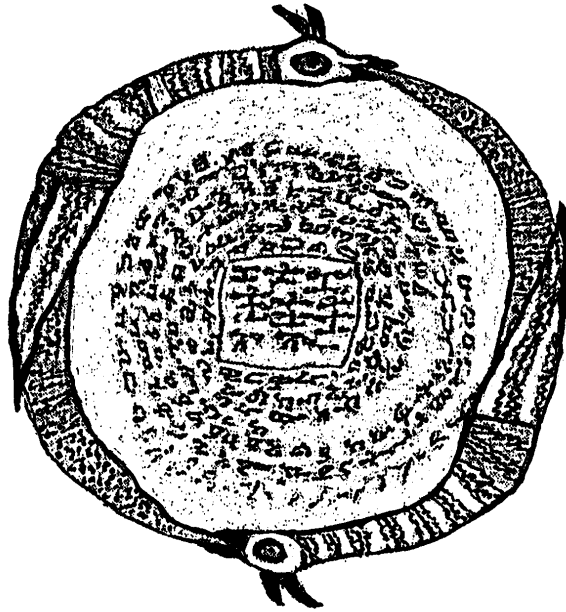


Fig. 8 Seal of the Archangel Ragu-el, 20th Century. Talisman showing two winged serpents: Behemoth and Leviathan, Ethiopia. After Mercier, J. (1997), *Art that Heals: The Image as Medicine in Ethiopia*, p. 55.

Imagery is said to be perceived in the 'mind's eye', the cerebral cortex. The mind's eye has a special relationship with the healing capacity of the body. Located at the back of the head, this part of the brain is the site of information processing from the retinas of the eyes to the brain. But when it disengages itself from that neurological task and turns inward, it is the pathway for powerful channels of mind/body communication. Lamenting that this ability is not only largely ignored, Weil (1996) observes that it is often actively disparaged[26] and believes that this ability could be practiced to activate the natural healing systems of the body at will. Weil observes that the medical community accepts that one's state of mind can have a negative affect on health and healing. He asserts that nature rarely makes a one-way system and concludes, then, that the reverse should also be true. He works with patients to uncover personal imagery carrying the most positive, and therefore, the most powerful emotional responses for use in healing therapies and notes numbers of cases where the image of 'white light' used in guided imagery for control of pain and disease process has been very effective.[27]

...Goes down; Comes around...

Through the decades of the 1980's and 1990's, Weil and Achterberg joined with other noted authors in the burgeoning subject of shamanic vision, healing through the experience of alternative states of consciousness as well as a rediscovery of the healing powers of the image. Curiously, many of the visions of the shaman and their descriptions of the liminal state and the death experience common to the calling and initiation of shamans world wide, parallel the near-death experiences described to Katherine Kubler-Ross. Similar experiences reported by subjects in Kubler-Ross's research on death and dying[28] and the global continuity of shamanic behavior throughout human history, (albeit called by other names), returns our focus to where it probably all began, around two million years ago.

In the opinion of the writer, a seminal work done by the anthropologist John Niehardt, *Black Elk Speaks* (1961) had far reaching influence. Niehardt laboriously and patiently gathered a first person narrative from Black Elk, an aged and peripatetic shaman, the last holy man of the free Oglala Souix. This was the first time an outsider had ever been given a detailed account of the prophetic images 'given' to the shaman. This,

as his people performed the 'ghost dance' of the defeated free Souix nation. The profound implications of this document were felt in many disciplines far afield from anthropology and is a foundational treatise for the present abundance of interdisciplinary literature on the shamanic experience.

Related works, some previously inaccessible, have appeared and a few are by indigenous authors. Among them, the writer notes *Navajo Sand Painting* (1978) by Eugene Baatsoslanii Joe whose family includes numbers of sandpainters. In addition, "Joe" is also a shaman, *hatathli*, who compiled the present publication over time, as a response to a recognized fact in Navajo health care services: to successfully treat a Navajo, it must be done in conjunction with the native traditions involving the use of sacred sand painting, among other ministrations by the *hatathi*. The available volume is a bit limited by prohibitions against the reproduction of any image actually made and used in a ritual.

A further note of interest is a rare effort seen in the English language by a Korean author/authority: *Kut: Korean Shamanist Rituals* (1980) by Halla Pai Huhm which attempts to accurately record, without interpretation, the language, rites and occasions for shamanic exercise, much of which, in Korean culture, is invested in the dance but not to exclude imagery. In fact, the Korean shamanic tradition of imagery painted for healing rites has generated a theory associating color, in and of itself, with healing.

Next, there are now two real treasures: *The Buddha's Art of Healing: Tibetan Paintings Rediscovered* (1998) by Avedon, Meyer, Bolsokhoeva, Gerasimova and Bradley; and *The Tibetan Art of Healing* (1997) by Ian Baker with paintings by the Nepalese artist Romio Shrestha, recognized at age five as the reincarnation of an ancient, revered Tibetan artist. Both volumes are visually rich beyond description with learned essays by cultural natives and reproducing ancient images grounded in no visual precedent familiar to the Western eye. The compendium of images in the 'Tibetan Art of Healing' essentially restores a collection of Tibetan medical paintings originally commissioned by Sange Gyamtso in 1687, kept in the Chagpori Medical College in Lhasa, and destroyed by the Chinese in the 'liberation' of Tibet in 1959. A preface by Deepak Chopra, a contemporary advocate of the Tibetan-Ayurvedic medical tradition, instructs that consciousness creates reality and expectations decisively influence result. In his opinion, awareness, attention and intention are as crucial to health care as surgery, drugs and radiation and that consciousness is the most important factor in healing. In Buddhist practice, healing begins with *Sunyata*, an experience of the pure, immeasurable potential of all that ever was, is, or will be and he offers that the paintings by Shrestha guide us vibrantly toward that phenomenal world of limitless possibility.[29]

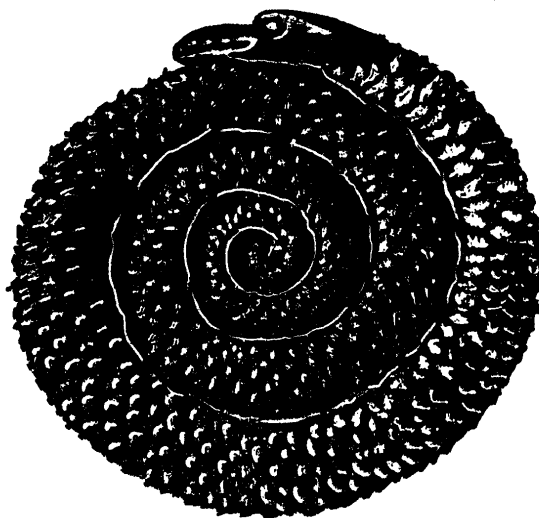


Fig. 9 Quetzalcoatl, the feathered serpent, Mexico, showing the union of heaven and earth. After Purce, J., *The Mystic Spiral* (1974), p. 101.

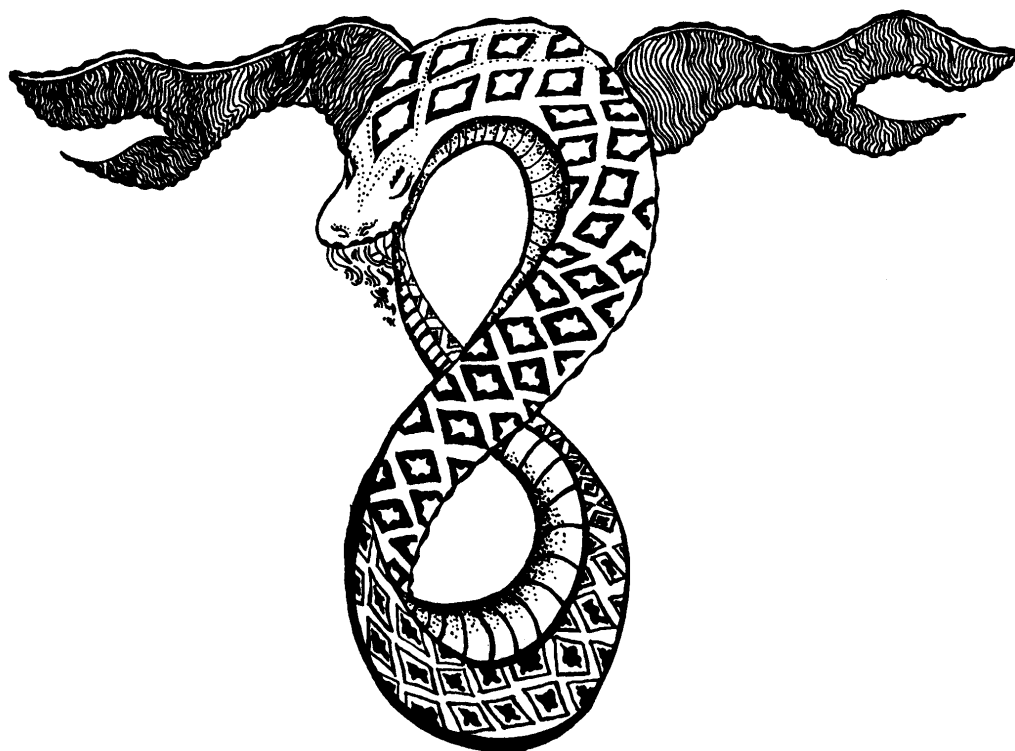


Fig. 10 Winged Uroboros, contemporary (n.d.), as seen in *Mandala* by Jese and Miriam Arguelles, Shamabala: Boston, 1995, p. 76.

Lastly, Jacques Mercier is a non-native researcher who has nevertheless produced an authoritative text and profuse illustrations for *Art that Heals: The Image as Medicine in Ethiopia* (1997). He asks: Why is there this apparent rush of interest in the involvement of the plastic arts with the healing arts? Can one cure with art, by making, using, or looking at it? Are there images, artistic or otherwise, that heal, that save? His approach is to center his inquiry in the healing traditions of Ethiopia with cross-cultural comparisons and reference to established literature. He concludes that the very notions of art, illness, cure and the human subject are formulated by very different cultural perspectives of what illness is and this generates rich varieties of conceptions of an art that heals.

Serious practitioners caution that the faculty of the imagination, which produces imagery, is not a *tabula rasa* upon which we inscribe our will and desires. Neither is it a crystal ball into which we can gaze for answers. A lifetime, some think more, of experiences, perceptions and patterns of thought are embedded in our awareness, available to the faculty, but it must be cultivated. With practice, the deepest voice of the soul can be heard, personal paths perceived and a relationship with our deepest self developed. The character of our expectations for the world of interaction around us flows from this resource – another way of knowing.[30] Allen (1995), working with the technique called ‘scribble drawing’, describes her experience of the liminal phase of image-making, often called ‘flow’. She reports, as do many others, including the writer, that she has the feeling that it is not she who/that is making the images. In contrast to commissioned work, for example, these images come easily, like dipping a cup into water. Seeming only to need one’s hands to assert themselves, one has successfully tapped the images in the universal, archetypal ‘file’, owned by none. One doesn’t have to interpret, associate or understand what the image means. It feels good and something relaxes, making space for the unknown.

Perhaps the definitive contemporary publication dealing with the subject of the imagination is a 1976 effort by Edward S. Casey, *Imagining: A Phenomenological Study*. Casey offers that the aim of his research is “...to demonstrate that the imagination is a autonomous mental act: independent in status and free in it’s

action.”[31] Casey affirms that the definitive character of imagination can only be established by an accurate anatomy of the imaginative experience itself. While pursuing a rigorous phenomenological description of imagination’s fundamental features, Casey purposely excludes a number of domains such as mythopoetic thinking and political science, among numbers of other areas of human endeavor where imagination shapes events. Rather, believing that if the autonomy of imagining can be convincingly confirmed in the commonplace, even the banal, it can be more persuasively demonstrated in rarer circumstances. Don Ihde, in his introduction to *Experimental Phenomenology* (1986), notes that the subject of imagination has been attempted by other phenomenologists but believes that Casey’s is the most systematic effort, centered in the notion that a phenomenology of imagination spans all the arts and clearly isolates the critical intention which is to strive for a display of possibilities.

Casey asks:

How can an experience so tenuous, so fragile and fleeting as imagining be autonomous? Overlooked in this question is the possibility that imagining’s very tenuousness may provide a clue to it’s autonomy. Perhaps imagining is autonomous *in its very insubstantiality*. [32]

Casey asserts that no necessary or inherent connection between imagining and being creative exists, but that they are contingently connected and that the thin autonomy of the imagination has a unique role relative to intention (*ie.*, the intention to create). It opens the field of pure possibility, free thietic expression. Such a domain is theoretically endless, having no fixed terminus, beyond our power to imagine. According to Casey, pure possibility arises from the imagination because it is the nature of the imagination to vary itself, indeed, variations are the very life of imagination.[33]

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Notes

1. These may take any of the forms offered by the arts.
2. Achterberg (1985), p. 3, McNiff (1992), *passim*, Weil (1995), 199 ff.
3. See *The Shamans of Prehistory: Trance and Magic in the Painted Caves* (1996) by Jean Clottes and David Lewis-Williams, Harry Abrams: New York
4. Ries, Julien (1992), *The Origins of Religion*. Eerdmans: Grand Rapids, Michigan. p. 142 ff.
5. A 'Mythogram' is an mnemonic device embedded with the spatial and temporal properties of a myth, as distinguished from a pictograph which is a figure or series of figures with a more limited meaning. Reis, J. (1992) *The Origins of Religion*, William J. Eerdmans: Grand Rapids, p. 39.
6. The term *Homo Sapiens Sapiens* refers to the people of the Magdalenian Period of the Upper Paleolithic.
7. The link between art-making, healing and death has a continuous history. Verena Kast (1992), a Jungian psychotherapist notes that fragmented ego-boundaries due to illness, trauma or grief are reconstituted by the assimilation of archetypes. These can be visited visually, orally, aurally or kinesthetically. p. 84 ff.
8. Dissanayake (1995), p. 7 ff.
9. Dissanayake (1995), p. xiii.
10. Achterberg (1991), p. 100.
11. See pages 77 ff for a full discussion.
12. Dissanayake (1995) allows that this process may also involve reflex responses or aspects of other of the human capacities for spontaneous expression.
13. An adopted Greek word meaning 'things done'. Dissanayake (1995), p. 69, 71, 77, 79; a rite or ritual.
14. Our ancients, sure that change could not be avoided, took responsibility for the desire that transformations lead to elevations rather than disintegrations, designed ceremonial rites and rituals to create an experience in which an individual is moved, in a controlled way, through a 'liminal' phase apart from ordinary reality to a new state of awareness and, thus altered, back to social reintegration and new purpose.
15. Osborn (1993), p. 1-3.
16. Josiah Royce, "Psychology of Invention", *Psychological Review*, March, 1898, p. 113-144 and R.W. Stetson, "Types of Imagination", *Psychological Review*, July 1896, p. 398-411.
17. Osborn (1953-93), *passim*.
18. Osborn (1953-93) p. 19-22.
19. Ibid.
20. *Visual Thinking* (1969) and *Toward a Psychology of Art* (1966-72)
21. Arnheim (1969), p. 135 ff.
22. Ibid.

A sign stands for particular content without reflecting the visual character of the content itself. The letters of the alphabet used in algebra are close to being pure signs. A symbol represents a concept that is of a higher order of abstractness than the symbol itself, eg., a circle symbolizes wholeness. A picture portrays concepts at a lower level of of abstractness that itself by grasping relevant haracteristics of color, shape and/or movement of the content.
23. For a detailed history of the literature of this period, see Sidney J. Parnes, *Source Book for Creative Problem Solving*, 1992.
24. Weil (1995), p. 242.
26. Weil (1995) tells of a boy who was criticized as the 'worst daydreamer' by his teacher. If reprimanded for gazing out the window during class, the boy could elevate his body temperature to one hundred degrees which merited being sent to the nurse's office and ultimately home for the day. Weil asserts that the boy should be

called the 'best daydreamer', p. 199 ff.

27. Ibid.

28. See *Dreamtime an Inner Space: The World of the Shaman* (1984) by Roger Kalweit.

29. Chopra, D. (1997), p. 8-9, as seen in *The Tibetan Art of Healing*, Chronicle Books: San Francisco.

30. Pat Allen, Ph.D., artist and therapist, teaching at the Art Institute of Chicago, author of *Art is a Way of Knowing*, Shambala: Boston, 1995. See chapter one.

31. Casey (1976), p. x.

33. Casey (1976), p. 200 ff.

33. Ibid.